CROWELL'S HANDBOOK FOR READERS AND WRITERS

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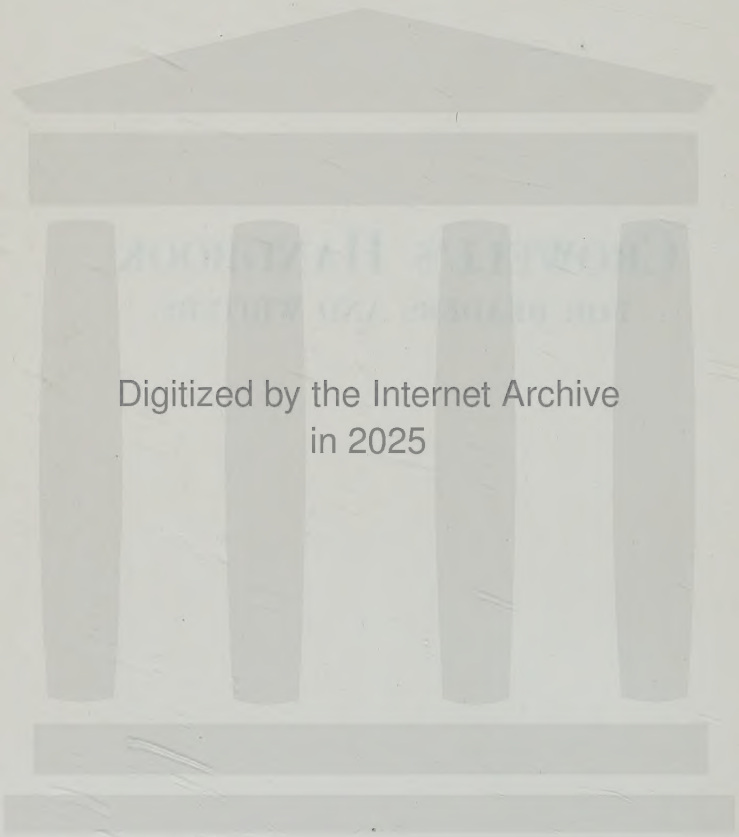

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CROWELL'S HANDBOOK

FOR READERS AND WRITERS

A DICTIONARY OF FAMOUS CHARACTERS AND PLOTS IN LEGEND, FICTION, DRAMA, OPERA AND POETRY

TOGETHER WITH DATES AND PRINCIPAL WORKS OF IMPORTANT AUTHORS, LITERARY AND JOURNALISTIC TERMS, AND FAMILIAR ALLUSIONS

EDITED BY HENRIETTA GERWIG

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PREFACE

This *Handbook for Readers and Writers* has been compiled with the needs of the general reader of present-day America constantly in mind. Other volumes of the sort (a number of which are mentioned among those below) are either lacking in recent material or have, for the most part, limited themselves to special fields, which they are able, therefore, to cover more thoroughly than a single volume of this scope may hope to do. Such claim as this *Handbook* has to usefulness is, on the other hand, based largely on the fact that it makes available in a single volume a wide range of material. Intended primarily for the general reader who, through necessity or inclination, is apt to have room on his library shelves for only one such reference book, it is, as the title-page indicates, " a dictionary of famous characters and plots in legend, fiction, drama, opera and poetry, together with dates and principal works of important authors, literary and journalistic terms and familiar allusions."

The *Handbook* owes much to previous compilations in the same field, particularly to *A Dictionary of Phrase and Fable* and *The Reader's Handbook* by Rev. E. Cobham Brewer (d. 1897), an English clergyman, who gave to the task of their editing long years of scholarly and painstaking research. Much of the material in the Crowell's *Handbook* has been taken from these two huge volumes, each well over a thousand pages, the first of which (revised by Cassell since the World War) treats of mythology and popular allusion, the second of character and plot in literature. In each of these fields, but particularly the latter, the material has been subject to extremely detailed revision, much that was judged of interest to the British reader of thirty years ago has been omitted and a great deal added. Relative values shift with the passing of the years; in the revised edition of *The Reader's Handbook* which was on the press at Dr. Brewer's death, a bare mention was made of *Adam Bede* and a dozen times the space devoted to literary effusions long since forgotten by all except the student of literary curiosities. Most of the material relating to the Victorian period, therefore, as well as to more recent literature, has been newly prepared. Special attention has been given, not only to American literature and allusion, hardly touched in the British books, but to the fiction, drama and catch phrases of the present generation, for however much thumbing over the pages of old books of reference and criticism may prove the fallibility of the judgment of the hour, contemporary allusion has nevertheless a genuine value at any given moment.

Of the many other books consulted from time to time in the compilation of this *Handbook*, especial acknowledgment is due to the following: *The Bookman's Manual* by Bessie Graham; *A Dictionary of English Phrases* by Albert M. Hyamson; *The Reader's Digest of Books* by Helen Rex Keller; *A Short Handbook of Literary Terms* by George G. Loane; *Shakespearean Synopses* and *Opera Synopses* by J. Walker McSpadden; *The American Novel* and *The Contemporary American Novel* by Carl Van Doren; *Heroes and Heroines of Fiction; Classical, Medieval, Legendary* and *Heroes and Heroines of Fiction; Modern Prose and*

Poetry by William S. Walsh; *A Dictionary of the Noted Names of Fiction* by William A. Wheeler; and the series of dictionaries of Thackeray, George Eliot, Hardy, etc., published by George Routledge and Sons. The older reference books, such as John Colin Dunlop's *History of Prose Fiction*, were also drawn upon for material, as were a number of mythological dictionaries, *The Cambridge History of American Literature*, *The Cambridge History of English Literature*, and many other volumes of literary history and criticism.

Much effort has been expended to insure accuracy of statement as well as a wise, well-balanced choice of material and a contemporary emphasis. With such a wide range, it is perhaps too much to hope that some typographical inconsistencies and errors have not crept in; and the editor has at times experienced a keen fellow-feeling for Rev. Mr. Casaubon, whose "difficulty of making his Key to all Mythologies unimpeachable weighed like lead upon his mind." The spellings chosen for proper names are, for the most part, those in most general usage, but especial attention has been paid to cross-references in this connection, as well as for Christian names and surnames of fictitious characters, one or the other of which so often eludes the memory. Inasmuch as the vast majority of well-known characters are from English literature, the English novel or play has not been so labelled in parentheses except for recent works. Accents, for assistance in pronunciation, have been used freely wherever they seemed necessary or helpful, but otherwise omitted. It is hoped that these and other devices will play their part in making the *Handbook* of genuine practical use.

HENRIETTA GERWIG.

July, 1925.

CROWELL'S HANDBOOK

FOR

READERS AND WRITERS

A

A1 means first-rate — the very best. In Lloyd's Register of British and Foreign Shipping, the character of the ship's hull is designated by letters, and that of the anchors, cables, and stores by figures. A1 means hull first-rate, and also anchors, cables, and stores: A2, hull first-rate, but fittings second-rate. Vessels of an inferior character are classified under the letters Æ, E and I.

A.B., An. An able-bodied seaman, the lowest rank but one in the British Royal Navy.

A.B. degree. Bachelor of Arts; the degree conferred upon the completion of a four-year college course of more or less classical nature. It is the same as B.A. Cp. *Bachelor; Master.*

A.B.C. An abbreviation having a number of meanings that can be decided only by the context. Thus, "So-and-so doesn't know his A B C" means that he is intensely ignorant; "he doesn't understand the A B C of engineering" means that he has not mastered its rudiments. So, an *A B C Book*, or *Absey Book*, is a primer which used to be used as a child's first lesson book and contained merely the alphabet and a few rudimentary lessons often set in catechism form, as is evident from Shakespeare's lines:

> That is question now;
> And then comes answer like an Absey book.
> *King John*, i, 1.

A.B.C. Nations. Argentina, Brazil and Chile; or recently by extension of the term, all Latin America.

A.D. See *Anno Domini.*

A.E. The *nom de plume* of the Irish writer, George Russell (1867–).

A.E.F. The American Expeditionary Force which was sent overseas for service in the World War.

A.E.I.O.U. The device adopted by Frederick V, archduke of Austria, on becoming the Emperor Frederick III in 1440. They had been used by his predecessor, Albert II, and then stood for —

> Albertus Electus Imperator Optimus Vivat.

The meaning that Frederick gave them was —

> Archidux Electus Imperator Optime Vivat.

Many other versions are known, including —

> Austriæ Est Imperare Orbi Universo.
> Alles Erdreich Ist Oesterreich Unterthan.
> Austria's Empire Is Overall Universal.

To which wags added after the war of 1866 —

> Austria's Emperor Is Ousted Utterly.

Frederick the Great is said to have translated the motto thus:

> Austria Erit In Orbe Ultima (*Austria will be lowest in the world*).

À la carte (Fr. by the card). A meal *à la carte* is chosen from a varied menu with a separate price for each item, in contrast to *table d'hôte* service which provides an entire meal at a fixed price.

À la mode (Fr. in the manner). In general usage *à la mode* means "in the style"; with relation to food, as pie *à la mode*, it means topped with ice cream.

A.M. The academic degree, Master of Arts, the same as *M.A.* In America it is conferred upon the successful completion of one year of postgraduate work or its equivalent. When the Latin form is intended the A comes first, as *Artium Magister:* but where the English form is meant the M precedes, as *Master of Arts.*

The abbreviation "A.M." also stands, of course, for *ante meridiem* (Lat.), before noon, and *anno mundi*, in the year of the world.

A poster'io'ri (Lat. from the latter). An *a posteriori* argument is proving the cause from the effect. Thus, if we see a watch we conclude there was a watchmaker. Robinson Crusoe inferred there was another human being on the desert island, because he saw a human footprint in the wet sand. It is thus the existence and character of Deity is inferred from His works. See *A priori.*

A prio'ri (Lat. from an antecedent). An *a priori* argument is one in which a fact is

deduced from something antecedent, as when we infer certain effects from given causes. All mathematical proofs are of the *a priori* kind, whereas judgments in the law courts are usually *a posteriori* (*q.v.*); we infer the *animus* from the act.

A.U.C. Abbreviation of the Lat. *Anno Urbis Conditæ*, "from the foundation of the city" (Rome). It is the starting point of the Roman system of dating events, and corresponds with *B. C.* 753.

Aa'ron. In the Old Testament, brother of Moses (*q.v.*) with whom he was associated in the calling down of the Ten Plagues and the leading of the Children of Israel out of Egypt. As high priest Aaron was responsible for the making of the Golden Calf which the Israelites worshipped in the wilderness while Moses was receiving the Ten Commandments from Jehovah.

Aaron's Beard. The popular name of many wild plants, including Great St. John's Wort (Rose of Sharon), the Ivy-leaved Toadflax, Meadowsweet, Saxifrage Sarmentosa, etc.

Aaron's Rod. The name given (with reference to *Num.* xvii. 8) to various flowering plants, including Golden Rod, Great Mullein, and others.

Aaron's Serpent. Something so powerful as to eliminate minor powers. The allusion is to *Exod.* vii. 10–12.

(2) A Moor, beloved by Tam'ora, queen of the Goths, in the tragedy of *Titus Andron'icus*, published amongst the plays of Shakespeare.

Abaddon. The angel of the bottomless pit (*Rev.* ix. 11), from Heb. *abad*, he perished. Milton uses the name for the bottomless pit itself.

Ab'aris. A mythical Greek sage of the 6th century *B. C.* (surnamed "the Hyperborean") mentioned by Herodotus, Pindar, etc. Apollo gave him a magic arrow which rendered him invisible, cured diseases, gave oracles, and on which he could ride through the air. Abaris gave it to Pythag'oras, who, in return, taught him philosophy. Hence *the dart of Abaris.*

Abbad'ona. One of the most interesting figures in Klopstock's epic poem, *The Messiah* (Ger. *Der Messias*, 1748–1773) (*q.v.*), an angel who was drawn into the rebellion of Satan half unwillingly. In hell he constantly bewailed his fall and reproved Satan for his pride and blasphemy; and during the crucifixion he lingered about the cross with repentance, hope and fear. His ultimate fate we are not told, but his redemption is implied.

Abb'assides. A dynasty of thirty-seven caliphs who reigned over the Mohammedan Empire from 750 to 1258. They were descended from Abbas, uncle of Mahomet. Haroun al Raschid (born 765, reigned 786–808), of the *Arabian Nights*, was one of their number.

Abbé Constantin, L'. A novel by Ludovic Halévy (Fr. 1834–1908), in which the kindly old village priest who bears the title rôle plays something of the matchmaker. The hero is his godson, Lt. Jean Renaud, and the heroine one of the two American sisters who come to live in the castle of Longueval.

Abbot, The. A novel by Sir Walter Scott (1820). The Abbot, Father Ambrose (*q.v.*) plays a subordinate part. The hero is Roland Graeme, a foundling brought up by Lady Avenel as a sort of page. He later became page to Mary Queen of Scots, who plays a prominent role in the novel. Eventually Roland Graeme is discovered to be the son of Julian Avenel, marries Catherine Seyton, the daughter of a lord, and is acclaimed heir to the barony of Avenel.

Abbot of Misrule. See *King of Misrule.*

Abbot of Unreason. See *King of Misrule.*

Abbotsford. The name given by Sir Walter Scott to Clarty Hole, on the south bank of the Tweed, after it became his residence in 1812.

Abdaldar. A magician in Southey's *Thalaba the Destroyer* (*q.v.*).

Abde'ra, Abderi'tan. Abdera was a maritime city of Thrace whose inhabitants were proverbial in ancient times for their stupidity.

Abderi'tan laughter. Scoffing laughter, incessant laughter. So called because Abdera was the birthplace of Democritus, the laughing philosopher. *Ab'derite.* A scoffer.

Ab'diel (Arab. the servant of God). In Milton's *Paradise Lost* (v. 805, 896, etc.) the faithful seraph who withstood Satan when he urged the angels to revolt.

Abdulla. A powerful Malay trader who appears in Conrad's *Outcast of the Islands* (*q.v.*) and in *Almayer's Folly.*

Abel. In the Old Testament, the son of Adam and Eve, murdered by his brother Cain because his sacrifice was more acceptable to Jehovah than Cain's (*Gen.* IV). For his rôle in Mohammedan legend and in Byron's *Cain, a Mystery* (1821), see *Cain.*

Abel, Mr. The hero and narrator of W. H. Hudson's *Green Mansions* (*q.v.*).

Abelard and Heloise. Two celebrated medieval lovers. Abelard (1079–1142) was a scholastic philosopher and probably the most famous teacher of the Middle Ages, his school being the immediate forerunner of the University of Paris. The lovers did not marry because of the effect of such a step upon Abelard's ecclesiastical advancement. Their story, told in their published letters, has appealed to readers of many centuries. Pope has a poem called *An Epistle from Eloisa to Abelard.*

Abercrombie, Lascelles (1881–). Contemporary English poet.

Abhorson. In Shakespeare's *Measure for Measure,* an executioner.

Ab'igail. A lady's maid. *Abigail,* wife of Nabal and afterwards of David, is a well-known Scripture heroine (1 *Sam.* xxv. 3). Marlowe called the daughter of Barrabas, his *Jew of Malta,* by this name, and it was given by Beaumont and Fletcher to the "waiting gentlewoman" in *The Scornful Lady.* Swift, Fielding, and other novelists of the period employ it in their novels, and it was further popularized by the notoriety of Abigail Hill, better known as Mrs. Masham, the waiting-woman to Queen Anne.

Able McLaughlins, The. A novel by Margaret Wilson (Am. 1923), the story of a family of hardy Scotch settlers in Iowa. Wully McLaughlin, the hero, returns from the Civil War to marry his beloved Chirstie. For a long time he hates the cousin who had taken advantage of her in his absence and for whose misdeed he manfully bears the blame in the eyes of that pious Scotch community, but when at last he finds his cousin, in a dying condition, he is able to forgive him. Perhaps the most interesting character of the novel is Wully's big-hearted mother, the ablest of all the "Able McLaughlins." The book took first prize in a Harper contest and was awarded the Pulitzer prize as the best novel of the year.

Abomina'tion of Desolation, The. Mentioned in *Dan.* (chs. ix, xi, and xii), and in *Matt.* xxiv. 15, probably refers to some statue set up in the Temple by either the heathen or the Romans. The phrase is used for anything very hateful or destructive.

Abou Ben Adhem. A short poem by Leigh Hunt. Because Abou begged to be written as "one who loves his fellowmen" his angel visitor

"... showed the names whom love of God had blest
And lo Ben Abou's name led all the rest."

Abou Hassan. Young merchant of Bagdad, hero of the tale called *The Sleeper Awakened* in the *Arabian Nights' Entertainments.* While Abou Hassan is asleep he is conveyed to the palace of Haroun al Raschid, and the attendants are ordered to do everything they can to make him fancy himself the Caliph. He subsequently becomes the Caliph's favorite. Cp. *Sly, Christopher.*

Abra. A favorite concubine of Solomon. In his poem *Solomon on the Vanity of the World* (1718), Matthew Prior describes her devotion in the celebrated lines:

Abra was ready ere I called her name,
And though I called another, Abra came.

Abracada'bra. A cabalistic charm, said to be made up from the initials of the Hebrew words Ab (Father), Ben (Son) and Ruach ACadsch (Holy Spirit) and formerly used as a powerful antidote against ague, flux, toothache, etc. Hence a charm; also any meaningless jargon. The word was written on parchment, and suspended from the neck by a linen thread, in the following form:

ABRACADABRA
ABRACADABR
ABRACADAB
ABRACADA
ABRACAD
ABRACA
ABRAC
ABRA
ABR
AB
A

Abraham. The founder of the Hebrew nation and its first patriarch. With his wife Sarai and his nephew Lot he migrated from Ur of Chaldees into the Land of Canaan, where he settled and prospered. To test his faith Jehovah commanded him to offer up his son Isaac as a burnt offering, but when he was about to draw the knife, a ram was provided instead. The story of Abraham is told in *Gen.* xii–xiii and in various Mohammedan legends, which relate that at the age of fifteen months Abraham was equal in size to a lad of fifteen, and was so wise that his father introduced him to the court of King Nimrod; that Abraham and his son "Ismail" rebuilt for the fourth time the Kaaba over the sacred stone at Mecca; and that Abraham destroyed the idols manufactured and worshipped by his father, Terah. See also *Sarai, Hagar, Isaac, Sodom and Gomorrah.*

Abraham's Bosom. The repose of the happy in death (*Luke* xvi. 22).

Abraham'ic Covenant. (1) The covenant made by God with Abraham, that Messiah should spring from his seed. This promise was given to Abraham,

because he left his country and father's house to live in a strange land, as God told him. (2) The rite of circumcision.

To Sham Abraham. To pretend illness or distress, in order to get off work. See *Abram-Man.*

Abraham Lincoln. See *Lincoln.*

Abraham Newland, An. A bank-note, so called from the name of the chief cashier at the Bank of England from 1782 to 1807, without whose signature no Bank of England notes were genuine.

Abram-Man, or **Abraham Cove.** A pretended maniac who, in Tudor and early Stuart times, wandered about the country as a begging impostor; a Tom o' Bedlam (*q.v.*); hence the phrase, *to sham Abraham,* meaning to pretend illness or distress, in order to get off work.

Inmates of Bedlam (*q.v.*) who were not dangerously mad were kept in the "Abraham Ward," and were allowed out from time to time in a distinctive dress, and were permitted to supplement their scanty rations by begging. This gave an opportunity to impostors, and large numbers availed themselves of it. Says *The Canting Academy* (Richd. Head, 1674), they

"used to array themselves with party-coloured ribbons, tape in their hats, a fox-tail hanging down, a long stick with streamers," and beg alms; but "for all their seeming madness, they had wit enough to steal as they went along."

There is a good picture of them in *King Lear* ii. 3; and see also Beaumont and Fletcher's *Beggar's Bush,* ii. i.

> Come, princes of the ragged regiment
> And these, what name or title e'er they bear,
> *Jarkman* or *Pat'rico, Cranke* or *Clapper-dudgeon,*
> *Frater* or *Abram-man,* I speak to all
> That stand in fair election for the title
> Of King of Beggars.

Abrax'as. A cabalistic word used by the Gnostics to denote the Supreme Being, the source of 365 emanations, the sum of the numbers represented by the Greek letters of the word totaling 365. It was frequently engraved on gems (hence known as *abraxas stones*) that were used as amulets or talismans. By some authorities the name is given as that of one of the horses of Aurora.

Absalom. In the Old Testament (2 *Sam.* viii), the handsome but rebellious son of David who "stole the hearts of the men of Israel" and plotted to become king in his father's stead. In the battle in which the issue was decided, Absalom, who rode on a mule, was caught by his head in an oak tree; and one of David's army, finding him so suspended, killed him in spite of the previous commands of the King. David's lament, "O my son Absalom, my son, my son Absalom! would I had died for thee," has become a classic expression of paternal grief.

Absalom and Achitophel. A famous political satire in verse published in 1681, the first part by Dryden and the second by Nahum Tate and revised by Dryden. The general scheme is to show the rebellious character of the Puritans, who insisted on the exclusion of the Duke of York from the succession, on account of his being a pronounced Catholic, and the determination of the King to resist this interference with his royal prerogative, even at the cost of a civil war. Of the principal characters, *David* stands for Charles II; *Absalom* for his natural son James, Duke of Monmouth (handsome and rebellious); *Achitophel* for Lord Shaftesbury; *Zimri* for the Duke of Buckingham; and *Abdael* for Monk. The accommodation of the biblical narrative to contemporary history is so skilfully made that the story of David seems to repeat itself. Of Absalom, Dryden says (Part i):

> Whate'er he did was done with so much ease.
> In him alone 'twas natural to please;
> His motions all accompanied with grace,
> And paradise was opened in his face.

Absent-minded Beggar. The title of one of Kipling's poems (1900), hence applied to an English private, a Tommy Atkins (*q.v.*).

Absentee, The. A novel by Maria Edgeworth (1812). The "Absentee," Lord Clonbrony allows his foolish wife to persuade him to leave his estate in Ireland and try to force a way into fashionable London society. The outcome is unhappy for all concerned; Lord Clonbrony takes to gambling, Lady Clonbrony is snubbed right and left and the Irish tenants are very much neglected.

Absey book. See *A. B. C.*

Ab'solon. A priggish parish clerk in *The Miller's Tale* in Chaucer's *Canterbury Tales.* His hair was curled, his shoes slashed, his hose red. He could let blood, cut hair, and shave, could dance, and play either on the ribible or the gittern. This gay spark paid his addresses to Mistress Alison, the young wife of John, a wealthy aged carpenter; but Alison herself loved a poor scholar named Nicholas, a lodger in the house. See *Nicholas.*

Absolute. *Sir Anthony Absolute.* One of the most popular characters in all English comedy, a testy, but warm-hearted old gentleman in Sheridan's *Rivals* (1775), who imagines that he

possesses a most angelic temper and when he quarrels with his son, the captain, fancies it is the son who is out of sorts, and not himself.

Captain Absolute. The clever and gallant son of Sir Anthony, in love with Lydia Languish, the heiress, to whom he is known only as Ensign Beverley. Bob Acres, his neighbor, is his rival, and sends a challenge to the unknown ensign; but when he finds that Ensign Beverley is Captain Absolute, he declines to fight, and resigns all further claim to the lady's hand.

Absyr'tus. In Greek mythology, the young brother of Medea (*q.v.*) whose body she cut in pieces and scattered along her way to delay her father Ætes in his pursuit of her when she escaped from Colchis with Jason.

Abt Vogler. A dramatic monologue by Robert Browning in his volume *Dramatis Personæ* (1864). The speaker is Abt Vogler, " after he has been extemporizing upon the musical instrument of his invention."

Abu'dah. In the *Tales of the Genii* (1764) by H. Ridley, a wealthy merchant of Bagdad, who goes in quest of the talisman of Oroma'nes, which he is driven to seek by a little old hag, who haunts him every night and makes his life wretched. He finds at last that the talisman which is to free him of this hag (conscience) is to " fear God and keep His commandments."

Abydos, Bride of. See *Bride of Abydos.*

Academy. The Greek school of philosophy founded by Plato, so called from a garden planted by Academus where Plato taught his followers.

The *French Academy* (*Académie française*) was formally established in 1635 by Cardinal Richelieu, its principal function being:

> To labor with all the care and diligence possible, to give exact rules to our language, to render it capable of treating the arts and sciences.

Its forty members, " the Forty Immortals," are supposed to be the most distinguished living men of letters.

The English *Royal Academy of Arts* was founded in 1768 by George III for the establishment of an art school and the holding of annual exhibitions of works by living artists. The *Royal Spanish Academy* was founded at Madrid in 1713 for purposes similar to those of the French Academy. The *American Academy of Arts and Letters* was founded in 1904 with a like purpose. Its membership is limited to fifty. There is also a *Royal Academy of Science* at Berlin (founded 1700), at Stockholm (the *Royal Swedish Academy,* founded 1739), and at Copenhagen (founded 1742). The *Imperial Academy of Sciences* at Petrograd was established by Catherine I in 1725.

Academy Figures. Drawings in black and white chalk, on tinted paper, usually about half life-size and from the nude.

An Academy headache. A headache as a result of attending art exhibitions. The phrase was popularized in 1885 with reference to the Royal Academy Exhibit.

Aca'dia. The old name for Nova Scotia, so called by the French from the river *Shubenacadie.* In 1621 Acadia was given to the Englishman, Sir William Alexander, and its name changed; and in 1755 the old French settlers were driven into exile by George II. Longfellow has made this the subject of a poem in hexameter verse, called *Evan'geline* (*q.v.*).

Ace. In cards or dice, a single spot. During the World War an *ace* came to mean a daring aviator; in the French army any aviator who brought down five German planes within the French lines and was in consequence officially noted, was called an *ace,* and the term was informally adopted in other air forces.

Acel'dama. A battle-field, a place where much blood has been shed. So called from the field purchased by the priests with the blood-money thrown down by Judas, and appropriated as a cemetery for strangers (*Matt.* xxvii. 8; *Acts* i. 19).

Aces'tes. In a trial of skill described in Virgil's *Æneid,* Acestes, the Sicilian, discharged his arrow with such force that it took fire from the friction of the air.

Acha'tes. A *fidus Achates.* A faithful companion, a bosom friend. Achates in Virgil's *Æneid* is the chosen companion of the hero in adventures of all kinds.

Ac'heron. A Greek word meaning " the River of Sorrows "; the river of the infernal regions into which Phlegethon and Cocytus flow: also, the lower world (Hades) itself. See *Styx.*

> They pass the bitter waves of Acheron
> Where many souls sit wailing woefully.
> *Spenser: Faërie Queene,* I. v, 33.

Food for Acheron. A dead body.

Achilles. In Greek legend, the son of Peleus and Thetis, king of the Myr'midons and hero of the *Iliad* (*q.v.*). He is represented as being brave and relentless; but, at the opening of the poem, in consequence of a quarrel between him and Agamemnon, commander-in-chief of the

allied Greeks, he refused to fight. The Trojans prevailed, and Achilles sent Patroc'lus to oppose them. Patroc'lus fell; and Achilles, rushing into the battle, killed Hector (*q.v.*). He himself, according to later poems, was slain at the Scaean gate, before Troy was taken, by an arrow in his heel. The tale is that his mother, Thetis, had dipped him in the river Styx to make him invulnerable. The water washed every part, except the heel by which his mother held him. It was on this vulnerable point the hero was slain; and the sinew of the heel is called, in consequence, *tendo Achillis*, or the Achilles tendon.

The heel of Achilles. The vulnerable or weak point in a man's character or in a nation.

Achilles' spear. See *Pelian spear.*

Achilles of England. (1) John Talbot, first Earl of Shrewsbury (1373–1453); (2) the Duke of Wellington (1769–1852).

Of Germany. Albert, elector of Brandenburg (1414–1486).

Of Lombardy. Brother of Sforza and Palamedes in Tasso's *Jerusalem Delivered.* This was not a complimentary title, but a proper name.

Of Rome. Lucius Sicin'ius Dentatus, the Roman tribune; also called the *Second Achilles.* Put to death *B. C.* 450.

Of the West. Roland the Paladin.

Acid Test. A test, or trial, that will finally decide the value, worth, or reliability of anything, just as the application of acid is a certain test of gold. It is a phrase often used of measures to be taken during political, social, economic, or other crises.

A'cis. In Greek mythology, a Sicilian shepherd, loved by the nymph Galate'a. The monster Polypheme, a Cyclops, was his rival, and crushed him under a huge rock. The blood of Acis was changed into a river of the same name at the foot of Mount Etna.

Achit'ophel. In the Old Testament, David's traitorous counsellor, who deserted to Absalom. (2 *Sam.* xv.) The Achitophel of Dryden's satire (see *Absalom and Achitophel*) was the Earl of Shaftesbury.

> Of these [the rebel the false Achitophel was first;
> A name to all succeeding ages curst;
> For close designs and crooked counsels fit;
> Sagacious, bold, and turbulent of wit;
> Restless, unfix'd in principles and place;
> In power unpleased, impatient in disgrace.
> I. 150.

Acras'ia. In Book II of Spenser's *Faërie Queene* (1590), Intemperance personified. Spenser says she is an enchantress living in the "Bower of Bliss," in "Wandering Island." She had the power of transforming her lovers into monstrous shapes; but Sir Guyon (Temperance), having caught her in a net and bound her, broke down her bower and burnt it to ashes.

Acre. O. E. *æcer*, is akin to the Lat. *ager* and Ger. *acker* (a field). *God's Acre*, a cemetery or churchyard. Longfellow calls this an "ancient Saxon phrase," but as a matter of fact it is a modern borrowing from Germany.

Three acres and a cow. A small plot for gardening or farming; a phrase used by British radicals in the political campaign of 1885.

Acres, Bob. In Sheridan's comedy *The Rivals* (1775) (*q.v.*), a country gentleman, the rival of Ensign Beverley, *alias* Captain Absolute, for the hand and heart of Lydia Languish, the heiress. He tries to ape the man of fashion, gets himself up as a loud swell, and uses "sentimental oaths," *i.e.* oaths bearing on the subject. Thus if duels are spoken of he says, *ods triggers and flints*; if ladies, *ods blushes and blooms.* Bob Acres is a great blusterer, but when put to the push "his courage always oozed out of his fingers' ends." Hence a "regular Bob Acres" is a coward.

Acris'ius. In Greek mythology, the father of Dan'aë. An oracle declared that Danaë would give birth to a son who would kill him, so Acrisius kept his daughter shut up in a brazen tower. Here she became the mother of Per'seus, by Jupiter in the form of a shower of gold. The King of Argos now ordered his daughter and her infant to be put into a chest, and cast adrift on the sea, but they were rescued by Dictys, a fisherman. When grown to manhood, Perseus accidentally struck the foot of Acrisius with a quoit, and the blow caused his death. This tale is told by William Morris in *The Earthly Paradise: April.*

Across lots. By a short cut. The threat of the Mormon leader, Brigham Young, "We'll send them [the Gentiles] across lots" gave the phrase a new and obvious significance.

Act of Faith. See *Auto da Fe.*

Act of God. A term denoting "Damnum fatale," such as loss by lightning, shipwreck, fire, etc.; loss arising from fatality, and not from one's own fault, theft, and so on.

Actæ'on. In Grecian mythology a huntsman who, having surprised Diana bathing, was changed by her into a stag

and torn to pieces by his own hounds. A stag being a horned animal, he became a representative of men whose wives are unfaithful.

Ac'tian Games. The games celebrated at Actium in honor of Apollo. They were reinstituted by Augustus to celebrate his naval victory over Antony, 31 *B. C.*, and were held every five years.

Acts and Monuments. A history of Christian saints by John Fox, better known as "The Book of Martyrs," published in 1563.

Acunha, Teresa d'. The Spanish maid of the Countess of Glenallan in Scott's novel, *The Antiquary*, of whom it is said, "If ever there was a fiend on earth in human form, that woman was ane."

Ad lib'itum (Lat.). To choice, pleasure, without restraint.

Ad rem (Lat.). To the point in hand; to the purpose.

Ad valo'rem (Lat.). According to the price charged. A commercial term used in imposing customs duties according to the value of the goods imported. Thus, if teas pay duty *ad valorem*, the high priced tea will pay more duty per pound than the lower priced tea.

A'dah. In Byron's *Cain, a Mystery* (*q.v.*), the wife of Cain. After Cain has been conducted by Lucifer through the realms of space, he is restored to the home of his wife and child, where all is gentleness and love. Adah is also the name of Cain's wife in Rabbinical tradition.

Adam. In Shakespeare's *As You Like It*, a faithful retainer in the family of Sir Rowland de Boys. At the age of four score, he voluntarily accompanied his young master Orlando into exile, and offered to give him his little savings. He has given birth to the phrase "a faithful Adam" with reference to a man-servant.

Adam and Eve. In the Old Testament, the first man and woman. The familiar story of their creation, sin and expulsion from the Garden of Eden is told in the first chapters of *Genesis* and forms the basis for Milton's *Paradise Lost*.

Mohammedan legends add to the Bible story the tradition that —

God sent Gabriel, Michael, and Israfel one after the other to fetch seven handfuls of earth from different depths and of different colors for the creation of Adam (thereby accounting for the varying colors of mankind) but they returned empty-handed because Earth foresaw that the creature to be made from her would rebel against God and draw down his curse on her, whereupon Azrael was sent. He executed the commission, and for that reason was appointed to separate the souls from the bodies and hence became the Angel of Death. The earth he had taken was carried into Arabia to a place between Mecca and Tayef, where it was kneaded by the angels, fashioned into human form by God, and left to dry for either forty days or forty years. It is also said that while the clay was being endowed with life and a soul, when the breath breathed by God into the nostrils had reached as far as the navel, the only half-living Adam tried to rise up and got an ugly fall for his pains. See also below under *Adam's Peak*.

Old as Adam. Generally used as a reproof for stating as news something well known. "That's as old as Adam," it was known as far back as the days of Adam.

The old Adam. The offending Adam, etc.

> Consideration, like an angel, came
> And whipped the offending Adam out of him.
> *Shakespeare: Henry V*, i, 1

Adam, as the head of unredeemed man, stands for "original sin," or "man without regenerating grace."

The second Adam. The new Adam, etc. Jesus Christ is so called.

Adam's ale. Water; because the first man had nothing else to drink. In Scotland sometimes called *Adam's Wine*.

Adam's apple. The protuberance in the forepart of the throat, the anterior extremity of the thyroid cartilage of the larynx; so called from the superstition that a piece of the forbidden fruit stuck in Adam's throat.

Adam's Diary. A humorous book by Mark Twain; also *Eve's Diary*.

Adam's needle. Gen. iii. 7, tells us that Adam and Eve "sewed fig leaves together"; needles were (presumably) not then obtainable, but certain plants furnish needle-like spines, and to some of these the name has been given. The chief is the Yucca, a native of Mexico and Central America.

Adam's Peak. A mountain in Ceylon where, according to Mohammedan legend, Adam bewailed his expulsion from Paradise, standing on one foot for two hundred years to expiate his crime; Gabriel then took him to Mount Arafath, where he found Eve.

Adam's profession. Gardening or agriculture is sometimes so called — for obvious reasons.

Adam Bede. A novel by George Eliot (1859). The young carpenter, Adam Bede, is in love with Hetty Sorrel, a pretty superficial little creature who lives with her uncle, Martin Poyser, and her aunt, the keen, pungent-tongued, amusing Mrs. Poyser, on a farm belonging to Squire Donnithorne. Shortly before her prospective marriage with Adam, Hetty disappears and is found later under accusation of having murdered her child. She had been seduced by the handsome and impulsive Arthur Donnithorne, heir of

the old Squire, who had left her to join his regiment. Hetty is sullen under trial, even when sentenced to death, but later breaks down and confesses to the large-souled young Methodist preacher, Dinah Morris, a niece of Mrs. Poyser's who has been tireless in her efforts to be of some help. At the last minute the death sentence is changed to life transportation through the intervention of the repentant Arthur. Adam and Dinah, who have been thrown together closely by the turn of events, now discover their mutual love and are finally married. The character of Adam Bede was drawn from George Eliot's father, Robert Evans, who was, like Adam, a carpenter and a man of the highest integrity.

Adam Bell. Hero of a ballad of that name included in Percy's *Reliques* (I. ii. 1), a wild, north-country outlaw, noted, like Robin Hood, for his skill in archery. His place of residence was Englewood Forest, near Carlisle; and his two comrades were Clym of the Clough (Clement of the Cliff) and William of Cloudesly. William was married, but the other two were not. When William was captured at Carlisle and was led to execution, Adam and Clym rescued him, and all three went to London to crave pardon of the King, which, at the Queen's intercession, was granted them. They then showed the King specimens of their skill in archery, and the King was so well pleased that he made William a "gentleman of fe," and the two others yeomen of the bed-chamber.

Adam Blair, *a Story of Scottish Life.* A novel by J. G. Lockhart (1822), the story of a Scotch minister who fell from grace, but after a season of penitence was restored to his pastorate.

Adam Moss. In Allen's *Kentucky Cardinal* (*q.v.*).

Adamas'tor. The spirit of the stormy Cape (Good Hope), described by Camoëns in the *Lusiad* as a hideous phantom that appears to Vasco da Gama and prophesies disaster to all seeking to make the voyage to India.

Ad'amites. The name given to various heretical sects who supposed themselves to attain to primitive innocence by rejecting marriage and clothing. There was such a sect in North Africa in the 2nd century; the *Abelites* were similar; the heresy reappeared in Savoy in the 14th century, and spread over Bohemia and Moravia in the 15th and 16th. One Picard, of Bohemia, was leader in 1400, and styled himself "Adam, son of God." There are references to the sect in James Shirley's comedy *Hyde Park* (II. iv) (1632), and in *The Guardian*, No. 134 (1713).

Adams, Alice. See *Alice Adams.*

Adams, Franklin Pierce (F. P. A.). (1881–). American columnist, associated with the New York *Evening Mail*, the New York *Tribune* and finally the New York *World.*

Adams, Henry. See *Henry Adams.*

Adams, Parson. A leading character in Fielding's *Joseph Andrews* (1742), often taken as the type of the simple-minded, hard-working, and learned country curate who is totally ignorant of "the ways of the world."

> As he never had any intention to deceive, so he never suspected such a design in others. He was generous, friendly, and brave to an excess; but simplicity was his characteristic; he did, no more than Mr. Colley Cibber, apprehend any such passions as malice and envy to exist in mankind. — *Joseph Andrews*, ch. i.

He was drawn from Fielding's friend, the Rev. William Young, who edited Ainsworth's *Latin Dictionary* (1752). Scott calls him "one of the richest productions of the muse of fiction."

Addison, Joseph (1672–1719). English essayist, famous for his contributions to the *Tatler* and *Spectator.* See those entries; also *Roger de Coverley.* Addison produced one play, entitled *Cato.*

Ad'dison of the North. A sobriquet of Henry Mackenzie (1745–1831), author of the *Man of Feeling.*

Addisonian Termination. The name given by Bishop Hurd to the construction which closes a sentence with a preposition, such as — "which the prophet took a distinct view of." Named, of course, from Joseph Addison, who frequently employed it.

Addled Parliament. See *Parliaments.*

Ade, George (1866–). American humorist, author of *Artie*, *"Pink" Marsh*, *Fables in Slang*, etc.

Adme'tus. In Greek mythology, a king of Thessaly, husband of Alcestis, who consented to die in his stead. (See *Alcestis.*) Apollo, being condemned by Jupiter to serve a mortal for twelve months for slaying a Cyclops, once entered the service of Admetus. James Russell Lowell (1819–1892) has a poem on the subject, called *The Shepherd of King Admetus.*

Admirable. *The Admirable.* Abraham ben Meir ben Ezra, a celebrated Spanish Jew (about 1090–1168) was so called. He was noted as a mathematician, philologist, poet, astronomer, and commentator on the

Bible. Browning has a poem entitled *Rabbi ben Ezra* (*q.v.*).

The Admirable Crichton. James Crichton (1560–1585?), Scottish traveller, scholar, and swordsman. So called by Sir Thomas Urquhart. (See also next item for Barrie's play by this name.)

Admirable Doctor. See under *Doctor.*

Admirable Crichton, The. A dramatic fantasy by J. M. Barrie (1902). The Earl of Loam, his family and one or two friends are wrecked on a desert island, where the butler, the " Admirable Crichton " proves himself a man of infinite resource and power, far superior to the rest of the party. He is obeyed and idolized and is about to marry Lady Mary, the once haughty daughter of the Earl, but the boom of a cannon announces the arrival of a ship and the old social order reasserts itself. Barrie took the name of his play but nothing else from the original *Admirable Crichton* (see above).

Admiral. English admirals used to be of three classes, according to the color of their flag. *Admiral of the Red* used to hold the center in an engagement, *Admiral of the White* the van, *Admiral of the Blue,* the rear. The distinction was abolished in 1864; now all admirals carry the white flag. It has, however, given rise to a number of humorous allusions.

Admiral of the Blue. (1) A butcher who dresses in blue to conceal blood-stains; (2) A tapster from his blue apron.

Admiral of the Red. A punning term applied to a wine-bibber whose face and nose are very red.

Admiral of the Red, White and Blue. A beadle; hall-porter; etc. From their gorgeous uniforms.

Admiral of the White. (1) A coward; (2) A fainting person.

Adona'is. The poetical name given by Shelley to Keats in his elegy on the death of the latter (1821), probably in allusion to the mourning for Adonis. *Adonais* is considered one of the greatest elegies in the English language.

Adonbeck al Hakim. A doctor in Scott's *Talisman* who is really Saladin in disguise

Ado'nis. In Greek mythology, a beautiful youth, beloved by Venus and Proser'pina, who quarrelled about the possession of him. Jupiter, to settle the dispute, decided that the boy should spend six months with Venus in the upper world, and six with Proserpina in the lower. Adonis was gored to death by a wild boar in a hunt.

Shakespeare has a long poem called *Venus and Adonis.* Shelley calls his elegy on the poet Keats *Adona'is,* under the idea that the untimely death of Keats resembled that of Adonis. The word *Adonis* is used, often ironically, for any beautiful young man. In one famous instance Leigh Hunt was sent to prison for libelling George IV when Regent, and calling him " a corpulent Adonis of 50."

An Adonis' Garden. A worthless toy; a very perishable good. The allusion is to the baskets or pots of earth used at the annual festival of Adonis, in which quick-growing plants were sown, tended for eight days, allowed to wither, and then thrown into the sea or river with images of the dead Adonis.

Adosinda. In Southey's epic poem *Roderick, the Last of the Goths* (1814), the daughter of the Gothic governor of Auria in Spain. After the slaughter of her parents, husband and child by the Moors, she vowed to live only for vengeance. She murdered the Moorish captain to whom she had been handed over; and in the great battle, when the Moors were overthrown, she it was who gave the word of attack, " Victory and Vengeance! "

Adram'elech. One of the fallen angels. Milton makes him overthrown by U'riel and Raphael (*Paradise Lost,* vi. 365). Klopstock introduces him into *The Messiah,* and represents him as surpassing Satan in malice and guile, ambition and mischief. He is made to hate every one, even Satan, of whose rank he is jealous.

Adraste'. The hero of Molière's comedy *Le Sicilien ou L'Amour Peintre* (1667), a French gentleman who enveigles a Greek slave named Isidore from her master Don Pedre. He is introduced as a portrait-painter, and thus imparts to Isidore his love.

Adrastus. (1) A mythical Greek king of Argos, leader of the expedition of the " Seven Against Thebes." See under *Thebes.*

(2) In Tasso's *Jerusalem Delivered* (Bk. xx), an Indian prince who aided the King of Egypt against the Crusaders. He was slain by Rinaldo.

Adrian, Dr. Adrian Van Welche in Couperus' *Small Souls* (*q.v.*) and its sequels.

Adrian'a. In Shakespeare's *Comedy of Errors* (*q.v.*), a wealthy Ephesian lady, who marries Antiph'olus, twin-brother of Antipholus of Syracuse.

Adria'no de Armado, Don. See under *Armado.*

Adriatic, Marriage of the. See *Bride of the Sea.*

Adul'lam. A cave in which David took refuge when he fled from King Saul; and thither resorted to him "every one that was in distress, and every one that was in debt, and every one that was discontented" (1 *Sam.* xxii. 1, 2). Mr. John Bright called the seceders from the English Liberals in 1866 Adull'amites, and said that Lowe and Horsman, like David in the cave of Adullam, gathered together all the discontented, and all that were politically distressed.

Adulterous Bible. See *Bible, Specially Named.*

Advent (Lat. *ad-ventus*, the coming to). The four weeks immediately preceding Christmas, commemorating the first and second coming of Christ; the first to redeem, and the second to judge the world. The season begins on St. Andrew's Day (Nov. 30th), or the Sunday nearest to it.

Adventures. For novels beginning with this word, as *The Adventures of Tom Sawyer, The Adventures of Sherlock Holmes, The Adventures of Philip*, etc., see under *Tom Sawyer, Sherlock Holmes, Philip* and other proper names of heroes or heroines.

Ad'versary, The. A name frequently given in English literature to the Devil (from 1 *Pet.* v. 8).

Æ'acus. In classic legend, King of Œno'pia, a man of such integrity and piety that he was made at death one of the three judges of Hades. The other two were Minos and Rhadaman'thus.

Æge'on. (1) In classic legend, a huge monster with 100 arms and 50 heads, who with his brothers, Cottus and Gyges, conquered the Titans by hurling at them 300 rocks at once. Some authorities say he inhabited the Ægean Sea; others make him one of the gods who stormed Olympus.

(2) A merchant of Syracuse in Shakespeare's *Comedy of Errors.*

Ægeus. A fabulous king of Athens who gave the name to the Ægean Sea. His son, Theseus, went to Crete to deliver Athens from the tribute exacted by Minos. Theseus said, if he succeeded he would hoist a white sail on his home-voyage, as a signal of his safety. This he neglected to do, and Ægeus, who watched the ship from a rock, thinking his son had perished, threw himself into the sea. Cp. *Tristam.*

Æ'gis. The shield of Jupiter made by Vulcan was so called, and symbolized divine protection. The shield of Minerva was called an *ægis* also.

I throw my ægis over you. I give you my protection.

Ægisthus. In Greek legend the seducer of Clytemnestra, wife of Agamemnon (*q.v.*).

Ægyptus. In classic myth the father of fifty sons who were married to the fifty daughters of his twin brother Danaus and all except one of whom were murdered by their brides on the wedding night. See *Danaides.*

Ælia Lælia. An insoluble riddle. From the title of a Latin inscription discovered at Bologna.

Æmil'ia. In Shakespeare's *Comedy of Errors* (*q.v.*), wife of Æge'on the Syracusian merchant, and mother of the twins called Antiph'olus.

Æne'as. The hero of Virgil's epic, the *Æneid* (*q.v.*), son of Anchises, king of Dardanus, and Aphrodite. According to Homer he fought against the Greeks in the Trojan War and after the sack of Troy reigned in the Troad. Later legends tell how he carried his father Anchises on his shoulders from the flames of Troy, and after roaming about for many years, came to Italy, where he founded a colony which the Romans claim as their origin. The epithet applied to him is *pius*, meaning "dutiful."

Æne'id. The epic poem of Virgil, in twelve books. When Troy was taken by the Greeks and set on fire, Æne'as with his father, son and wife, took flight, with the intention of going to Italy, the original birthplace of the family. The wife was lost, and the old father died on the way; but after numerous perils by sea and land, Æneas and his son Asca'nius reached Italy. Here Latinus, the reigning king, received the exiles hospitably, and promised his daughter Lavin'ia in marriage to Æneas; but she had been already betrothed by her mother to Prince Turnus, son of Daunus, king of the Ru'tuli, and Turnus would not forego his claim. Latinus, in this dilemma, said the rivals must settle the dispute by an appeal to arms. Turnus was slain, Æneas married Lavinia, and ere long succeeded his father-in-law on the throne.

Book I. The escape from Troy; Æneas and his son, driven by a tempest on the shores of Carthage, are hospitably entertained by Queen Dido.

II. Æneas tells Dido the tale of the wooden horse, the burning of Troy and

his flight with his father, wife and son. The wife was lost and died.

III. The narrative continued; he recounts the perils he met with on his way, and the death of his father.

IV. Dido falls in love with Æneas; but he steals away from Carthage, and Dido, on a funeral pyre, puts an end to her life.

V. Æneas reaches Sicily, and witnesses there the annual games. This book corresponds to the *Iliad* xxiii.

VI. Æneas visits the infernal regions. This book corresponds to *Odyssey* xi.

VII. Latinus, king of Italy, entertains Æneas, and promises to him Lavin'ia (his daughter) in marriage; but Prince Turnus had been already betrothed to her by the mother, and raises an army to resist Æneas.

VIII. Preparations on both sides for a general war.

IX. Turnus, during the absence of Æneas, fires the ships and assaults the camp. The episode of Nisus and Eury'alus. (See *Nisus.*)

X. The war between Turnus and Æneas. Episode of Mezentius and Lausus. (See *Lausus.*)

XI. The battle continued.

XII. Turnus challenges Æneas to single combat, and is killed.

Æ'olus. In classic mythology, god of the winds, which he kept imprisoned in a cave in the Æolian Islands, and let free as he wished or as the over-gods commanded.

The breath of Æolus. Scandal.

Æon (Gr. *aion*). An age of the universe, an immeasurable length of time; hence the personification of an age, a god, any being that is eternal. Basilides reckons there have been 365 such Æons, or gods, but Valentinius restricts the number to 30.

Æs'chylus (*B. C.* 525–456). The father of the Greek tragic drama. Titles of seventy-two of his plays are known, but only seven are now extant. They are the *Supplices, Persae, Septem, Prometheus, Agamemnon, Choephori* and *Eumenides,* the last three comprising the trilogy known as the *Oresteia.*

Æs'chylus of France. Prosper Jolyot de Crébillon (1674–1762).

Æscula'pius. The Latin form of the Greek Asklepios, god of medicine and of healing. Now used for "a medical practitioner" The usual offering to him was a cock, hence the phrase "to sacrifice a cock to Æsculapius" — to return thanks (or pay the doctor's bill) after recovery from an illness.

Æsir. The collective name of the celestial gods of Scandinavia, who lived in Asgard (*q.v.*). We are told that there were twelve gods and twenty-six goddesses, but it would be hard to determine who they were, for, like Arthur's knights, the number seems variable. The following may be mentioned: (1) Odin, the chief; (2) Thor (his eldest son, god of thunder); (3) Tiu (another son, god of wisdom); (4) Balder (another son, Scandinavian Apollo); (5) Bragi (god of poetry); (6) Vidar (god of silence); (7) Hoder the blind (slayer of Balder); (8) Hermoder (Odin's son and messenger); (9) Hœnir (a minor god); (10) Odnir (husband of Freya, the Scandinavian Venus); (11) Loki (the god of mischief); (12) Vali (Odin's youngest son).

Wives of the Æsir. Odin's wife was Frigga; Thor's wife was Sif (beauty); Balder's wife was Nanna (daring); Bragi's wife was Iduna; Loki's wife was Siguna.

The important deities mentioned above are more fully treated under their several names. See also *Vanir.*

Æ'son. In Greek mythology, the father of Jason. He was restored to youth by Medea, who infused into his veins the juice of certain herbs.

Æ'sop's Fables, written in Greek prose, are traditionally ascribed to Æsop, a deformed Phrygian slave of the 6th century *B. C.*; but many of them are far older, some having been discovered on Egyptian papyri of 800 or 1000 years earlier.

Æsop of Arabia. Lokman; and Nasser (5th century).

Æsop of England. John Gay (1688–1732).

Æsop of France. Jean de la Fontaine (1621–1695).

Æsop of Germany. Gotthold Ephraim Lessing (1729–1781).

Æsop of India. Bidpai or Pilpai (3rd century *B. C.*).

Ætion. In Spenser's poem *Colin Clout's Come Home Again,* a "shepherd" thought by many critics to be meant for Shakespeare.

Afreet, Afrit. In Mohammedan mythology the most powerful but one (Marids) of the five classes of Jinn, or devils. They are of gigantic stature, very malicious, and inspire great dread. Solomon, we are told, once tamed an Afreet, and made it submissive to his will.

Africaine, L'. An opera by Meyerbeer (1865) (libretto by Scribe) dealing with

the adventures of the Portuguese explorer, Vasco da Gama. Don Pedro, Da Gama's rival for the hand of Inez, daughter of Admiral Diego, has Da Gama imprisoned and steals his maps, but Inez sets him free by a promise to marry Don Pedro. The latter now sets sail with Inez, followed by Da Gama. The African queen Selika, a former captive of Da Gama's, is on Don Pedro's vessel and at her orders, her fellow-captive Neluska steers the fleet to his native island. Here Selika saves Da Gama, but turns the rest of the crew over to the bloodthirsty savages. When she sees that Da Gama still cares only for her rival, Inez, after a terrific struggle with herself she frees them both, then inhales the poisonous odor of the manzanilla tree. Her example is followed by the devoted Neluska.

African Farm, The Story of an. See under *Story*.

African Magician, The. In the *Arabian Nights*, the pretended uncle of Aladdin (*q.v.*) who sent the lad to fetch the "wonderful lamp" from an underground cavern. After sundry adventures Aladdin caused him to be poisoned in a draught of wine.

Aftermath. A novel by James Lane Allen (Am. 1896) which forms the second part of *A Kentucky Cardinal* (*q.v.*).

Agamem'non. In Greek legend the King of Mycenæ, son of Atreus, and leader of the Greeks at the siege of Troy. Homer makes him ruler over all Argos. He was the brother of Menelaus, the theft of whose wife Helen by Paris brought on the Trojan War. Before the expedition against Troy could sail, Agamemnon's daughter Iphigenia was sacrificed to Diana to appease that goddess for a sacred stag Agamemnon had killed. At Troy, Agamemnon's quarrel with Achilles (*q.v.*) cost the Greeks many lives and delayed the end of the war. After the sack of Troy, Agamemnon returned home only to be murdered by his wife Clytemnestra, who was living as the paramour of Ægisthus. For the tragic vengeance which his son Orestes and his daughter Electra took for their father's death, see under those entries. Agamemnon is the principal figure in Æschylus' trilogy, the *Agamemnon, Choephori* and *Eumenides*, and is prominent in many plays on the fate of Iphigenia (*q.v.*).

Aganip'pe. Fountain of the Muses, at the foot of Mount Hel'icon, in Bœo'tia.

Agapi'da, Fray Antonio. The imaginary chronicler of *The Conquest of Grana'da*, written by Washington Irving (1829).

Agast'ya. In Hindu mythology a dwarf who drank the sea dry. As he was walking one day with Vishnu, the insolent ocean asked the god who the pigmy was that strutted by his side. Vishnu replied it was the patriarch Agastya, who was going to restore earth to its true balance. Ocean, in contempt, spat its spray in the pigmy's face, and the sage, in revenge of this affront, drank the waters of the ocean, leaving the bed quite dry.

Ag'atha. (1) The daughter of Cuno, and the betrothed of Max, in Weber's opera of *Der Freischutz* (*q.v.*):

(2) The titular heroine of a poem by George Eliot.

Agatha, St. See under *Saint*.

Agath'ocles. Tyrant of Sicily (*B. C.* 361–289). He was the son of a potter, and raised himself from the ranks to become general of the army. There is a story that he always kept an earthen pot at hand in memory of his origin; hence *Agathocles' pot* signifies a poor relation. When he attacked the Carthaginians, he "carried the war into Africa" and "burned his ships behind him" that his soldiers might feel assured they must either conquer or die. Agathocles died of poison administered by his grandson. He is the hero of an English tragedy by Richard Perrington, a French tragedy by Voltaire and a German novel by Caroline Pichler, all called by his name.

Agave. In classic mythology daughter of Cadmus and mother of Pentheus whom she tore to pieces in a mad fury under the illusion that he was a wild beast. This episode forms a part of Euripides' drama *The Bacchae* (*q.v.*).

Age. A word used of a long but more or less indefinite period of history, human and pre-human, distinguished by certain real or mythical characteristics and usually named from these characteristics or from persons connected with them, as the *Golden Age* (*q.v.*), the *Middle Ages*, the *Dark Ages* (*qq.v.*), the *Age of the Antonines* (from Antoninus Pius, 138, to Marcus Aurelius, 180), the *Prehistoric Age*, etc. Thus, Hallam calls the 9th century the *Age of the Bishops*, and the 12th, the *Age of the Popes*.

Varro (*Fragments*, page 219, Scaliger's edition, 1623) recognizes three ages:

From the beginning of mankind to the Deluge, a time wholly unknown.

From the Deluge to the First Olympiad, called the mythical period.

From the First Olympiad to the present time, called the historic period.

Shakespeare's passage on the seven ages of man (*As You Like It*, ii. 7) is well known; and Titian symbolized the three ages of man thus:

An infant in a cradle.
A shepherd playing a flute.
An old man meditating on two skulls.

According to Lucre'tius also there are three ages, distinguished by the materials employed in implements (v. 1282), viz.:

The age of stone, when celts or implements of stone were employed.
The age of bronze, when implements were made of copper or brass.
The age of iron, when implements were made of iron, as at present.

Hesiod names five ages, viz.:

The *Golden* or patriarchal, under the care of Saturn.
The *Silver* or voluptuous, under the care of Jupiter.
The *Brazen* or warlike, under the care of Neptune.
The *Heroic* or renaissant, under the care of Mars.
The *Iron* or present, under the care of Pluto.

Fichte names five ages also:

The antediluvian, post-diluvian, Christian, satanic and millennian.

Age of Innocence, The. A novel by Edith Wharton (Am. 1920) depicting the social life of the New York of fifty years previous. The hero, Newland Archer, marries an affectionate, pretty girl of the circumscribed social sphere of the élite to which he is born, and is loyal to her, but is torn by love for his vivid, warm-blooded, unconventional cousin, Ellen Olenska, and impatience at the petty conventions that make up his world. This novel was awarded the Pulitzer prize in 1921. The title is from a famous painting of a child by Sir Joshua Reynolds.

Age of Reason. A controversial treatise by the free thinker, Thomas Paine (1737–1809), on the subject of revealed religion.

Aged or Aged P. In Dickens' novel *Great Expectations*, Wemmick's father is so called. He lived in "the castle at Walworth" and in spite of his deafness took a great pride and interest in all his son's concerns. See *Wemmick*.

Agib, King. The Third Calender of the *Arabian Nights*. See under *Calender*.

Aglaia. (1) One of the three Graces of classic mythology.

(2) In Dostoievski's novel *The Idiot* (*q.v.*), the fiancée of Prince Myshkin.

Agnes. In Molière's *L'École des Femmes*, the girl on whom Arnolphe tries his pet experiment of education, so as to turn out for himself a "model wife." She was brought up in a country convent, where she was kept in entire ignorance of the difference of sex, conventional proprieties, the difference between the love of men and women and that of girls for girls, the mysteries of marriage, and so on. When removed from the convent, she treated men like school-girls, played with them and kissed them. Being told by her guardian that married women have more freedom than maidens, she asked him to marry her. However, a young man named Horace fell in love with her and made her his wife, so Arnolphe, after all, profited nothing by his pains.

An *Agnes* is therefore any naïve and innocent young girl. The French have a proverb *Elle fait l'Agnès*, that is, she pretends to be wholly unsophisticated and ingenuous.

Agnes Wickfield. (In Dickens' *David Copperfield*.) See *Wickfield, Agnes*.

Agni. The Hindu god of fire and of sunlight and lightning. He is one of the more important deities described in the Vedas.

Agnostic (Gr. *a*, not, *gignoskein*, to know). A term coined by Professor Huxley in 1869 (with allusion to St. Paul's mention of an altar to "the Unknown God") to indicate the mental attitude of those who withhold their assent to whatever is incapable of proof, such as an unseen world, a First Cause, etc. Agnostics neither dogmatically accept nor reject such matters, but simply say *Agnosco* — I do not know — they are not capable of proof.

Agony Column. A column in an English newspaper containing advertisements of missing relatives and friends, indicating great distress of mind in the advertiser.

Agramant. In Carlovingian legend, a king of the Moors who invaded France. He was finally slain by Roland or Orlando (*q.v.*).

Agrawain or **Agraivain, Sir.** In Arthurian romance, a knight of the Round Table who aided his half-brother Modred to spy upon Launcelot.

Agrica'ne. In Carlovingian legend the famous King of Tartary who besieges Angelica in the castle of Albracca and is slain in combat by Orlando. He brought into the field 2,200,000 men, according to the account in Boiardo's *Orlando Innamorato*.

Agrippa. In the New Testament, one of the rulers before whom Paul was tried. His comment "Almost thou persuadest me to become a Christian" is often quoted.

Ague-cheek, Sir Andrew. In Shakespeare's *Twelfth Night* (*q.v.*), a silly old fop with "3000 ducats a year," very fond of the table, but with a shrewd under-

standing that "beef had done harm to his wit." Sir Andrew thinks himself "old in nothing but in understanding," and boasts that he can "cut a caper, dance the coranto, walk a jig, and take delight in masques," like a young man.

A'gur's Wish (*Prov.* xxx. 8). "Give me neither poverty nor riches."

Ah Sin. Bret Harte's *Heathen Chinee* (*q.v.*) in the poem usually known by that name but first published as *Plain Language from Truthful James* (1870). In 1880 Bret Harte and Mark Twain made this popular innocent-appearing coolie villain the central figure in a play called *Ah Sin.*

Ahab. A king of Israel whose name has become a byword for wickedness. He is remembered especially for his hostility to the prophet Elijah and his seizure of Naboth's vineyard at the instigation of his wife Jezebel (*q.v.*). His story is told in 1 *Kings* xvi–xxii.

Ahab, Captain. The whaler who pursues Moby Dick (*q.v.*) in Melville's romance of that name.

Ahasuerus. (1) In the Old Testament, king of the Medes and Persians. His story is related in the book of *Esther* (*q.v.*). (2) In medieval legend, the name of the Wandering Jew (*q.v.*).

Ah'med, Prince. A character in the *Arabian Nights*, noted for the tent given him by the fairy Pariban'ou, which would cover a whole army, but might be carried in one's pocket, and for the apple of Samarkand', which would cure all diseases.

Aholah and **Aholibah** (*Ezek.* xxiii). Personifications of prostitution. Used by the prophet to signify religious adultery or running after false faiths. These Hebrew names signify "she in whom are tents," and have reference to the worship at the high places. Swinburne has a poem *Aholibah* (*Poems and Ballads, 1st Series*), in which occurs the verse:

> God called thy name Aholibah,
> His tabernacle being in thee,
> A witness through waste Asia:
> Thou wert a tent sown cunningly
> With gold and colours of the sea.

Aholiba'mah. In the Bible, the name of one of Esau's wives (*Gen.* xxxvi. 2) and of a "duke" that came of Esau (*Gen.* xxxvi. 41), but in Byron's *Heaven and Earth*, daughter of Cain's son, loved by the seraph Samia'sa. She is a proud, ambitious, queen-like beauty, a female type of Cain. When the flood came, her angel-lover carried her off to "a brighter world than this."

Ahriman or **Ahrimanes.** In the dual system of Zoroaster, the spiritual enemy of mankind, also called *Angra Mainyu*, and *Druj* (deceit). He has existed since the beginning of the world, and is in eternal conflict with Ahura Mazda or Ormuzd (*q.v.*).

Aida. An opera by Verdi (libretto by Ghislanzoni from the French of Camille du Locle) generally considered his masterpiece (1871). The scene is laid in Egypt in the time of the Pharaohs. The Egyptian general Rhadames is in love with Aida, a slave who is in reality the daughter of Amonasro, ruler of Ethiopia. She returns his passion, but he is also beloved by Amneris, daughter of the king of Egypt, whose hand is formally bestowed upon him by his sovereign. The exigencies of the war between Egypt and Ethiopia make King Amonasro a captive of the victorious Rhadames, but his true rank is not known. Urged by her father's fiery words, Aida endeavors to persuade Rhadames to flee with them and give his support to Ethiopia. Rhadames holds back but involuntarily betrays the place of attack planned for the morrow. Amneris and the chief priest interrupt the scene; Amonasro and Aida flee and Rhadames, who gives himself up, is condemned to be buried alive for treason. While the remorseful Amneris prays in the temple above, Aida joins him and perishes with him in the crypt.

Ai'denn. So Poe calls Eden.

> Tell this soul, with sorrow laden,
> If within the distant Aidenn,
> It shall clasp a sainted maiden,
> Whom the angels name Lenore.
> *Edgar Poe: The Raven*

Aiglemont, Julie d'. Titular heroine of Balzac's novel, *A Woman of Thirty* (Fr. *La Femme de Trente Ans*). After marriage she resists one lover, who dies of pneumonia contracted in the effort to save her from being compromised, but yields to another, the Marquis de Vandenesse. She devotes herself to her daughter Moina, who does not return her affection and whose unkind taunts bring about her death.

Aiglon, L'. A drama by Edmond Rostand (Fr. 1900) based on the tragic career of the son and heir of Napoleon, whom Victor Hugo had called *L'Aiglon* (the eaglet). The young hero knows little or nothing of his father's story for years. When he learns the truth he escapes from the Austrian court, but his attempt at conspiracy is doomed to utter failure and he dies in Vienna.

Aiken, Conrad (1889–). Contemporary American poet. His *Jig of Forslin* is a novel in verse.

Aim'well, Viscount Thomas. An impoverished gentleman who succeeds in redressing his fortunes by paying his addresses to Dorin'da, daughter of Lady Bountiful. He and Archer are the two beaux of *The Beaux' Stratagem*, a comedy by George Farquhar (1705). (See *Beaux' Stratagem.*)

Ainsworth, William Harrison (1805–1882). English historical novelist, best remembered for his *Jack Sheppard* (*q.v.*) and *The Tower of London.*

Aïssa. In Conrad's *Outcast of the Islands* (*q.v.*) the daughter of the one-eyed native Babalatchi, loved by Willems.

Ajax. (1) *The Greater.* The most famous hero of the Trojan War after Achilles; King of Sal'amis, a man of giant stature, daring, and self-confident, son of Tel'amon. When the armor of Hector was awarded to Ulysses instead of to himself, he turned mad from vexation and stabbed himself. His deeds are narrated by Homer and later poets. Sophocles has a tragedy called *Ajax*, in which "the madman" scourges a ram he mistakes for Ulysses. His encounter with a flock of sheep, which he fancied in his madness to be the sons of Atreus, has been mentioned at greater or less length by several Greek and Roman poets. This Ajax is introduced by Shakespeare in his drama called *Troilus and Cressida.*

(2) *The Less.* In Greek legend son of Oileus, king of Locris. The night Troy was taken, he offered violence to Cassandra, the prophetic daughter of Priam; in consequence of which his ship was driven on a rock, and he perished at sea.

Al. For *Al Araf, Al Borak* and similar entries of Mohammedan legend, see under *Araf, Borak,* etc.

Al Raschid, Haroun. See *Haroun al Raschid.*

Aladdin. One of the most celebrated characters in the *Arabian Nights*, the son of Mustafa a poor tailor, of China, "obstinate, disobedient, and mischievous," wholly abandoned "to indolence and licentiousness." One day an African magician accosted him, pretending to be his uncle, and sent him to bring up the "wonderful lamp," at the same time giving him a "ring of safety." Aladdin secured the lamp, but would not hand it to the magician till he was out of the cave; whereupon the magician shut him up in the cave, and departed for Africa. Aladdin, wringing his hands in despair, happened to rub the magic ring, when the genius of the ring appeared before him, and asked him his commands. Aladdin requested to be delivered from the cave, and he returned home. By means of this lamp, he obtained untold wealth, built a superb palace, and married Badroul'boudour, the sultan's daughter. After a time, the African magician got possession of the lamp, and caused the palace, with all its contents, to be transported into Africa. Ultimately Aladdin poisoned the magician, regained the lamp, and had his palace restored to its original place in China.

Aladdin's lamp. The source of wealth and good fortune.

Aladdin's ring, given him by the African magician, was a "preservative against every evil."

Aladdin's window. To finish Aladdin's window — *i.e.* to attempt to complete something begun by a great genius, but left imperfect. The palace built by the genius of the lamp had twenty-four windows, all but one being set in frames of precious stones; the last was left for the sultan to finish; but after exhausting his treasures, the sultan was obliged to abandon the task as hopeless.

Alan Breck Stewart. In Stevenson's *David Balfour* (*q.v.*).

Alan-a-Dale or **Alin-a-Dale.** See *Allan-a-Dale.*

Alaric Cottin or **Cotin.** A nickname which Voltaire gave Frederick the Great, from the Visigoth conqueror Alaric (c. 376–410), and Charles Cotin (1604–1682), a French poet of small merit.

Alas'nam, Prince Zeyn. A character in the *Arabian Nights* who possessed eight statues, each a single diamond on a gold pedestal, but had to go in search of a ninth, more valuable than them all. This ninth was a lady, the most beautiful and virtuous of women, "more precious than rubies," who became his wife.

Alasnam's Mirror. When Alasnam was in search of his ninth statue, the king of the genii gave him a test-mirror, in which he was to look when he saw a beautiful girl. If the glass remained pure and unsullied, the damsel would be the same, but if not, the damsel would not be wholly pure in body and in mind. This mirror was called "the touchstone of virtue."

Alas'tor. The evil genius of a house; a Nemesis, which haunts and torments a family.

Alastor or *The Spirit of Solitude.* A poem in blank verse by Percy Bysshe Shelley (1815). The poet wanders over the world admiring the wonderful works which he cannot help seeing, but finds no solution to satisfy his inquisitive mind, and nothing in sympathy with himself.

Alba'nia, Albany, Albion. A poetical name for Scotland, or North Scotland.

Albany Regency. The name given to an American political group, with headquarters at Albany, that exerted considerable influence about 1820–1850.

Al'batross. The largest of web-footed birds, called by sailors the *Cape Sheep*, from its frequenting the Cape of Good Hope. Many fables are told of the albatross; it is said to sleep in the air, because its flight is a gliding without any apparent motion of its long wings, and sailors say that it is fatal to shoot one. Coleridge's *Ancient Mariner* is founded on this superstition.

Alberich. In Scandinavian legend the dwarf who guarded the treasure of the Nibelungs, owner of a magic ring. He plays a prominent part in both the *Volsunga Saga* and the *Nibelungenlied.* In Wagner's music-drama of the *Nibelungen Ring,* Loki and Wotan steal the ring and treasure, and Alberich's curse follows the ring wherever it goes.

Albert. A character in Goethe's romance *The Sorrows of Werther,* drawn from his friend Kestner. He is a young German farmer, who married Charlotte Buff (called "Lotte" in the novel), with whom Goethe was in love. Goethe represents himself as Werther (*q.v.*).

Albert of Geierstein, Count. In Scott's *Anne of Geierstein* (*q.v.*).

Albigen'ses. A common name for a number of anti-sacerdotal sects in southern France during the 13th century; so called from the Albigeois, inhabitants of the district which now is the department of the Tarn, the capital of which was Albi, Languedoc, where their persecution began, under Innocent III in 1208.

Albi'no (Lat. *albus,* white). A term originally applied by the Portuguese to those negroes who were mottled with white spots; but now to those who, owing to the congenital absence of coloring pigment, are born with red eyes and white hair and skin. Albinos are found among white people as well as among negroes. The term is also applied to beasts and plants, and even, occasionally, in a purely figurative way: thus, Oliver Wendell Holmes, in the *Autocrat of the Breakfast Table* (ch. viii), speaks of Kirke White as one of the "sweet Albino poets," whose "plaintive song" he admires, apparently implying some deficiency of virility, and possibly playing upon the name.

Al'bion. An ancient and poetical name for Great Britain: thought to have been so called from the white (Lat. *albus*) cliffs that face Gaul, but possibly from the Celtic *alp, ailp,* a rock, cliff, mountain. It was Napoleon who called England *Perfide Albion.*

Albrac'ca. In Boiardo's famous epic, *Orlando Innamorato* (*q.v.*), a castle of Cathay' (China), to which Angel'ica retires in grief when she finds her love for Rinaldo is not reciprocated. Here she is besieged by Ag'ricane, king of Tartary, who is resolved to win her, and here many of the adventurous paladins of Charlemagne's court follow her to join in the fray.

Alca'ic Verse or *Alcaics.* A Greek lyrical metre, so called from *Alcæus,* a lyric poet, who is said to have invented it. Alcaic measure is little more than a curiosity in English poetry; probably the best example is Tennyson's:

O migh | ty-mouthed | in | ventor of | harmonies,
O skilled | to sing | of | Time or E | ternity.
God-gift | ed or | gan-voice | of Eng | land,
Milton, a | name to re | sound for | ages.

Alceste'. The hero of Molière's comedy *Le Misanthrope* (1666). Alceste is, in fact, as Macaulay has described him, a pure and noble mind soured by perfidy and disgusted with society. Courtesy seems to him the vice of fops, — and the usages of civilized life no better than hypocrisy. Alceste is in love with Célimène, a coquette who produces caustic "portraits" of her friends behind their backs and embodies all the qualities of which he is most impatient. He insists on retiring to an isolated life in the country far away from the evils of society, but Cé'limène refuses to marry him under any such circumstances.

Some critics regard Alceste as "a tragic figure at war with an evil world," but the more usual opinion is that he is "one of the most lovable and ridiculous of Molière's characters."

Alcestis, Alceste, or **Alcestes.** In Greek legend daughter of Pe'lias and wife of Admetus. On his wedding day Admetus neglected to offer sacrifice to Diana, but Apollo induced the Fates to spare his life, if he could find a voluntary substitute. His bride consented to die for him, but

Hercules brought her back from the world of shadows.

Euripides has a Greek tragedy on the subject (*Alcestis*); Gluck has an opera (*Alceste*), libretto by Calzabigi (1765); Philippi Quinault produced a French tragedy entitled *Alceste*, in 1674; and Lagrange-Chancel in 1694 produced a French tragedy on the same subject. The story is told by William Morris in his *Earthly Paradise* (*April*).

Al'chemist, The. The last of the three great comedies of Ben Jonson (1610). The other two are *Vol'pone* (1605), and *The Silent Woman* (1609). The object of *The Alchemist* is to ridicule the belief in the philosopher's stone and the elixir of life. The alchemist is Subtle, a mere quack: and Sir Epicure Mammon is the chief dupe, who supplies money, etc., for the "transmutation of metal." Abel Drugger, a tobacconist, and Dapper, a lawyer's clerk, are two other dupes. Captain Face, *alias* Jeremy, the house-servant of Lovewit, and Dol Common are his allies. The whole thing is blown up by the unexpected return of Lovewit.

Alcibi'ades. A brilliant but traitorous Athenian general (*B. C.* 450–404). Being banished by the senate, he marched against the city, and the senate, unable to offer resistance, opened the gates to him. This incident is introduced in *Timon of Athens*. Alcibiades was a favorite pupil of Socrates and pupil and master are depicted in Plato's dialogue *Phaedo*. He is caricatured in Aristophanes' comedy *The Clouds* (*q.v.*) under the name Pheidippides.

Alci'des. Hercules (*q.v.*), son of Alcæus; hence any strong and valiant hero. But see *Alcmene*.

Alci'na. In the Italian epics dealing with the adventures of Orlando (*q.v.*), Carnal Pleasure personified. In Boiardo's *Orlando Innamorato* she is a fairy, who carries off Astolpho. In Ariosto's *Orlando Furioso* she reappears as a kind of Circe, whose garden is a scene of enchantment. Alcina enjoys her lovers for a season, and then converts them into trees, stones, wild beasts and so on, as her fancy dictates.

Alcin'ous. In classic legend, ruler of the Phæacians and father of Nausicaä. The shipwrecked Odysseus was hospitably received and feasted in his palace and responded by unfolding the tale of his adventures on the way home from Troy.

Alciphron. (1) *Al'ciphron*, or *The Minute Philosopher*. The title of a work by Bishop Berkeley. So called from the name of the chief speaker, a freethinker. The object of this work is to expose the weakness of infidelity.

(2) *Al'ciphron*, "the epicurean." The hero of T. Moore's romance called *The Epicurean*.

Alcme'na or **Alcmene.** In classic legend, wife of Amphitryon (*q.v.*) and mother of Hercules by Jupiter. She is a leading character in the comedies of Plautus, Molière and Dryden (all entitled *Amphitryon*) founded on the story of Jupiter's deceitful amour.

Alcofri'bas. The pseudonym assumed by Rabelais in his *Gargantua and Pantagruel'*. Alcofribas Nasier is an anagram of "François Rabelais."

Alcoran. The Koran (*q.v.*).

Alcy'one or **Halcyone.** See *Halcyon*.

Aldegonde, Lord St. In Disraeli's political novel *Lothair* (*q.v.*), the son and heir of a duke, but "a republican of the deepest dye . . . opposed to all privileges and all orders of men except dukes, who were a necessity." He is witty and good-natured, but thoroughly bored with life.

Alden, John. The young man loved by the Puritan maiden, Priscilla, in Longfellow's *Courtship of Miles Standish* (*q.v.*).

Al'dibo-ron'te-phos'co-phor'nio. A courtier in Henry Carey's burlesque, *Chro'non-ho'ton-thol'ogos* (1734). Sir Walter Scott called his printer and personal friend James Ballantyne by this name.

Aldine Editions. Editions of the Greek and Latin classics, published and printed under the superintendence of Aldo Manuz'io, his father-in-law Andrea of Asolo, and his son Paolo, from 1490 to 1597. Most of them are in small octavo, and all are noted for their accuracy. The father invented the type called *italics*, once called *Aldine*, and first used in printing *Virgil*, 1501.

Al'dingar, Sir. The story of Sir Aldingar is told in Percy's *Reliques*. He is steward to a Queen Eleanor, wife of King Henry. He impeached her fidelity, and submitted to a combat to substantiate his charge; but an angel, in the shape of a child, established the Queen's innocence. The story is common to the ballad literature of most European countries.

Aldrich, Thomas Bailey (1836–1907). American man of letters, best known for his *Story of a Bad Boy* (*q.v.*) and *Marjorie Daw* (*q.v.*), but also for his poems.

Aldrick. The Jesuit confessor of

Charlotte, countess of Derby, in Scott's *Peveril of the Peak.*

Alecto. In classic myth, one of the three Furies (*q.v.*).

Aleshine, Mrs. One of the elderly New England heroines of F. R. Stockton's burlesque, *The Casting Away of Mrs. Lecks and Mrs. Aleshine* (*q.v.*).

Alessandro. The American Indian hero of Helen Hunt Jackson's *Ramona* (*q.v.*).

Alessio. The lover of Liza, in Belli'ni's opera of *La Sonnambula* (*q.v.*).

Alex D'Urberville. In Hardy's *Tess of the D'Urbervilles* (*q.v.*).

Alexander. So Paris (*q.v.*), son of Priam, was called by the shepherds who brought him up.

Alexander the Corrector. The self-assumed nickname of Alexander Cruden (1701–1770), compiler of the *Concordance to the Bible.* After being, on more than one occasion, confined in a lunatic asylum he became a reader for the Press, and later developed a mania for going about constantly with a sponge to wipe out the licentious, coarse, and profane chalk scrawls which met his eye.

Alexander the Great, King of Macedonia (*B. C.* 356, 336–323), and conqueror of the East. Many medieval romances were built about his career, notably the *Romance of Alexander* (Fr. *Roman d' Alexandre*) by Lambert-li-Cort and the *Lay of Alexander* (Ger. *Alexander Lied*) by Lambrecht, both written in the 12th century. Alexander's life is the subject of a tragedy by Racine (1665), of Lyly's *Alexander and Campaspe* (1581) and *Alexander the Great or The Rival Queens* (see *Statira*) by Nathaniel Lee (1667). See also *Diogenes.*

Alexander's Beard. A smooth chin, or very small beard. Alexander had no perceptible beard, and hence is said to have had " an Amazonian chin."

The Albanian Alexander. George Castriot (*Scanderbeg* or *Iscander beg*, 1404–1467).

The English Alexander. Henry V. (1388, 1413–1422).

Alexander of the North. Charles XII. of Sweden (1682–1718).

The Persian Alexander. Sandjar (1117–1158).

Alexander's Feast or *The Power of Music.* A Pindaric ode by Dryden (1694), in honor of St. Cecilia's Day. St. Cecilia was a Roman lady who, it is said, suffered martyrdom in 230, and was regarded as the patroness of music. See under *Saint.*

Alexandre, Jeanne. The school girl kidnapped by the kindly old scholar, Sylvestre Bonnard, in Anatole France's *Crime of Sylvestre Bonnard* (*q.v.*).

Alexan'drian. Anything from the East was so called by the old chroniclers and romancers, because Alexandria was the depot from which Eastern stores reached Europe.

Alexandrian Library. Founded by Ptolemy So'ter, in Alexandria, in Egypt. The tale is that it was burnt and partly consumed in 391; but when the city fell into the hands of the caliph Omar, in 642, the Arabs found books sufficient to " heat the baths of the city for six months." It is said that it contained 700,000 volumes, and the reason given by the Mohammedan destroyer for the destruction of the library was that the books were unnecessary in any case, for all knowledge that was necessary to man was contained in the Koran, and that any knowledge contained in the library that was not in the Koran must be pernicious.

Alexandrian School. An academy of learning founded about *B. C.* 310 by Ptolemy Soter, son of La'gus, and Demetrius of Phaleron, especially famous for its grammarians and mathematicians.

Alexan'drine. In prosody, an iambic or trochaic line of twelve syllables or six feet with, usually, a cæsura (break) at the sixth syllable. So called either from the 12th century French metrical romance, *Alexander the Great* (commenced by Lambert-li-Cort and continued by Alexandre de Bernay), or from the old Castilian verse chronicle, *Poema de Alexandro Magno*, both of which are written in this meter. It is the standard line of French poetry, holding much the same place as the iambic pentameter line in English poetry. The final line of the Spenserian stanza is an Alexandrine.

A needless Alexandrine ends the song,
Which, like a wounded snake, — drags its slow length along.

Pope: Essay on Criticism, ii, 356.

Alexandrine Age. From about 323 to 640 *A. D.*, when Alexandria, in Egypt, was the center of science, philosophy, and literature.

Alexis, St. See under *Saint.*

Alfa'dur or **Alfa'dir** (father of all). In Scandinavian mythology, one of the epithets of Odin (*q.v.*).

Alfarata. The Indian heroine of a once widely popular American song, *The Blue Juniata* by Mrs. M. D. Sullivan, beginning

Wild roved an Indian girl,
Bright Alfarata.

Alf'heim. One of the heavenly mansions in Scandinavian mythology. It is inhabited by Frey and the light elves.

Alfio. Husband of Lola in Mascagni's opera, *Cavalleria Rusticana* (*q.v.*).

Alfonso XI. In Donizetti's opera, *La Favorita* (*q.v.*), the monarch of Castile, whose "favorite" was Leonora de Guzman.

Alfred's Scholars. When Alfred the Great set about the restoration of letters in England he founded a school and gathered around him learned men from all parts. These became known as "Alfred's scholars"; the chie among them are: Werfrith, Bishop of Worcester; Ethelstan and Werwulf, two Mercian priests; Plegmund (a Mercian), afterwards Archbishop of Canterbury; Asser, a Welshman; Grimbald, a French scholar from St. Omer, and John the Old Saxon.

Al'garsife. In Chaucer's unfinished *Squire's Tale*, in the *Canterbury Tales* (1388), the son of Cambuscan, and brother of Cam'balo, who "won Theod'ora to wife."

> This noble king, this Tartre Cambuscan,
> Had two sones by Elfeta his wife, —
> Of which the eldest sone highte Algarsife,
> That other was ycleped Camballo.
> A doghter had this worthy king also,
> That youngest was, and highte Canace.

Alger Books. Horatio Alger, Jr. (Am. 1832–1899) was the author of the innumerable *Alger Books* for boys, most of which are built around the formula of a poor but worthy hero who enters life as a bootblack or newsboy, surmounts impossible obstacles and achieves the heights of success.

Algerine Captive, The. An early American novel by Royall Tyler (1797) recounting the adventures of the hero, Updike Underhill, in his native New England backwoods, in Philadelphia where he meets Franklin, in London where he sees Tom Paine, and finally as a captive among the Algerines. The book is famed chiefly for its preface, which contained the first significant plea for native American fiction.

Alham'bra. The citadel and palace built at Grana'da by the Moorish kings in the 13th century. The word is the Arabic *al-hamra*, or at full length *kal'-at al hamra* (the red castle). Washington Irving called one of his best-known volumes of sketches and tales *The Alhambra* (1812) because it dealt with this famous palace and with legends of the Moors.

A'li. Cousin and son-in-law of Mahomet, the beauty of whose eyes is with the Persians proverbial; insomuch that the highest term they employ to express beauty is *Ayn Hali* (eyes of Ali). See *Shiah*.

Ali Baba or *The Forty Thieves.* One of the best-known stories in the *Arabian Nights.* The forty thieves lived in a vast cave, the door of which opened and shut at the words, "Open, Sesame!" "Shut, Sesame!" One day, Ali Baba, a woodmonger, accidentally discovered the secret, and made himself rich by carrying off gold from the stolen hoards. The captain tried several schemes to discover the thief, but was always outwitted by Morgia'na, the wood-cutter's female slave, who, with boiling oil, poured into the jars where they had hidden themselves, killed the whole band, and at length stabbed the captain himself with his own dagger.

Alianora. In Cabell's *Figures of Earth* (*q.v.*) the Unattainable Princess, who travels in the appearance of a swan. Manuel loves and is loved by her, but she marries the King of England.

Alice. (1) The heroine of Bulwer Lytton's novel *Ernest Maltravers* (*q.v.*) and its sequel *Alice or the Mysteries.*

(2) In Meyerbeer's opera *Robert le Diable* (*q.v.*) the foster sister of Robert.

(3) The heroine of Tennyson's poem *The Miller's Daughter.*

See also below.

Alice Adams. A novel by Booth Tarkington (Am. 1921). Alice Adams, the engaging young heroine, sees herself always in a romantic role; she sets her cap at the most eligible man in sight and almost deceives herself into believing that the fanciful explanations which she finds for the crudities of her hopelessly shabby middle-class family are true. For Alice's sake her mother finally nags her patient, plodding father into venturing into business for himself in competition with his old employer. When he loses everything, Alice bravely gives up her dreams and starts to business school. This novel was awarded the Pulitzer prize.

Alice-for-Short. A novel by William De Morgan (1907) called by the author a "dichronism" because of the two periods of time brought suddenly together when old Mrs. Verrinder at the age of ninety awakes to the memory of her youth which had been lost to her completely by a blow on the head sixty years before. Alicia Kavenaugh, "Alice-for-Short," at first appears as the little ragamuffin child in the Verrinder household, but is later adopted into the cultured and well-to-do Heath

family and becomes the second wife of Charles Heath, the hero of the book.

Alice in Wonderland. A whimsical story by Lewis Carroll (C. L. Dodgson) (1865). A sequel, *Alice through the Looking-Glass* appeared in 1871. In the former Alice falls down a well into a strange country where she becomes a giantess or a pigmy by partaking of alternate bites of cake and has remarkable adventures with the White Queen, the Cheshire Cat, the Mad Hatter, Tweedledum and Tweedledee and other strange characters. (See under those entries.) In the sequel Alice manages to slip through a mirror into another strange country.

Alice of Old Vincennes. A popular historical novel by Maurice Thompson (Am. 1900) dealing with the life of the Northwest in Revolutionary times. The hero, Lieutenant Beverly, falls in love with Alice Roussillon, who has been brought up as a Creole daughter of the trader, Gaspard Roussillon, but who turns out to be of as aristocratic birth as Beverly. The book gives a picture of the exciting frontier life of the times.

Alice-Sit-by-the-Fire. A comedy by J. M. Barrie (1905). Amy, the romantic seventeen-year-old daughter of Colonel and Alice Gray, is certain that her pretty vivacious mother is involved in an affair with Stephen Rollo, a bachelor of their acquaintance. She visits Rollo in his apartment to get back her mother's letters ("there are always letters," thinks Amy, who has been overmuch to the theater) arriving a few moments before her father, and later her mother, drop in to call on Rollo. Amy, true to the theatrical tradition, drops her glove and hides in a cupboard, with all manner of farcical complications as the result. When every one's innocence has been proved, Alice whimsically decides that as a middle-aged woman with a grown-up daughter, she must henceforth "sit by the fire."

Alice, Sweet. The charming but oversensitive heroine of the familiar song beginning "Oh, don't you remember sweet Alice, Ben Bolt."

> She wept with delight when you gave her a smile
> And trembled with fear at your frown.

Alice W———n. The old love conjured up by Lamb in his *Dream Children, a Reverie* as the mother of his imaginary children.

Alifan'faron. Don Quixote in Cervantes' romance of that name, once attacked a flock of sheep, and declared them to be the army of the giant Alifanfaron.

Al'iris. Sultan of Lower Buchar'ia and hero of Moore's *Lalla Rookh* (*q.v.*).

Al'ison. In *The Miller's Tale* (*q.v.*), one of Chaucer's *Canterbury Tales*, the young wife of John, a rich old miserly carpenter and in love with a poor scholar named Nicholas, lodging in her husband's house. She had a roguish eye, small eyebrows and was more "pleasant to look on than a flowering pear tree." For the tale see *Nicholas*.

Alkahest or *The House of Claës.* The English title of Balzac's novel, *La Recherche de l'Absolu.* See *Claës.*

All for Love or *A Sinner Well Saved.* A poem in nine parts, in the form of a ballad, by Southey (1829). The legend is this: Eleemon, a freedman, was in love with Cyra, his master's daughter, and signed with his blood a bond to give body and soul to Satan, if Satan would give him Cyra for his wife. He married Cyra, and after the lapse of twelve years Satan came to Eleemon to redeem his bond. Cyra applied to St. Basil, who appointed certain penance, and when Satan came and showed Basil the bond, the bishop ingeniously proved that the bond was worthless.

All for Love or *The World Well Lost.* A tragedy by Dryden (1678) based on the story of Antony and Cleopatra. See *Antony.*

All-Hallows' Day. All Saints' Day (Nov. 1st), "hallows" being the Old English *halig*, a holy (man), hence, a saint. The French call it *Toussaint.*

All-Hallows' Eve. Many old folklore customs are connected with Halloween or All Hallows' Eve (Oct. 31st), such as bobbing for apples, cracking nuts, finding by various "tests" whether one's lover is true, etc. Burns' *Halloween* gives a good picture of Scottish customs. There is a tradition in Scotland that those born on All Hallows' Eve have the gift of double sight, and commanding powers over spirits. Mary Avenel, on this supposition, is made to see the White Lady, invisible to less gifted visions.

All Saints' Day, or **All-Hallows.** Between 603 and 610 the Pope (Boniface IV) changed the heathen Pantheon into a Christian church, and dedicated it to the honor of all the martyrs. The festival of All Saints was first held on May 1st, but in the year 834 it was changed to November 1st.

All Souls' Day. The 2nd of Novem-

ber, so called because Catholics on that day seek by prayer and almsgiving to alleviate the sufferings of souls in purgatory. It was instituted in the monastery of Cluny in 993.

According to tradition, a pilgrim, returning from the Holy Land, was compelled by a storm to land on a rocky island, where he found a hermit, who told him that among the cliffs was an opening into the infernal regions through which huge flames ascended, and where the groans of the tormented were distinctly audible. The pilgrim told Odilo, abbot of Cluny, of this; and the abbot appointed the day following, which was November 2nd, to be set apart for the benefit of souls in purgatory.

All's Well that Ends Well. A comedy by Shakespeare (about 1598). The plot is taken from Boccaccio's *Decameron* ix. 3. The heroine, Helena, only daughter of a famous physician, cures the king of an illness and in consequence is allowed to choose her own husband. She is married to Bertram, son of the Countess of Rousillon, but he hates her and leaves the country almost immediately, stating in a letter that he will never see her more till she can get the ring from off his finger. Helena goes on a pilgrimage, passes herself off as a young girl of Florence with whom Bertram is in love and by subterfuge gains the ring, so all ends well.

All the Talents Ministry. See under *Talents.*

All Sorts and Conditions of Men. A novel by Walter Besant (1882) notable as one of the first to deal with modern social reform. Angela Marsden Messenger, the wealthy young heroine, goes to live in the slums where she meets Harry Goslett, a laborer's son who has been brought up in the family of a cultured nobleman. Together they spin theories and build in brick and stone the "People's Palace," a settlement house launched on a large and idealistic scale. When doubts as to the efficacy of their project arise, the undaunted heroine says "We can at least make them discontented, and discontent must come before reform."

Alla, King. See *Ella.*

Allah. The Arabic name of the Supreme Being, from *al*, the, *illah*, god. *Allah il Allah*, the Mohammedan war-cry, and also the first clause of the confession of faith, is a corruption of *la illah illa allah*, meaning "there is no God but the God."

The Garden of Allah. A popular novel by Robert Hichens (1904), the title of which refers to the Sahara Desert.

Allan-a-Dale, Allin-a-Dale or **Allen-a-Dale.** A minstrel in the Robin Hood ballads, who appears also in Scott's *Ivanhoe.* He was assisted by Robin Hood in carrying off his bride when on the point of being married against her will to a rich old knight.

Allen, Barbara. See *Barbara Allen.*

Allen, Mr. Benjamin. A young surgeon in Dickens' *Pickwick Papers*, the roommate and friend of Bob Sawyer.

Allen, Ethan. A hero of early Vermont. His story is told in Thompson's *Green Mountain Boys* (*q.v.*).

Allen, James Lane (1849–1925). American novelist, author of *A Kentucky Cardinal* and its sequel, *Aftermath, The Choir Invisible,* etc. See those entries.

Allen, Josiah. See *Josiah Allen's Wife.*

Allen, Mrs. A character in Jane Austen's *Northanger Abbey* (*q.v.*).

Allen, Ralph. A celebrated friend of Pope, and benefactor of Fielding. Fielding depicted him in *Tom Jones* as Allworthy (*q.v.*) and Pope wrote of him:

> Let humble Allen, with an awkward shame,
> Do good by stealth, and blush to find it fame.

Alliteration. The rhetorical device of commencing adjacent accented syllables with the same letter or sound, as in Quince's ridicule of it in *Midsummer Night's Dream* (v. 1):

> With *b*lade, with *b*loody *b*lameful *b*lade,
> He *b*ravely *b*roached his *b*oiling *b*loody *b*reast.

Alliteration was almost a *sine qua non* in Anglo-Saxon and early English poetry, and in modern poetry it is frequently used with great effect, as in Coleridge's:

> The fair *b*reeze *b*lew, the white *f*oam *f*lew.
> The *f*urrow *f*ollowed *f*ree.
> *Ancient Mariner.*

And Tennyson's:

> The *m*oan of doves in im*m*e*m*orial el*m*s,
> And *m*ur*m*uring of innu*m*erable bees.
> *Princess*, vii.

Many fantastic examples of excessive alliteration are extant, and a good example from a parody by Swinburne will be found under the heading *Amphigouri.*

Allmers, Mr. and Mrs. The chief characters in Ibsen's drama, *Little Eyolf* (*q.v.*).

All'worthy, Squire. In Fielding's *Tom Jones* (1750), a man of sturdy rectitude, modesty, and untiring philanthropy, with an utter disregard of money or fame. Fielding's friend, Ralph Allen (*q.v.*), was the academy figure of this character.

Bridget Allworthy. In the same novel, the unmarried sister of Squire Allworthy.

It develops that she was the mother of Tom Jones.

Al'ma. In Spenser's *Faërie Queene*, Queen of "Body Castle," beset by enemies for seven years. The besiegers are a rabble rout of evil desires, foul imaginations, and silly conceits. Matthew Prior has a poem called *Alma*.

Alma Ma'ter. A collegian so calls the university of which he is a member. The words are Latin for "fostering mother," and in ancient Rome the title was given to several goddesses, especially Ceres and Cybele.

Almahide. Heroine of Mlle. de Scudéry's historical romance *Almahide or the Captive Queen* (1660–1663) and of Dryden's drama *Almanzor and Almahide, or the Conquest of Granada* (1672). Both works deal with the history of Granada.

Almanack, Poor Richard's. See *Poor Richard's Almanack*.

Almanzor and Almahide or *The Conquest of Granada*. A tragedy by Dryden (1672), dealing with the history of Granada. The bombastic warrior Almanzor, who makes love to Queen Almahide and finally wins her after the death of her royal husband Boabdelin, was caricatured in the Drawcansir (*q.v.*) of Buckingham's burlesque, *The Rehearsel*, which was staged the same year.

Almavivia, Count and **Countess.** Leading characters in Beaumarchais' comedy *The Barber of Seville*, in *The Marriage of Figaro* and the operas based upon the two plays. See *Figaro*.

Almayer's Folly. A novel by Joseph Conrad (1895). Almayer, who appears as a young man in *An Outcast of the Islands* (*q.v.*), is now middle-aged and utterly discouraged with his wretched existence as the only white trader in the lonely jungle settlement of Sambir. He hopes through an expedition into the interior with the Malay, Dain Maroola, to find enough gold to escape with his half-caste daughter Nina, but Dain runs away with Nina instead, and all his hopes collapse.

Almerio. The peasant hero of Sardou's drama *Gismonda* (*q.v.*) and of Fevrier's opera of the same name.

Almesbury. It was in a sanctuary at Almesbury that Queen Guinevere, according to Malory, took refuge, after her adulterous passion for Launcelot was revealed to the king (Arthur). Here she died; but her body was buried at Glastonbury.

Almighty Dollar. Washington Irving seems to have been the first to use this expression which has become a byword for American materialism.

> The almighty dollar, that great object of universal devotion throughout our land. . . .
> *W. Irving: Wolfert's Roost, Creole Village* (1837).

B. E. Woolf was the author of a successful comedy called *The Mighty Dollar* (Am. 1875), which helped to popularize the expression.

Al'naschar. In the *Arabian Nights*, the dreamer, the "barber's fifth brother." He invested all his money in a basket of glassware, on which he was to gain so much, and then to invest again and again, till he grew so rich that he would marry the vizier's daughter and live in grandeur; but, being angry with his supposed wife, he gave a kick with his foot and smashed all the ware which had given birth to his dream of wealth. Hence an *Alnaschar dream* is counting one's chickens before they are hatched.

Aloa'din. In Southey's *Thalaba the Destroyer* (*q.v.*), a sorcerer, who made for himself a palace and garden in Arabia called "The Earthly Paradise." Thalaba slew him with a club, and the scene of enchantment disappeared.

Alonzo the brave. The name of a famous ballad by M. G. Lewis (1775–1818). The fair Imogen' was betrothed to Alonzo, but, during his absence in the wars, became the bride of another. At the wedding feast Alonzo's ghost sat beside the bride, and, after rebuking her for her infidelity, carried her off to the grave.

> Alonzo the brave was the name of the knight;
> The maid was the fair Imogen.

Alp. The leading character in Byron's *Siege of Corinth*. He is a renegade who forswore the Christian faith to become a commander in the Turkish army, and was shot during the siege. He loved the daughter of the governor of Corinth, but she died of a broken heart because he was a traitor and apostate.

Alph. In Coleridge's poem *Kubla Khan*, the sacred river in Xanadu, which ran "through caverns measureless to man." It is probably a shortened form of Alpheus (*q.v.*).

Al'pha. "*I am Alpha and Omega, the first and the last*" (*Rev.* i. 8). "Alpha" is the first, and "Omega" the last letter of the Greek alphabet.

Alphe'us and Arethu'sa. The Greek legend is that a youthful hunter named Alpheus was in love with the nymph Arethusa; she fled from him to the island of Ortygia on the Sicilian coast and he

was turned into a river of Arcadia in the Peloponnesus. Alpheus pursued her under the sea, and, rising in Ortygia, he and she became one in the fountain hereafter called Arethusa. The myth seems to be designed for the purpose of accounting for the fact that the course of the Alpheus is for some considerable distance underground.

Alquife. A famous enchanter, introduced into the old romances, especially those relating to Am'adis of Gaul.

Alroy, David. A half-mythical Jewish medieval prince, local governor of his people under Moslem rule, with the title "Prince of the Captivity." He is the hero of Disraeli's prose romance *The Wondrous Tale of Alroy*, in which his overwhelming ambition leads him to temporary success as the liberator of his people but finally brings about his ruin.

Alruna-wife. The Alrunes were the Lares or Penates of the ancient Germans. An Alruna-wife was the household goddess of a German family.

Alsa'tia. The Whitefriars district of London, which from early times till the abolition of all privileges in 1697 was a sanctuary for debtors and law-breakers. It was bounded on the north and south by Fleet Street and the Thames, on the east and west by the Fleet River (now New Bridge Street) and the Temple; and was so called from the old Latin name of Alsace, which was for centuries a debatable frontier ground and a refuge of the disaffected. Scott, in his *Fortunes of Nigel*, described the life and state of this rookery; he borrowed largely from *The Squire of Alsatia* (1688), a comedy by Shadwell, who had been the first to use the name in literature.

Altamont, Colonel Jack (also known as J. Amory and Johnny Armstrong). In Thackeray's *Pendennis* (1849), the disreputable father of Blanche Amory and first husband of Lady Clavering. Believing that he had died in the convict colony to which he had been committed for forgery, his wife marries Sir Francis Clavering, but he reappears and lives on gambling and blackmail. He is finally exposed and forced to leave England, but first announces that he was a bigamist even before becoming her husband.

Alter eg'o. (Lat. other I, other self). One's double; one's intimate and thoroughly trusted friend; one who has full powers to act for another.

Althæa's Brand. A fatal contingency. Althæa's son, Meleager, was to live so long as a log of wood, then on the fire, remained unconsumed. With her care it lasted for many years, but being angry one day with Meleager, she pushed it into the midst of the fire; it was consumed in a few minutes and Meleager died in great agony at the same time.

Althe'a. The divine Althe'a of Richard Lovelace was Lucy Sacheverell, also called by the poet, "Lucasta."

> When Love with unconfinëd wings
> Hovers within my gates,
> And my divine Althea brings
> To whisper at the grates.

Lovelace was thrown into prison by the Long Parliament for his petition in favor of the King; hence the grates referred to.

Altisido'ra. In Cervantes' *Don Quixote*, one of the duchess' servants, who pretends to be in love with Don Quixote, and serenades him. The Don sings his response that he has no other love than what he gives to his Dulcin'ea, and while he is still singing he is assailed by a string of cats, let into the room by a rope.

Al'ton Locke, *Tailor and Poet.* A novel by the Rev. Charles Kingsley (1850). This novel won for the author the title of "The Chartist Clergyman" because of its picture of Alton Locke and his radical Chartist friends. It was one of the first English novels to present a study of industrial conditions.

Altruria. The imaginary country from which Mr. Homos, the "Traveller from Altruria" in W. D. Howells' story of that title (1894) arrives, to make his embarrassing comments on American life as compared with the ideal conditions of his native land. He is the guest of Mr. Twelvemough, a conservative novelist, at a summer resort hotel.

Alvan, Dr. Sigismund. The name under which George Meredith portrays Ferdinand Lassalle (d. 1864) in the novel *The Tragic Comedians* (*q.v.*) of which he is the hero.

Alvaro, Don. (1) The lover of Leonora in Verdi's opera *Forza del Destino* (*q.v.*) and the name of the drama by the Duke of Rivas on which the opera is based.

(2) In Le Sage's *Gil Blas*, the husband of Mencia of Mosquera (*q.v.*).

Alving, Oswald. The principal character in Ibsen's drama *Ghosts* (1881), a neurotic and dissipated young man who reaps the harvest sowed by his worthless father and dies a horrible death from inherited disease.

Mrs. Alving. In the same dram Oswald's widowed mother. Embittere

by her experience, she is in revolt against a society where such conditions exist.

Alzire. Titular heroine of a tragedy by Voltaire (1736), the scene of which is laid in Peru. Under the impression that her lover Zamore has been killed, she marries a German conqueror.

Am'adis of Gaul. The hero of a prose romance of the same title, supposed to have been written by the Portuguese, Vasco de Lobeira (d. 1403), with additions by the Spaniard Montalvo, and by many subsequent romancers, who added exploits and adventures of other knights and thus swelled the romance to fourteen books. The romance was referred to as early as 1350; it was first printed in 1508, became immensely popular, and exerted a wide influence on literature far into the 17th century.

Amadis, called the "Lion-knight," from the device on his shield, and "Beltenebros" (*darkly beautiful*), from his personal appearance, was a love-child of Per'ion, king of Gaula (which is Wales), and Eliz'ena, princess of Brittany. He was cast away at birth and becomes known as the *Child of the Sea,* and after many adventures, including wars with the race of Giants, a war for the hand of his lady-love, Oriana, daughter of the king of Greece, the Ordeal of the Forbidden Chamber, etc., he and the heroine, Oriana, are wed. He is represented as a poet and musician, a linguist and a gallant, a knight-errant and a king, the very model of chivalry.

Other names by which Am'adis was called were the *Lovely Obscure*, the *Knight of the Green Sword,* the *Knight of the Dwarf*, etc.

Am'adis of Greece. A Spanish continuation of the seventh book of *Am'adis of Gaul* (*q.v.*), supposed to be by Felicia'no de Silva. It tells the story of Lisuarte of Greece, a grandson of Amadis.

Amai'mon. One of the chief devils in medieval demonology; king of the eastern portion of hell. Asmodeus is his chief officer. He might be bound or restrained from doing hurt from the third hour till noon, and from the ninth hour till evening.

Amalthea. (1) In Greek mythology, the nurse of Zeus.

Amalthe'a's Horn. The cornucopia or "horn of plenty" (*q.v.*). The infant Zeus was fed with goats' milk by Amalthea, one of the daughters of Melisseus, king of Crete. Zeus, in gratitude, broke off one of the goat's horns, and gave it to Amalthea, promising that the possessor should always have in abundance everything desired.

> When Amalthea's horn
> O'er hill and dale the rose-crowned Flora pours,
> And scatters corn and wine, and fruits and flowers.
> *Camoëns: Lusiad.* Bk. ii.

(2) In Roman legend Amalthea is the name of the Sibyl who sold the Sibylline Books (*q.v.*) to Tarquin.

Amanda. The victim of Peregrine Pickle's seduction, in Smollett's novel of *Peregrine Pickle* (1751).

Am'arant. A cruel giant slain in the Holy Land by Guy of Warwick. See *Guy and Amarant*, in Percy's *Reliques.*

Amaryl'lis. A rustic sweetheart. The name is borrowed from a shepherdess in the pastorals of Theoc'ritus and Virgil. In Spenser's *Colin Clout's Come Home Again*, Amaryllis is intended for Alice Spenser, countess of Derby.

Amasis, Ring of. Herodotus tells us (iii. 40) that Polycrates, tyrant of Samos, was so fortunate in everything that Amasis, king of Egypt, fearing such unprecedented luck boded ill, advised him to part with something which he highly prized. Polycrates accordingly threw into the sea a ring of great value. A few days afterwards, a fish was presented to the tyrant, in which the ring was found. Amasis now renounced friendship with Polycrates, as a man doomed by the gods; and not long afterwards, a satrap put the too fortunate despot to death by crucifixion.

Owen Meredith (E. R. Bulwer Lytton) gave the title *The Ring of Amasis* to a modern romance. Count Edmond R —— unearths an amethyst ring together with a mummy of Prince Amasis and the unhappy record of his drowning in the presence of a jealous brother. The ring proves just as ill-fated to the modern possessor as to the old; Edmond and his brother Felix fall in love with the same girl and Felix drowns before his brother's eyes.

Amaurote (Gr. the shadowy or unknown place). The chief city of Utopia (*q.v.*) in the political romance of that name by Sir Thomas More. Rabelais, in his *Pantagruel*, introduces Utopia and "the great city of the Amaurots" (Bk. II, ch. xxiii).

Amazing Marriage, The. A novel by George Meredith (1895), dealing with the experiences of the noble-hearted but naïve and rather unimaginative Carinthia Jane Kirby, who took young Lord Fleetwood at his word and married him,

although he made no attempt to see her from the time he proposed (on short acquaintance, chiefly out of pique at another woman) until he yielded to the insistence of her uncle and met her at the church. The abuse which the heroic Carinthia endured at the hands of Lord Fleetwood and the growth of his too-tardy admiration and love form the subject matter of the novel.

Am'azon. A Greek word meaning without breast, or rather, "deprived of pap." According to Herodotus there was a race of female warriors, or *Amazons*, living in Scythia, and other Greek stories speak of a nation of women in Africa of a very warlike character. There were no men in the nation; and if a boy was born, it was either killed or sent to its father, who lived in some neighboring state. The girls had their right breasts burnt off, that they might the better draw the bow. The term is now applied to any strong, brawny woman of masculine habits.

Pinero has a modern play called *The Amazons* (Eng. 1893).

Ambassadors, The. A novel by Henry James (Am. 1902–1903). The central character, Lambert Strether, goes to Paris at the instigation of Mrs. Newsome, a wealthy widow whom he plans to marry, in order to persuade her son Chad to come home. Chad is very much engaged in an affair with a charming French woman, the Countess de Vionnet, and the novel deals chiefly with Strether's gradual conversion to the idea that life in Paris may hold more of real meaning for Chad than in Woollett, Mass. After the arrival of a second ambassador, Chad's New England sister, Strether decides to return to Woollett, but Chad remains in Paris. Henry James once pointed out Strether's remark, "Live all you can; it's a mistake not to," as the essence of the novel.

Amber Witch, The (*Die Bernstein Hexe*). A romance by J. W. Meinhold (Ger. 1843), interesting chiefly because it was for years considered as a genuine chronicle of events in Pomerania in the early 17th century. The supposititious narrator is Herr Schweidler, the village pastor. The heroine, Mary Schweidler, discovers amber in the mountains and because of her unexplained wealth which she spends on the poor, is accused of being a witch.

Ambersons. The family whose story forms the subject matter of Booth Tarkington's novel, *The Magnificent Ambersons* (*q.v.*).

Ambitious Guest, The. One of the best known sketches in Hawthorne's *Twice Told Tales*, built around the incident of a mountain slide which buried a cottage at the foot of the mountain.

Amboyne, Dr. In Reade's novel *Put Yourself in his Place* (1870), the physician whose wise and tolerant rule of life gives the title to the book.

Ambree, Mary. An English heroine, immortalized by her valor at the siege of Ghent in 1584. See the ballad in Percy's *Reliques:*

When captains couragious, whom death cold not daunte.
Did march to the siege of the citty of Gaunt,
They mustred their souldiers by two and by three,
And the formost in battle was Mary Ambree.

Her name is proverbial for a woman of heroic spirit.

My daughter will be valiant,
And prove a very Mary Ambry i' the business.
Ben Jonson: Tale of a Tub, i, 4.

Ambrose. The tavern keeper whose name suggested the title for the celebrated *Noctes Ambrosianæ*, a series of imaginary conversations chiefly by Christopher North (John Wilson) published in *Blackwood's Magazine*. The blue parlor of Ambrose's Hotel in Edinburgh was in reality a rendezvous for Wilson and his friends, although the Ambrosian Nights were largely imaginary. See *Noctes Ambrosianæ*.

Ambrose, Father. "The Abbot" (*q.v.*) in Scott's novel of that title. He is the abbot of Kennaquhair, in reality Edward Glendinning, brother of Sir Halbert Glendinning, the knight of Avenel, but he appears at Kinross disguised as a nobleman's retainer.

Ambrose, St. See under *Saint.*

Ambro'sia (Gr. *a* privative, *brotos*, mortal). The food of the gods, so called because it made them immortal. Anything delicious to the taste or fragrant in perfume is so called from the notion that whatever is used by the celestials must be excellent.

. . . . So fortunate
Whom the Pierian sacred sisters love
That . . . . with the Gods, for former vertues meede,
On nectar and Ambrosia do feede.
Spenser: Ruines of Time, 393.

Ambrosio. The hero of M. G. Lewis' once famous novel, *The Monk* (*q.v.*).

Ameer, Amir. See *Rulers, Titles of.*

Amelia. A model of conjugal affection, in Fielding's novel of that name (1751). It is said that the character is intended for his own wife. Amelia is tried to the utmost by the vagaries of her wilful,

profligate husband, Captain Booth, but remains both lovable and loving under the severest tests.

Amelia Sedley. (In Thackeray's *Vanity Fair.*) See *Sedley, Amelia.*

Amen Corner, at the west end of Paternoster Row, London, is where the monks used to finish the *Pater Noster* as they went in procession to St. Paul's Cathedral on Corpus Christi Day. They began in *Paternoster* Row with the Lord's Prayer in Latin, which was continued to the end of the street; then said *Amen*, at the corner or bottom of the Row; then turning down *Ave Maria* Lane, commenced chanting the "Hail, Mary!" then crossing Ludgate, they entered *Creed* Lane chanting the *Credo.*

Amen-Ra. See *Ammon.*

America. The American national anthem by Samuel Francis Smith (1832). Cp. *Star-Spangled Banner.*

American. For *The American Sappho* and similar entries, see under *Sappho*, etc.

American, The. A novel by Henry James (1877) which shows a "robust compatriot" of comparatively simple, genuine nature in contact with the subtleties of European civilization. Christopher Newman, "the American" who at the age of thirty-five has made his own fortune, hopes to marry Claire de Cintré, a widowed daughter of the De Bellegardes, but that aristocratic old French family finally succeeds in circumventing him. Newman then plans to take revenge by publishing proof which he has discovered that Claire's mother and brother were the virtual murderers of her father, the Marquis, but decides to give up the plan because revenge is "really not his game."

American Flag, The. A well-known poem by J. R. Drake (1795–1820) beginning "When Freedom from her mountain height."

American Notes. A volume of travel sketches by Charles Dickens (1842). The book was well received in England, but gave great offence in America.

American Plan. The system of paying a fixed price for room and regular meals at a hotel in contrast to the *European Plan* of paying for room only with meals optional at additional cost.

American Scene, The. A volume of sketches by Henry James written after revisiting America (1907).

American Scholar, The. An address by Ralph Waldo Emerson (delivered before the Phi Beta Kappa Society at Cambridge, 1837) which has been called "the intellectual declaration of American independence."

Amethyst Ring, The. A novel by Anatole France. See under *Bergeret.*

Amfortas. In medieval legend, keeper of the Holy Grail, the grandson of Titurel from whom he received his sacred charge. For his neglect he was wounded by the lance of Longinus and could be cured only by a guileless fool who should ask the cause of his pain. He is one of the leading characters in Wagner's opera *Parsifal* (*q.v.*), which tells of his cure. See also *Fisherman, King.*

Am'giad and Assad. One of the stories of the *Arabian Nights*, a tale of two half-brothers who were forced to leave home and wandered about encountering many strange adventures.

Amhara. The kingdom in which was located the famous Happy Valley (*q.v.*) described in Samuel Johnson's *Rasselas* (1759).

Amiel, Henri Frederic. A Swiss professor (1821–1881) whose *Journal* has become one of the classic autobiographies. It was translated by Mrs. Humphry Ward (1899).

Amina. Heroine of Bellini's opera, *La Somnambula* (*q.v.*).

Am'ine. In the *Arabian Nights*, wife of Sidi Nouman, who ate her rice with a bodkin, and was in fact a ghoul. "She was so hard-hearted that she led about her three sisters like a leash of greyhounds."

Aminta. Heroine of Meredith's novel *Lord Ormont and His Aminta* (*q.v.*).

Aminte. In Molière's *Précieuses Ridicules* the name assumed by Cathos (*q.v.*).

Amis. See *Amys.*

Ammidon, Gerrit. The hero of Hergesheimer's *Java Head* (*q.v.*). The other members of the Ammidon family are also prominent.

Ammon, Amun or **Amen-Ra.** The supreme King of the Gods among the ancient Egyptians, usually figured as a man with two long plumes rising straight above his head, but sometimes with a ram's head, the ram being sacred to him. He was the patron of Thebes. His oracle was at the oasis of Jupiter Ammon, and he was identified by the Greeks with Zeus. Ammon was originally the local deity of Thebes, but by the time his name was joined with that of Ra, the sun god, he reigned supreme above all other deities.

Amneris. In Verdi's opera *Aida* (*q.v.*) the daughter of the king of Egypt.

Amonasro. In Verdi's opera *Aida* (*q.v.*), the father of Aida.

Am'oret, in Spenser's *Faërie Queene,* is the daughter of Chrysogone, sister of Belphœbe, wife of Scudamore, and was brought up by Venus in the courts of love. She is the type of female loveliness — young, handsome, gay, witty, and good; soft as a rose, sweet as a violet, chaste as a lily, gentle as a dove, loving everybody and by all beloved; a living, breathing virgin, with a warm heart, and beaming eye, and passions strong, and all that man can wish and woman want. In her relations with Timias (typifying Ralcigh) she stands for Elizabeth Throgmorton. She falls a prey to Corflambo (sensual passion) but is rescued by Timias and Belphœbe.

Amory, Blanche. In Thackeray's *Pendennis* (1849) the daughter of Lady Clavering and the disreputable Colonel Altamont *alias* J. Amory. She jilted Pendennis for the rich Harry Foker, who jilted her in turn. This self-centered young lady "had a sham enthusiasm, a sham hatred, a sham love, a sham taste, a sham grief, each of which flared and shone very vehemently for an instant but subsided and gave place to the next sham emotion."

Amos. One of the Minor Prophets of the Old Testament. His pleas for social righteousness are to be found in the book of *Amos.*

Amos Barton, *The Sad Fortunes of the Reverend.* A story by George Eliot, one of her *Scenes of Clerical Life* (1857). Amos Barton is a desperately poor clergyman whose wife, Milly Barton, a capable and charming woman, devotes herself to him and his work. The Bartons unconsciously invite scandal by their hospitality to the Countess Czerlaski, who has quarreled with her brother. Their struggle with debt, hard work and misunderstanding proves too much for Milly and she dies at the birth of her seventh child. The original of Amos Barton is said to have been the Rev. John Gwyther.

> The Rev. Amos Barton, whose sad fortunes I have undertaken to relate was . . . in no respect an ideal or exceptional character, and perhaps I am doing a bold thing to bespeak your sympathy on behalf of a man who was so very far from remarkable — a man whose virtues were not heroic and who had no undetected crime within his breast, who had not the slightest mystery hanging about him, but was palpably and unmistakably commonplace. Ch. V.

Amour Médecin, L' (The Love Doctor). A comedy by Molière (Fr. 1665). The heroine is Lucinde (*q.v.*).

Amour propre (Fr.). One's self-love, vanity, or opinion of what is due to self. *To wound one's amour propre,* is to gall his good opinion of himself — to wound his vanity.

Amphiaraus. In classic legend, the soothsayer of Argos who foretold calamity for the famous expedition of the "Seven against Thebes" but accompanied Adrastus in spite of his misgivings. He was pursued by his enemies and, due to Jupiter's intervention, was swallowed up by the earth. See under *Thebes.*

Amphigouri. A verse composition which, while sounding well, contains no sense or meaning. A good example is Swinburne's well-known parody of his own style, *Nephelidia,* the opening lines of which are:

> From the depth of the dreamy decline of the dawn through a notable nimbus of nebulous moonshine.
> Pallid and pink as the palm of the flag-flower that flickers with fear of the flies as they float,
> Are they looks of our lovers that lustrously lean from a marvel of mystic miraculous moonshine.
> These that we feel in the blood of our blushes that thicken and threaten with throbs through the throat?

Here there is everything that goes to the making of poetry — except sense; and that is absolutely (and, of course, purposely) lacking.

Amphi'on. The son of Zeus and Antiope who, according to Greek legend, built Thebes by the music of his lute, which was so melodious that the stones danced into walls and houses of their own accord. Tennyson has a poem called *Amphion,* a skit and rhyming *jeu d'esprit.*

Amphitri'te. In classic mythology, the goddess of the sea; wife of Poseidon, daughter of Nereus and Doris. (Gr. *amphi-trio* for *tribo,* rubbing or wearing away [the shore] on all sides.)

Amphit'ryon. *Le véritable Amphitryon est l'Amphitryon ou l'on dine* (Molière). That is, the person who *provides the feast* (whether master of the house or not) is the real host. The tale is that Jupiter assumed the likeness of Amphit'ryon for the purpose of visiting his wife, Alcmena (*q.v.*), and gave a banquet at his house; but Amphitryon came home, and claimed the honor of being the master of the house. As far as the servants and guests were concerned, the dispute was soon decided — "he who gave the feast was to them the host." Alcmena was by Jupiter the mother of Hercules. This legend is the subject of three famous comedies by Plautus, Molière and Dryden, all entitled *Amphitryon.*

Amri'ta or **Amreeta** (Sanskrit). In Hindu mythology, the elixir of immortality, the soma-juice, corresponding to

the ambrosia (*q.v.*) of classical mythology.

Amsden, Locke. The schoolmaster hero of D. P. Thompson's novel, *Locke Amsden* (*q.v.*).

Amun. See *Ammon.*

Amyas Leigh. (In Kingsley's *Westward Ho.*) See *Leigh, Amyas.*

Amyclæ'an Silence. Amyclæ was a Laconian town in the south of Sparta, ruled by the mythical Tyndareus. The inhabitants had so often been alarmed by false rumors of the approach of the Spartans that they made a decree forbidding mention of the subject. When the Spartans actually came no one dared give warning, and the town was taken. Hence the proverb, *more silent than Amyclæ.*

Castor and Pollux were born at Amyclæ and are hence sometimes referred to as the *Amyclæan Brothers.*

A'mys and **Amyl'ion.** A French romance of the 13th century telling the story of the friendship between two heroes of the Carlovingian wars, the Pyl'ades and Ores'tes of medieval story. The story culminates in Amylion's sacrifice of his children to save his friend. It is of Greek or Oriental origin; an English version is given in Weber's *Metrical Romances* and in Ellis' *Specimens.*

Anab'asis. The expedition of the younger Cyrus against his brother Artaxerxes, and the retreat of his "ten thousand" Greeks, described by Xen'ophon the Greek historian.

Anacharsis. *Le voyage du Jeune Anacharsis.* A once celebrated historical romance by Barthélemy (1788). It is a description of Greece in the time of Pericles and Philip. The original Anacharsis the Scythian, a historical character of princely rank, left his native country to travel in pursuit of knowledge. He reached Athens, about *B. C.* 594. Barthelemy's romance is not a translation of the Scythian's book, but an original work.

Anac'reon. A Greek lyric poet, who wrote chiefly in praise of love and wine (about *B. C.* 563–478).

Anacreon of the Twelfth Century. Walter Mapes (about 1140–1210), also called "The Jovial Toper." His best-known piece is the famous drinking-song, *Meum est propos'itum in taber'na mori*, translated by Leigh Hunt.

Anacreon Moore. Thomas Moore (1779–1852), who not only translated Anacreon into English, but also wrote original poems in the same style.

Anacreon of Painters. Francesco Alba'no, a famous painter of beautiful women (1578–1660).

Anacreon of the Guillotine. Bertrand Barère de Vieuzac (1755–1841), president of the National Convention; so called from the flowery language and convivial jests used by him towards his miserable victims.

Anacreon of the Temple. Guillaume Amfrye (1639–1720), abbe de Chaulieu; the "Tom Moore" of France.

The French Anacreon. Pontus de Thiard, one of the Pleiad poets (1521–1605); also P. Laujon (1727–1811).

The Persian Anacreon. Hafiz (d. about 1390).

The Scotch Anacreon. Alexander Scot, who flourished about 1550.

The Sicilian Anacreon. Giovanni Meli (1740–1815).

Anachronism (Gr. *ana chronos*, out of time). An event placed at a wrong date; as when Shakespeare, in *Troilus and Cressida*, makes Nestor quote Aristotle.

Anagram (Gr. *ana graphein*, to write over again). A word or phrase formed by transposing and writing over again the letters of some other word or phrase. Among the many famous examples are:

Dame Eleanor Davies (prophetess in the reign of Charles I.) = *Never so mad a lady.*
Gustavus = *Augustus.*
Horatio Nelson = *Honor est a Nilo.*
Queen Victoria's Jubilee Year = *I require love in a subject.*
Quid est Veritas (*John* xviii, 38)? = *Vir est qui adest.*
Marie Touchet (mistress of Charles IX, of France) = *Je charme tout* (made by Henri IV).
Voltaire is an anagram of *Arouet l(e)j(eune).*

These are interchangeable words:

Alcuinus and Calvinus; Amor and Roma; Eros and Rose; Evil and Live; and many more.

Anah. In Byron's *Heaven and Earth*, a tender-hearted, pious creature, granddaughter of Cain, and sister of Aholiba'mah. Japhet loved her, but she had set her heart on the seraph Aza'ziel, who carried her off to some other planet when the flood came.

Anak. In the Old Testament, a giant of Palestine, whose descendants were terrible for their gigantic stature. The Hebrew spies said that they themselves were mere grasshoppers compared with the Anakim.

Ananias. A liar. Ananias and Sapphira, his wife, were struck dead for lying about the price of a piece of land which they had sold in order to give the proceeds to the early church (*Acts* V).

Ananias Club. A hypothetical organization to which Theodore Roosevelt, president of the United States 1901–1909,

made frequent reference. The allusion is obvious.

Anapest. In prosody an anapest is a poetic foot consisting of two short syllables followed by a long one, as cŏntrăvēne, ăcquĭescĕ, importūne. Anapestic verse is verse based on anapests. The following is a good example of anapestic trimeter.

Ĭ ăm mŏnarch ŏf all|Ĭ sŭrvey,
My right|there is none|to dispute;
From the center all round to the sea,
I am lord of the fowl and the brute.
Cowper: Alexander Selkirk.

Anasta'sius. The hero of a novel called *Memoirs of Anastasius*, by Thomas Hope (1819). It is the autobiography of a Greek, who, to escape the consequences of his crimes and villainies, becomes a renegade, and passes through a long series of adventures.

Anathe'ma. A denunciation or curse. The word is Greek, and means "a thing devoted" — originally, a thing devoted to any purpose, *e.g.* to the gods, but later only a thing devoted to evil, hence, an accursed thing. It has allusion to the custom of hanging in the temple of a patron god something devoted to him. Thus Gordius hung up his yoke and beam; the shipwrecked hung up their wet clothes; retired workmen hung up their tools; cured cripples their crutches, etc.

Anatol. The best known drama of Arthur Schnitzler (Aus. 1893), a series of "seven vignettes connected only by the fact that they present seven different scenes out of the love adventures of the same idle worldling."

Anatomy of Melancholy, The. A famous prose work by Robert Burton (1621) which treats of all phases of melancholy with an abundance of illustrative material from classic sources.

Ancestors. A novel by Gertrude Atherton (Am. 1857—). The hero, John Elton Gynne, heir to one of the noble families of England, happens to have been born as his parents were passing through America. His brilliant career in the House of Commons is terminated by a death that forces him to take the family seat in the House of Lords. Gynne's third cousin, Isabel Otis, an extremely independent young woman who owns a chicken ranch in California, persuades him to come to California, make use of his American citizenship and enter American political life. This he does, with every prospect of a great success and Isabel's hand into the bargain. The last portion of the novel is given over to a panoramic description of the San Francisco earthquake which has been greatly admired.

Anchises. In classic legend, the father of Æneas by Venus, who had fallen in love with him on account of his beauty. When Troy fell, Æneas carried his aged father out of the burning city on his shoulders.

Ancien Régime (Fr.). The old order of things; a phrase used during the French Revolution for the old Bourbon monarchy, or the system of government, with all its evils, which existed prior to that great change.

Ancient Mariner, The. A poem by Coleridge (about 1796). It deals with the supernatural punishment and penance of a seaman who had shot an albatross, a bird of good omen, in the Arctic regions. The story is told by the Ancient Mariner himself who stops a wedding guest and holds him with his "skinny hand" and "glittering eye," and finally with the mystery and horror of his tale. Swinburne says: "For absolute melody and splendour, it were hardly rash to call it the first poem in the language."

Ancient of Days. A scriptural title of the Deity (*Dan.* vii. 9).

Anderson, Sherwood (1876–). American novelist and short-story writer, author of *Windy McPherson's Son* (*q.v.*), *Winesburg, Ohio* (*q.v.*), etc.

André Chénier. An opera by Umberto Giordano (first produced, 1896), dealing with the French Revolution. The plot centers about the rivalry of Gerard, a revolutionist, and André Chénier, a poet, for the love of Madeleine, daughter of the Countess de Coigny. In the end Madeleine and Chénier go to the scaffold together. Chénier is a historical personage.

André, Major John. The British officer to whom Benedict Arnold delivered the plans for the betrayal of West Point during the American Revolution. He was caught and executed as a spy in 1780. André was the hero of several early American dramas of which the best was by Dunlap (1798); and over a century later, Clyde Fitch made him the hero of his play, *Major André.*

Andrea del Sarto. The title of a poem by Robert Browning in which Andrea del Sarto, known as "the Faultless Painter" (1487–1531), tells of the consuming passion for his beautiful, unscrupulous wife, Lucrezia, that weakened him and kept him from real attainment.

And'rea Ferra'ra. A sword, also called, from the same cause, an *Andrew* and a

Ferrara. So called from a famous 16th century sword-maker of the name.

Andreiev, Leonid (1871–1919). Russian dramatist and novelist. His best-known plays are *He Who Gets Slapped* and *The Seven that Were Hanged.*

Andret. In medieval romance a dishonorable knight who spied upon Tristram and Ysolde (or Isoude) and aroused King Mark's suspicions of their mutual passion.

Andrew, St. See under *Saint.*

Andrews, Joseph. Hero of Fielding's novel *Joseph Andrews* (*q.v.*).

Andrews, Pamela. Heroine of Richardson's novel *Pamela* (*q.v.*).

Androcles and the Lion. An oriental apologue on the benefits to be expected as a result of gratitude; told in Æsop, by Aulus Gellius, in the *Gesta Romanorum,* etc., but of unknown antiquity. Androcles was a runaway slave who took refuge in a cavern. A lion entered, and instead of tearing him to pieces, lifted up his fore paw that Androcles might extract from it a thorn. The slave, being subsequently captured, was doomed to fight with a lion in the Roman arena. It so happened that the same lion was let out against him, and recognizing his benefactor, showed towards him every demonstration of love and gratitude.

Androcles and the Lion is the title of a play by Bernard Shaw (Eng. 1912), in which he treats the early Christian faith in satirical vein. Androcles appears as a Christian eager for martyrdom, but the lion circumvents his desire.

Androm'ache. In Greek legend, the heroic and devoted wife of Hector (*q.v.*) and mother of Astyanax. After Hector's death and the fall of Troy she was allotted to Neoptolemus of Epirus, but eventually became the wife of Hector's brother Helenus. She is the subject of Euripides' tragedy *Andromache* (*B. C.* 420), of Racine's *Andromaque* (Fr. 1667) and of an English adaptation of the latter by Ambrose Phillips called *The Distressed Mother* (1712).

Androm'eda. In Greek mythology, daughter of Cepheus and Cassiopeia. Her mother boasted that the beauty of Andromeda surpassed that of the Nereids; so the Nereids induced Neptune to send a sea-monster on the country, and an oracle declared that Andromeda must be given up to it. She was accordingly chained to a rock, but was delivered by Perseus, who married her and, at the wedding, slew Phineus, to whom she had been previously promised, with all his companions. After death she was placed among the stars. Rev. Charles Kingsley wrote a poem in English hexameters called *Andromeda* (1858).

Andronicus, Titus. See *Titus Andronicus.*

Andy Gump. See under *Gump.*

Andy, Handy. See *Handy Andy.*

Angel. In post-canonical and apocalyptic literature angels are grouped in varying orders, and the hierarchy thus constructed was adapted to Church uses by the early Christian Fathers. In his *De Hierarchia Celesti* the pseudo-Dionysius (early 5th century) gives the names of the nine orders; they are taken from the Old Testament, *Eph.* i. 21, and *Col.* i. 16, and are as follows:

(i) Seraphim, Cherubim, and Thrones, in the first circle.

(ii) Dominions, Virtues, and Powers, in the second circle.

(iii) Principalities, Archangels, and Angels, in the third circle.

The seven holy angels are — Michael, Gabriel, Raphael, Uriel, Chamuel, Jophiel, and Zadkiel. Michael and Gabriel are mentioned in the Bible, Raphael in the Apocrypha, and all in the apocryphal book of *Enoch* (viii. 2).

Milton (*Paradise Lost,* Bk. i. 392) gives a list of the fallen angels.

Mohammedans say that angels were created from pure, bright *gems;* the genii, of *fire;* and man, of *clay.*

Angel. An obsolete English coin, current from the time of Edward IV to that of Charles I, bearing the figure of the archangel Michael slaying the dragon. Its value varied from 6s. 8d. in 1465 (when first coined) to 10s. under Edward VI. It was the coin presented to persons touched for the King's Evil (*q.v.*).

Angel of the Schools. St. Thomas Aquinas. See under *Doctor.*

Angel Clare. In Hardy's *Tess of the D'Urbervilles* (*q.v.*).

Angelic Doctor. See under *Doctor.*

Angel'ica. (1) The fascinating heroine of the Italian epic poems dealing with the adventures of Orlando (*q.v.*) and other famous paladins of Charlemagne's Court. "The fairest of her sex," daughter of Galaphron, king of Cathay, Angelica in Boiardo's *Orlando Innamorato* (1495) (*q.v.*) is sent to Paris to sow discord among the Christians, and Orlando falls in love with her, forgetful of wife, sovereign, country, and glory. Angelica, on the other hand, disregards Orlando, but passionately loves Rinaldo, who positively dislikes her.

When Angelica and Rinaldo drink of certain fountains, the opposite effects are produced in their hearts, for then Rinaldo loves Angelica, while Angelica loses all love for Rinaldo. Hence *Angelica's draught* is something that completely changes affection.

Ariosto's *Orlando Furioso* (1516) continues the adventures of Angelica. Charlemagne sent her to the Duke of Bavaria, but she fled from the castle, and was seized and bound naked to a rock, exposed to sea-monsters. Rogero delivered her, but she escaped from him by the aid of a magic ring. Ultimately she married Medoro, a young Moor, and returned to Cathay, where Medoro succeeded to the crown. As for Orlando, he was driven mad by jealousy and pride. See also *Albracca*.

(2) The heroine of Congreve's comedy *Love for Love* (1695), an heiress whom the debtor-hero Valentine Legend courts and finally marries.

(3) The bad-tempered heroine of Thackeray's *Rose and the Ring* (*q.v.*) an amusing story for children.

Angelique. (1) In Molière's comedy *Le Malade Imaginaire*, daughter of Argan the *malade imaginaire*. For the tale, see *Argan*.

(2) In Molière's *George Dandin* (*q.v.*) the aristocratic wife of George Dandin, a French commoner. She has a liaison with a M. Clitandre, but always contrives to turn the tables on her husband.

An'gelo. In Shakespeare's comedy of *Measure for Measure*, lord-deputy of Vienna in the absence of Vincentio, the duke. His betrothed lady is Maria'na. Lord Angelo conceived a base passion for Isabella, sister of Claudio; but his designs were foiled by the Duke, who compelled him to marry Mariana.

Angelo is also the name of a goldsmith in Shakespeare's *Comedy of Errors*.

Angelus, The. A Roman Catholic devotion in honor of the Incarnation, consisting of three texts, each said as versicle and response and followed by the Ave Maria, and a prayer. So called from the first words, "Angelus Domini" (The angel of the Lord, etc.).

The prayer is recited three times a day at 6 a.m., noon, and 6 p.m., at the sound of a bell called the *Angelus*. Millet has a well-known painting with this title.

Angioli'na. In Byron's *Marino Faliero* (*q.v.*), the daughter of Loreda'no, and the young wife of Mari'no Faliero, the doge of Venice.

Anglo-Saxon Chronicle, The. The source-book for much of the early history of England, said to have been begun at the instigation of King Alfred. The early material is compiled in a great measure from the Venerable Bede, who died in 901. It ends with the accession of Henry II in 1154.

Angurva'del. Frithiof's sword, inscribed with runic letters, which blazed in time of war, but gleamed with a dim light in time of peace.

Ani'der for **Anyder** (without water). The chief river of Sir Thomas More's *Utopia*. (Greek, *ana udor*.)

Animal.

Animals in Heaven. According to Mohammedan legend the following ten animals have been allowed to enter paradise:

(1) Jonah's *whale;* (2) Solomon's *ant;* (3) the *ram* caught by Abraham and sacrificed instead of Isaac; (4) the *lapwing* of Balkis; (5) the *camel* of the prophet Saleh; (6) Balaam's *ass;* (7) the *ox* of Moses; (8) the *dog* Kratim or Katmir of the Seven Sleepers; (9) Al Borak, Mahomet's *ass;* and (10) Noah's *dove*.

Animals in Art. Some animals are appropriated to certain saints: as the calf or ox to *St. Luke;* the cock to *St. Peter;* the eagle to *St. John the Divine;* the lion to *St. Mark;* the raven to *St. Benedict*, etc.

Animals sacred to special Deities. To Apollo, the *wolf*, the *griffon*, and the *crow;* to Bacchus, the *dragon* and the *panther;* to Diana, the *stag;* to Æsculapius, the *serpent;* to Hercules, the *deer;* to Isis, the *heifer;* to Jupiter, the *eagle;* to Juno, the *peacock* and the *lamb;* to the Lares, the *dog;* to Mars, the *horse* and the *vulture;* to Mercury, the *cock;* to Minerva, the *owl;* to Neptune, the *bull;* to Tethys, the *halcyon;* to Venus, the *dove*, the *swan*, and the *sparrow;* to Vulcan, the *lion*, etc.

Animals in Symbolism. The lamb, the pelican, and the unicorn, are symbols of Christ.

The dragon, serpent, and swine, symbolize Satan and his crew.

The ant symbolizes *frugality* and *prevision;* ape, *uncleanness, malice, lust*, and *cunning;* ass, *stupidity;* bantam cock, *pluckiness, priggishness;* bat, *blindness;* bear, *ill-temper, uncouthness;* bee, *industry;* beetle, *blindness;* bull, *strength, straight-forwardness;* bull-dog, *pertinacity;* butterfly, *sportiveness, living in pleasure;* camel, *submission;* cat, *deceit;* calf, *lumpishness, cowardice;* cicada, *poetry;* cock, *vigilance, overbearing insolence;*

crow, *longevity;* crocodile, *hypocrisy;* cuckoo, *cuckoldom;* dog, *fidelity, dirty habits;* dove, *innocence, harmlessness;* duck, *deceit* (French, *canard,* a hoax); eagle, *majesty, inspiration;* elephant, *sagacity, ponderosity;* fly, *feebleness, insignificance;* fox, *cunning, artifice;* frog and toad, *inspiration;* goat, *lasciviousness;* goose, *conceit, folly;* gull, *gullibility;* grasshopper, *old age;* hare, *timidity;* hawk, *rapacity, penetration;* hen, *maternal care;* hog, *impurity;* horse, *speed, grace;* jackdaw, *vain assumption, empty conceit;* jay, *senseless chatter;* kitten, *playfulness; lamb, innocence, sacrifice;* lark, *cheerfulness;* leopard, *sin;* lion, *noble courage;* lynx, *suspicious vigilance;* magpie, *garrulity;* mole, *blindness, obtuseness;* monkey, *tricks;* mule; *obstinacy;* nightingale, *forlornness;* ostrich, *stupidity;* ox, *patience, strength,* and *pride;* owl, *wisdom;* parrot, *mocking verbosity;* peacock, *pride;* pigeon, *cowardice* (pigeon-livered); pig, *obstinacy, dirtiness;* puppy, *empty-headed conceit;* rabbit, *fecundity;* raven, *ill luck;* robin redbreast, *confiding trust;* serpent, *wisdom;* sheep, *silliness, timidity;* sparrow, *lasciviousness;* spider, *wiliness;* stag, *cuckoldom;* swallow, *a sunshine friend;* swan, *grace;* swine, *filthiness, greed;* tiger, *ferocity;* tortoise, *chastity;* turkey-cock, *official insolence;* turtle-dove, *conjugal fidelity;* vulture, *rapine;* wolf, *cruelty, savage ferocity,* and *rapine;* worm, *cringing;* etc.

Ann, Mother. Ann Lee (1736-1784) the founder and "spiritual mother" of the Shakers (*q.v.*).

Anna Christie. A drama by Eugene O'Neill (Am. 1922). Anna Christie is the daughter of Chris Christopherson, a Swedish bosun who has come to regard all evil and misfortune as the work of "dat ol' devil sea." He had sent her away to be brought up in Minnesota, but in the play she turns up in port and falls in love both with the sea and with a brawny Irish seaman named Mat Burke. When she confesses to a shameful past in St. Paul, both her father and lover repudiate her. In the end, however, she is forgiven by them both. *Anna Christie* was awarded the Pulitzer prize in 1922.

Anna Karé'nina. A novel by Tolstoi (Rus. 1873–1876). The heroine, Anna Karé'nina, is a young and beautiful woman of noble birth and sensitive, passionate nature. Her husband, Alexis Karénina, who is much older, she finds vain and tiresome. The novel deals with the mutual love of Anna and Count Vronski, an ardent, talented young officer; with her struggle and surrender and its desperate, tragic outcome. Anna at last commits suicide as the only way out of her despair.

Anna Matilda, An. An ultra-sentimental girl. Mrs. Hannah Cowley used this pen-name in her responses in the *World* to "Della Crusca." See *Della Cruscans.*

Anna of the Five Towns. A novel by Arnold Bennett (1902), the first to deal with the Five Towns. The heroine has an unhappy love affair and is dominated by a tyrannical father, but remains dutifully at home.

Annabel Lee. A poem by Edgar Allan Poe (1849) commemorating the love and the death of "the beautiful Annabel Lee."

> I was a child and she was a child
> In this kingdom by the sea
> But we loved with a love that was more than love
> I and my Annabel Lee;
> With a love that the wingéd seraphs of heaven
> Coveted her and me.

Annapolis. The United States naval academy at Annapolis, Md., where all regular officers of the American navy are trained.

Anne Elliott. See *Elliott, Anne.*

Anne of Geierstein. A novel by Sir Walter Scott (1829), based on the conquest of Charles the Bad, Duke of Burgundy by the Swiss in the 14th century. The titular heroine is the daughter of "the Black Monk," the provincial of the Secret Tribunal of Westphalia. Her English lover, Sir Arthur de Vere, traveling in disguise with a letter to the Duke of Burgundy, is brought before the Secret Tribunal, but is acquitted by her father, the Black Monk.

Anne of Green Gables. A widely read book for girls by L. M. Montgomery. Anne's most amusing venture was to dye her red hair green. Her story is continued in *Anne of Avonlea,* in which she becomes the teacher of the local school.

Anne, Sister. In the old fairy tale, the sister of Fat'ima, the seventh and last wife of Bluebeard (*q.v.*). Fatima, having disobeyed her lord by looking into the locked chamber, was allowed a short respite before execution. Sister Anne ascended the high tower of the castle, under the hope of seeing her brothers, who were expected to arrive every moment. Fatima, in her agony, kept asking "Sister Anne" if she could see them, and Bluebeard kept crying out for Fatima to use greater dispatch. As the patience of both was well-nigh ex-

hausted, the brothers came, and Fatima was rescued from death.

Anne Veronica. A novel by H. G. Wells (Eng. 1909) dealing with the struggle for independence made by a girl of the middle class.

Annie Kilburn. A novel by W. D. Howells (Am. 1888). After eleven years in Italy, Annie Kilburn returns to New England open to modern ideas and desirous of doing good with her wealth. The hero of the book is Rev. Mr. Peck, a young clergyman afire with social service ideals and extremely impatient of the old-fashioned snobbish charity carried on by the local "Social Union."

Annie Laurie was eldest of the three daughters of Sir Robert Laurie, of Maxwellton. William Douglas, of Fingland (Kirkcudbright), wrote the popular song, but Annie married, in 1709, James Fergusson, of Craigdarroch, and was the grandmother of Alexander Fergusson, the hero of Burns' song called *The Whistle.*

Annie, Little Orphant. See *Little Orphant Annie.*

Anno Domini (Lat.). In the Year of our Lord; *i.e.* in the year since the Nativity: generally abbreviated to "*A. D*" It was Dionysius Exiguus who fixed the date of the Nativity; he lived in the early 6th century, and his computation is probably late by some three to six years.

Annual Register, The. A summary of the chief historic events of the year, first published by John Dodsley in 1758. It is still issued annually in England.

Annuncia'tion, The Day of the. The 25th of March, also called *Lady Day,* on which the angel announced to the Virgin Mary that she would be the mother of the Messiah.

Order of the Annunciation. An Italian order of military knights, founded as the Order of the Collar by Amadeus VI of Savoy in 1362, and dating under its present name from 1518.

Annunzio, Gabriele d' (1864–). Italian poet, dramatist and novelist. His best-known plays are *La Gioconda, Francesca da Rimini* and *La Fosca.* See those entries.

Annus Mirab'ilis. The year of wonders, 1666, memorable for the great fire of London and the English successes over the Dutch. Dryden wrote a poem with this title, in which he described both these events.

Anselme. In Molière's *L'Avare,* an old man who wishes to marry the daughter of Harpagon (*q.v.*).

Anselmo. Hero of an episode called *Fatal Curiosity* (*q.v.*) told in Cervantes' *Don Quixote.*

Antæ'us. In Greek mythology, a gigantic wrestler (son of Earth and Sea, Ge and Poseidon), whose strength was invincible so long as he touched the earth; and when he was lifted from it, it was renewed by touching it again. It was Hercules who succeeded in killing this charmed giant by lifting him up from the earth and squeezing him to death.

Antelope State. Nebraska. See *States.*

Anteros. In classic mythology, the brother of Eros, the avenger of unreturned love; or according to some authorities the opponent of Eros.

Anthony, Captain Roderick. Hero of Conrad's novel, *Chance* (*q.v.*).

Anthony, John. Head of the Trenartha Tin Plate Works and the chief representative of capital in Galsworthy's drama *Strife* (*q.v.*). His son Edgar Anthony also plays a prominent part.

Anthony, St. See under *Saint.*

Anti-pope. A pope chosen or nominated by temporal authority in opposition to one canonically elected by the cardinals; or one who usurps the popedom: the term is particularly applied (by the opposite party) to those popes who resided at Avignon during the Great Schism of the West, 1309–1376.

Antichrist. The many legends connected with Antichrist, or the *Man of Sin,* expected by some to precede the second coming of Christ, that were so popular in the Middle Ages are chiefly founded on 2 *Thess.* ii. 1–12, and *Rev.* xiii. In ancient times Antichrist was identified with Caligula, Nero, etc., and there is little doubt that in 2 *Thess.* ii. 7, St. Paul was referring to the Roman Empire. Mahomet was also called Antichrist, and the name has been given to many disturbers of the world's peace, even to Napoleon and to William II of Germany. The Mohammedans have a legend that Christ will slay the Antichrist at the gate of the church at Lydda, in Palestine.

Anticlimax. An event or statement which instead of being more important than the series leading up to it, is of decidedly less importance, as, for instance, the judge's charge to the jury in a larceny case, "For forty centuries the thunders of Sinai have echoed through the world 'Thou shalt not steal.' It is also a principle of the common law and a rule of equity." Anticlimax is frequently made

use of to good effect in humorous writing but is considered very weakening in serious work.

Antig'one. In classic legend, daughter of Œdipus by his mother Jocasta, famed for her heroic attachment to her father and brothers. When Œdipus had blinded himself, and was obliged to quit Thebes, Antigone accompanied him, and remained with him till his death, after which she returned to Thebes. Creon, the king, had forbidden any one to bury Polyni'ces, her brother, who had been slain by his elder brother in battle (see *Seven Against Thebes* under *Thebes*); but Antigone, in defiance of this prohibition, buried the dead body. Creon shut her up in a vault under ground, where, according to the usual version, she killed herself. Hæman, her lover, killed himself also by her side. She is the heroine of Sophocles' drama *Antigone* and of Euripides' *Suppliants*.

The Modern Antigone. Marie Therese Charlotte, duchesse d'Angouleme, the sister of Louis XVII.

Antig'onus. In Shakespeare's *Winter's Tale*, a Sicilian lord, commanded by King Leontes to take his infant daughter to a desert shore and leave her to perish. Antigonus was driven by a storm to the "coast of Bohemia," where he left the babe; but on his way back to the ship, he was torn to pieces by a bear.

Antin'ous. A model of manly beauty. He was the page of Hadrian, the Roman emperor.

Anti'ope. (1) In classic myth, Queen of Thebes and mother of Amphion (*q.v.*). See *Theseus*.

(2) In Fenelon's *Telemaque* (*q.v.*), an accomplished maiden loved by Telemaque.

Antiph'olus. In Shakespeare's *Comedy of Errors* (*q.v.*), the name of two brothers, twins, the sons of Æge'on, a merchant of Syracuse.

Antiquary, The. A novel by Sir Walter Scott (1816), the story of the love and eventual marriage of William Lovel and the daughter of Sir Arthur Wardour, in the period of George III. The chief interest of the novel, however, lies in the character of Jonathan Oldbuck (*q.v.*), the laird of Monkbarns, known as "the Antiquary."

Antithesis. A placing of things in opposition to heighten their effect by contrast, as "I will talk of things *heavenly* or things *earthly;* things *moral* or things *evangelical*, things *sacred* or things *profane*, things *past* or things *to come*, things *foreign* or things *at home*, things more *essential* or things *circumstantial*, provided that all be done to our profit (Bunyan's *Pilgrim's Progress*)." Cp. *Balanced Sentence*.

Antoinette de Langeais. See *Langeais, Antoinette de*.

Antonia. Heroine of Willa Cather's novel *My Antonia* (*q.v.*).

Antonio. (1) The "Merchant of Venice" (*q.v.*) in Shakespeare's drama so called.

(2) The usurping Duke of Milan, brother of Prospero, the rightful heir, in Shakespeare's *Tempest* (*q.v.*).

(3) Father of Proteus and suitor of Julia in Shakespeare's *Two Gentlemen of Verona* (*q.v.*).

(4) An old fisherman in Cooper's novel, *The Bravo*.

(5) The monk killed by Donatello in Hawthorne's *Marble Faun* (*q.v.*).

Antony. Titular hero of a tragedy by Dumas (1831). This proud and sensitive misanthrope wins Adele away from her husband Colonel d'Hervey but with disastrous results.

Antony, Mark (*B. C.* 83–31). A Roman who came into power after the assassination of Julius Cæsar, through his successful efforts to defeat the conspirators responsible for Cæsar's death. He is one of the chief characters of Shakespeare's *Julius Cæsar* (*q.v.*) and hero of Shakespeare's *Antony and Cleopatra* (1608) and Dryden's *All for Love or the World Well Lost* (1678).

The first-mentioned play portrays his skilfully organized opposition to the conspirators, Brutus and Cassius, launched by the famous oration over Cæsar's dead body and ending in victory at Philippi. The other plays deal with his love for Cleopatra, queen of Egypt, and consequent neglect of his duties as one of the triumvirate ruling the vast Roman empire. He is recalled to Rome and induced to marry Octavia, the sister of Octavius Cæsar, but when he returns to Egypt he falls again under Cleopatra's spell, and Cæsar proclaims war against him. Upon his defeat at the battle of Actium, he falls on his own sword and Cleopatra kills herself with the poisonous bite of an asp. For names of other dramas see *Cleopatra*.

Anu'bis. In Egyptian mythology, a deity similar to the Hermes of Greece, whose office it was to take the souls of the dead before the judge of the infernal regions. Anu'bis was the son of Osiris the judge, and is represented with a human body and jackal's head.

Anville, Evelina. Heroine of Fanny Burney's novel *Evelina* (*q.v.*).

Anxious bench. *On the anxious bench.* In a state of great difficulty or depression. At Methodist and other religious revivals in America the anxious benches used to be set aside for those members of the congregation who had repented of their previous life and desired to be admitted to the Church.

An'zac. A member of the Australian and New Zealand Army Corps in the World War, or used as an adjective, pertaining to that organization. The word was formed from the initials of the corps name.

Aouda. In Verne's romance, *Around the World in Eighty Days* (*q.v.*) the Hindu widow whom Fogg rescues from suttee.

Apache. The name of a tribe of North American Indians, given to — or adopted by — the hooligans and roughs of Paris about the opening of the last century.

Ape. *To lead apes in Hell.* Said of old maids from the monkish story that women married neither to God nor to man will be given to apes in the next world.

To play the sedulous ape. See *Sedulous.*

Apeman'tus. In the drama *Timon of Athens*, attributed to Shakespeare, a churlish Athenian philosopher, who snarled at men systematically, but showed his cynicism to be mere affectation when Timon attacked him with his own weapons.

Aph'rodite (Gr. *aphros*, foam). The Greek Venus (*q.v.*); so called because she sprang from the foam of the sea.

Aph'rodite's girdle. The cestus. Whoever wore it immediately became the object of love.

Apic'ius. An epicure in the time of Tiberius. He wrote a book on the ways of provoking an appetite. Having spent a fortune in supplying the delicacies of the table, and having only ten million sesterces (about $400,000) left, he hanged himself, not thinking it possible to exist on such a wretched pittance. *Apicia*, however, became a stock name for certain cakes and sauces, and his name is still proverbial in all matters of gastronomy.

A'pis. In Egyptian mythology, the bull of Memphis, sacred to Osiris of whose soul it was supposed to be the image. The sacred bull had to have natural spots on the forehead forming a triangle, and a half-moon on the breast. It was not suffered to live more than twenty-five years, after which it was sacrificed and buried with great pomp. Cambyses, king of Persia (*B. C.* 529–522), and conqueror of Egypt, slew the sacred bull of Memphis with his own hands, and is said to have become mad in consequence.

Apocalypse. The *Revelation* which constitutes the last book of the New Testament; any revelation.

The Four Horsemen of the Apocalypse. See under *Four.*

Apoca lyp'tic Number. The mystic number 666. (*Rev.* xiii. 18.)

Apo'crypha (Gr. *apokrupto*, hidden; hence, of unknown authorship.) Those books included in the Septuagint and Vulgate versions of the Old Testament, but which, at the Reformation, were excluded from the Sacred Canon by the Protestants, mainly on the grounds that they were not originally written in Hebrew and were not looked upon as genuine by the Jews. They are not printed in Protestant Bibles in ordinary circulation, but in the Authorized Version, as printed in 1611, they are given immediately after the Old Testament. The books are as follows:

1 and 2 Esdras
Tobit
Judith
The rest of Esther
Wisdom
Ecclesiasticus
Baruch, with the Epistle of Jeremiah
The Song of the Three Children
The Story of Susanna
The Idol Bel and the Dragon
1 and 2 Maccabees

The New Testament also has a large number of apocryphal books more or less attached to it. These consist of later gospels and epistles, apocalypses, etc., as well as such recently discovered fragments as the *Logia* (sayings of Jesus) of the Oxyrhynchus papyrus. The best known books of the New Testament apocrypha are:

Protevangelium, or the Book of James
Gospel of Nicodemus, or the Acts of Pilate
The Ascents of James
The Acts of Paul and Thecla
Letters of Abgarus to Christ
Epistles of Paul to the Laodiceans, and to the Alexandrines, and the Third Epistle to the Corinthians
The Teaching of the Apostles (Didaché)
The three Books of the Shepherd of Hermas

Apollo. In Greek and Roman mythology, son of Zeus and Leto (Latona), one of the great gods of Olympus, typifying the sun in its light- and life-giving as well as in its destroying power; often identified with Helios, the sun-god. He was god of music, poetry and the healing art, the latter of which he bestowed on his son, Æsculapius. He is represented in art as the perfection of youthful manhood.

> The fire-robed god,
> Golden Apollo.
> *Shakespeare: Winter's Tale*, iv, 4

Apollo with the plectrum strook
The chords, and from beneath his hands a crash
Of mighty sounds rushed forth, whose music shook
The soul with sweetness, and like an adept
His sweeter voice a just accordance kept.
Shelley: Homer's Hymn to Mercury, lxxxv.

A perfect Apollo. A model of manly beauty, referring to the Apollo Belvidere (*q.v.*).

A young Apollo, golden-haired,
Stands dreaming on the verge of strife,
Magnificently unprepared
For the long littleness of life.
Mrs. Cornford: Epigram on Rupert Brooke.

The Apollo of Portugal. Luis Camoëns (c. 1524–1580), author of the *Lusiad*.

Apollo Belvidere. An ancient marble statue, supposed to be a Roman-Greek copy of a bronze votive statue set up at Delphi in commemoration of the repulsion of an attack by the Gauls on the shrine of Apollo in *B. C.* 279.

Apoll'yon. The Greek name of Abaddon (*q.v.*), king of hell and angel of the bottomless pit. (*Rev.* ix. 11.) His introduction by Bunyan into *Pilgrim's Progress* has made his name familiar.

Apologia pro V.ta Sua. A famous autobiographical treatise in which the English Cardinal John Henry Newman (1801–1890) defends his conversion from the Anglican to the Roman Catholic Church.

Aposiopesis. An abrupt breaking off in the middle of a sentence for effect, as, for example, "And if it bear fruit — but if not, cut it down." The best-known instance in literature is probably Virgil's *Quos ego* (*q.v.*).

Apostles. A name used with reference to the original twelve disciples of Jesus, sometimes with the addition of Matthias and Paul; also used in a general sense for the missionaries of the early church whose deeds are related in *The Acts of the Apostles*.

The badges or symbols of the fourteen apostles:

Andrew, *a cross*, because he was crucified on a cross shaped like the letter x.

Bartholomew, *a knife*, because he was flayed with a knife.

James the Greater, *a scallop-shell, a pilgrim's staff*, or *a gourd bottle*, because he is the patron saint of pilgrims.

James the Less, *a fuller's pole*, because he was killed by a blow on the head with a pole, dealt him by Simeon the fuller.

John, *a cup with a winged serpent flying out of it*, in allusion to the tradition about Aristode'mos, priest of Diana, who challenged John to drink a cup of poison. John made the sign of a cross on the cup, Satan like a dragon flew from it, and John then drank the cup, which was quite innocuous.

Judas Iscariot, *a bag*, because he had the bag and "bare what was put therein." (*John* xii. 6).

Jude, *a club*, because he was martyred with a club.

Matthew, *a hatchet* or *halbert*, because he was slain at Nad'abar with a halbert.

Matthias, a *battle-axe*, because he was first stoned, and then beheaded with a battle-axe.

Paul, *a sword*, because his head was cut off with a sword. The convent of La Lisla, in Spain, boasts of possessing the very instrument.

Peter, *a bunch of keys*, because Christ gave him the "keys of the kingdom of heaven." *A cock*, because he went out and wept bitterly when he heard the cock crow. (*Matt.* xxvi. 75.)

Philip, *a long staff surmounted with a cross*, because he suffered death by being suspended by the neck to a tall pillar.

Simon, *a saw*, because he was sawn to death, according to tradition.

Thomas, *a lance*, because he was pierced through the body, at Mel'iapour, with a lance.

Apostles of

Abyssinians, St. Frumentius. (4th century.)
Alps, Felix Neff. (1798–1829.)
Andalusia, Juan de Avila. (1500–1569.)
Ardennes, St. Hubert. (656–727.)
Armenians, Gregory of Armenia, "The Illuminator." (256–331.)
Brazil, José de Anchieta, a Jesuit missionary. (1533–1597.)
English, St. Augustine. (Died 604.) St. George.
Ethiopia. See *Abyssinians*.
Free Trade, Richard Cobden. (1804–1865.)
French, St. Denis. (3rd century.)
Frisians, St. Willibrord. (657–738.)
Gauls, St. Irenæus (130–200); St. Martin of Tours (338–401).
Gentiles, St. Paul.
Germany, St. Boniface. (680–755.)
Highlanders, St. Columba. (521–597.)
Hungary, St. Anastatius. (954–1044.)
Indians (*American*), Bartolomé de Las Casas (1474–1566); John Elict (1604–1690).
Indies (*East*), St. Francis Xavier. (1506–1552.)
Infidelity, Voltaire. (1694–1778.)
Ireland, St. Patrick. (373–463.)
Iroquois, François Piquet (1708–1781).
Liberty. Henry Clay.
North, St. Ansgar or Anscarius (801–864); Bernard Gilpin. (1517–1583.)
Peak, The. William Bagshaw. (1628–1702.)
Peru, Alonzo de Barcena. (1528–1598.)
Picts, St. Ninian. (5th century.)
Scottish Reformers, John Knox. (1505–1572.)
Slavs, St. Cyril. (c. 820–869.)
The Sword, Mahomet. (570–632.)
Temperance, Father Mathew. (1790–1856.)

Apostolic Fathers. Christian authors born in the 1st century, when the apostles lived. John is supposed to have died about 99 *A. D.*, and Polycarp, the last of the Apostolic Fathers, born about 69, was his disciple. The *Five Apostolic Fathers* most referred to are Clement of Rome, Barnabas, Hermas, Igna'tius, and Polycarp.

Apostrophe. A figure of speech in which something absent is addressed in the second person as if present; for example, "O death, where is thy sting?" "Milton, thou shouldst be living at this hour," "But come, thou Goddess, fair, and free."

Ap'pian Way. The oldest and best of all the Roman roads, leading from Rome to Brundisium (Brindisi) by way of Cap'ua. This "queen of roads" was commenced by Appius Claudius, the decemvir, *B. C.* 313.

Appius Claudius. A Roman decemvir (ruled *B. C.* 451–449) whose passion for Virginia, a beautiful plebeian girl whom he managed by a mock trial to make his

slave, caused her father to kill her in the forum. For the use made of this famous legend in drama, see *Virginia.*

Apple. *Newton and the apple.* The well-known story is that the great scientist Newton, seeing an apple fall, was led into the train of thought which resulted in his establishment of the law of gravitation (1685).

> When Newton saw an apple fall, he found,
> In that slight startle from his contemplation, . . .
> A mode of proving that the earth turned round,
> In a most natural whirl called gravitation.
> *Byron: Don Juan,* x. 1.

The Apple of Discord. A cause of dispute; something to contend about. At the marriage of Thetis and Pe'leus where all the gods and goddesses met together, Discord (Eris), who had not been invited, threw on the table a golden apple "for the most beautiful." Juno, Minerva, and Venus put in their separate claims; the point was referred to Paris (*q.v.*), who gave judgment in favor of Venus. This brought upon him the vengeance of Juno and Minerva, to whose spite the fall of Troy is attributed.

The "apple" appears more than once in Greek story; see *Atalanta's Race; Hesperides.*

Of course, the story of Eve and the apple will be familiar to every reader, but it is a mistake to suppose that the apple is mentioned in the Bible story. We have no further particulars than that it was "the fruit of that forbidden tree," and the Mohammedans leave the matter equally vague, though their commentators hazard the guess that it may have been an ear of wheat, or the fruit of the vine or the fig. The apple is a comparatively late conjecture.

For the story of William Tell and the apple, see *Tell.*

Prince Ahmed's apple or the *Apple of Samarkand.* In the *Arabian Nights* story of Prince Ahmed, a cure for every disorder. The prince purchased it at Samarkand.

Apples of Istakhar' are "all sweetness on one side, and all bitterness on the other."

Apples of Paradise, according to tradition, had a bite on one side, to commemorate the bite given by Eve.

The apples of perpetual youth. In Scandinavian mythology, the golden apples of perpetual youth, in the keeping of Idhunn, daughter of the dwarf Svald and wife of Bragi. It is by tasting them that the gods preserve their youth.

Apples of Pyban, says Sir John Mandeville, fed the pigmies with their odor only.

Apples of Sodom. Thevenot says — "There are apple-trees on the sides of the Dead Sea which bear lovely fruit, but within are full of ashes." Josephus, Strabo, Tacitus, and others speak of these apples, and are probably referring to the gall-nuts produced by the insect *Cynips insa'na.* The phrase is used figuratively for anything disappointing.

The apple of the eye. The pupil, because it was anciently supposed to be a round solid ball like an apple. Figuratively applied to anything extremely dear or extremely sensitive.

Apple-pie Order. Prim and precise order.

The origin of this phrase is still doubtful. Some suggest *cap-à-pie,* like a knight in complete armor. Some tell us that apples made into a pie are quartered and methodically arranged when the cores have been taken out. Perhaps the suggestion of *nap-pe-pli* (Fr. *nappes pliées,* folded linen, neat as folded linen) is nearer the mark. It has also been suggested that it may be a corruption of *alpha, beta,* meaning as orderly as the letters of the alphabet; and another guess is that it is connected with the old alphabet rhyme, "A was an apple pie," etc., the letters of the alphabet being there all "in apple-pie order."

April Fool's Day. April 1st, when practical jokes are in order. An April *Fool* is called in France *un poisson d'Avril,* and in Scotland a *gowk* (cuckoo). In Hindustan similar tricks are played at the Huli Festival (March 31st); so that it probably does not refer to the uncertainty of the weather, nor yet to the mockery trial of our Redeemer, the two most popular explanations. A better solution is this: As March 25th used to be New Year's Day, April 1st was its octave, when its festivities culminated and ended.

It may be a relic of the Roman "Cerealia," held at the beginning of April. The tale is that Proserpina was sporting in the Elysian meadows, and had just filled her lap with daffodils, when Pluto carried her off to the lower world. Her mother, Ceres, heard the echo of her screams, and went in search of "the voice"; but her search was a fool's errand.

April Hopes. A novel by W. D. Howells (Am. 1888) narrating the youthful love affair of Alice Pasmer and a Harvard undergraduate named Dan Mavering. Alice's mother, the aristocratic Mrs. Pasmer, is only a few degrees more snobbish and insincere than the Harvard students, whose life furnishes the background for much of the book.

Aprile. In Browning's *Paracelsus* (*q.v.*),

the Italian poet who exalts love as Paracelsus exalts knowledge.

Apron-strings. *Tied to the apron-strings* Under the influence of a wife, mother or other female relative.

Aqua. *Aqua Re'gia* (Lat. royal water). A mixture of one part of nitric acid, with from two to four of hydrochloric acid; so called because it dissolves gold, *the king of metals.*

Aqua Tofana. See *Tofana.*

Aqua Vitæ (Lat. water of life). Brandy; any spirituous liquor; also, formerly, certain ardent spirits used by the alchemists.

Aqua'rius (Lat. the water-bearer). The eleventh of the twelve zodiacal constellations, representing the figure of a man with his left hand raised and with his right pouring from a ewer a stream of water. It is the eleventh division of the ecliptic, which the sun enters on January 21st, and which does not now coincide with the constellation.

Aquilina. A courtesan who appears in several of the novels of Balzac's *Comédie Humaine*, notably *The Wild Ass's Skin* (*Le Peau de Chagrin*).

Ar'ab. *Street Arabs.* Children of the houseless poor; street children. So called because, like the Arabs, they are nomads or wanderers with no settled home.

Arabella. The first wife of Jude in Hardy's *Jude the Obscure* (*q.v.*).

Arabia. It was Ptolemy who was the author of the threefold division into *Arabia Petræa*, "Stony Arabia"; *Arabia Felix* (Yemen), "Fertile Arabia," *i.e.* the south-west coast; and *Arabia Deserta*, "Desert Arabia." *Arabia Deserta* is the name of a famous book of travel by the explorer, C. M. Doughty.

Arabian Nights Entertainments, The. A collection of ancient Oriental tales, first collected in its present form about 1450, probably in Cairo. The first European translation was the French one by Antoine Galland (12 vols., 1704–1708), which is a free rendering of the oldest known MS. (1548). There are English translations founded on this by R. Heron (4 vols., 1792), W. Beloe (4 vols., 1795), and others. In 1840 E. W. Lane published an entirely new translation (3 vols.), made from the latest Arabic edition (Cairo, 1835); John Payne's translation appeared in 4 vols., 1882–1884, and Sir Richard Burton's monumental version was issued to subscribers only, by the Kamashastra Society of Benares in 10 vols., 1885–1886, followed by 6 vols. of *Supplemental Nights* in 1886–1888. The standard French translation is that by J. C. Mardrus, 16 vols., 1899–1904. For the stories of the *Arabian Nights*, see *Ali Babi*, *Aladdin*, etc.

Robert Louis Stevenson called a volume of tales *The New Arabian Nights.*

Arach'ne [*A-rak'ny*]. A spider; metaphorically, a weaver. *Arachne's labors.* Spinning and weaving, Arachne was a Lydian maiden, who challenged Minerva to compete with her in needle tapestry, and Minerva metamorphosed her into a spider. Hence *arachnida*, the scientific name for spiders, scorpions, and mites.

> No orifice for a point
> As subtle as Arachne's broken woof
> To enter.
> *Shakespeare: Troilus and Cressida*, v. 2 (1602).

Araf or **Al A'raf** (Arab. the partition, from *'arafa*, to divide). A region, according to the Koran, between Paradise and Jahannam (hell), for those who are neither morally good nor bad, such as infants, lunatics, and idiots. Others regard it as a kind of "limbo" (*q.v.*) where those whose good and evil deeds were about equally balanced can await their ultimate admission to heaven. Edgar Allan Poe has a poem entitled *Al Aaraaf* (Am. 1829).

Arafat, Mount. A hill southeast of Mecca where, according to Mohammedan tradition, Adam met Eve after a punitive separation of two hundred years. He was conducted to its summits by Gabriel.

Aram, Eugene. Hero of Bulwer Lytton's novel, *Eugene Aram* (*q.v.*).

Aramis. One of the famous trio in Dumas' *Three Musketeers* (*q.v.*) and a prominent character in its sequels, *Twenty Years After* and *The Vicomte de Bragelonne.*

Arbaces. The villainous high priest of Isis in Bulwer Lytton's historical novel, *The Last Days of Pompeii* (*q.v.*).

Arblay, Madame d'. See *Fanny Burney.*

Arbor Day. A day set apart in Canada and the United States for planting trees. It was first inaugurated about 1885 in Nebraska.

Arbuthnot, Mrs. The titular heroine of Oscar Wilde's *Woman of No Importance* (*q.v.*). Her son Gerald is an important character.

Arbuton, Miles. In W. D. Howells' novel, *A Chance Acquaintance* (1873), a handsome and traveled Boston aristocrat who meets and falls in love with the delightful Kitty Ellison on a steamboat. His self-centered snobbery and ultra-

conventional dislike of her democratic Western mannerisms bring their romance to an untimely end.

Arc, Joan of. See *Joan of Arc.*

Ar'cades Ambo. Both fools alike; both "sweet innocents"; both alike eccentric. There is nothing in the character of Corydon and Thyrsis (Virgil's *Eclogue*, vii. 4) to justify this disparaging application of the phrase; but as Arcadia was the least intellectual part of Greece, an *Arcadian* came to signify dunce, and hence *Arcades ambo* received its present acceptation.

Arcadia. A district of the Peloponnesus which, according to Virgil, was the home of pastoral simplicity and happiness. The Arcadians were, however, considered the least intellectual of all the Greeks; hence Arcadian came to have a derogatory meaning (see *Arcades Ambo*).

The name *Arcadia* was taken by Sir Philip Sidney as the title of his famous pastoral romance (1590) and was soon generally adopted in English with much the old Virgilian significance. The famous painting *Shepherds in Arcadia* by Nicholas Poussin shows a group standing about a shepherd's tomb on which are the now-familiar words "*Et in Arcadia ego* (I, too, have dwelt in Arcadia)."

Archaism. The use of obsolete words or syntax for deliberate effect. The poet Spenser, for example, chose to write his *Faërie Queene* in an archaic style.

Archangel. In Christian legend, the title is usually given to Michael, the chief opponent of Satan and his angels and the champion of the Church of Christ on earth. In the medieval hierarchy (see *Angel*) the Archangels comprise the second order of the third division.

According to the Koran, there are four archangels. *Ga'briel*, the angel of revelations, who writes down the divine decrees; *Mi'chael*, the champion, who fights the battles of faith; *Az'rael*, the angel of death; and *Israfel*, who is commissioned to sound the trumpet of the resurrection.

Archbish'op of Grana'da. In Le Sage's *Gil Blas* (1715), a dignitary who told his secretary, Gil Blas, when he hired him, "Whenever thou shalt perceive my pen smack of old age and my genius flag don't fail to advertise me of it, for I don't trust to my own judgment, which may be seduced by self-love." After the old man had had a fit of apoplexy, Gil Blas ventured in the most delicate manner to hint that his last discourse had not altogether the energy of his former ones. To this the Archbishop replied, "You are yet too raw to make proper distinctions. Know, child, that I never composed a better homily than that which you disapprove. Go, tell my treasurer to give you 100 ducats. Adieu, Mr. Gil Blas; I wish you all manner of prosperity, with a little more taste."

Archer, Francis. The friend of Aimwell, one of the two fortune-hunting "beaux" of George Farquhar's comedy, *The Beaux' Stratagem* (1707).

Archer, Isabel. Heroine of Henry James' novel, *The Portrait of a Lady* (*q.v.*).

Archer, Newland. Hero of Edith Wharton's *Age of Innocence* (*q.v.*).

Archibald or **Archie.** An anti-aircraft gun. The term came into use at the front during the World War, applied first to the German mobile anti-aircraft gun, later to any similar gun.

Archie the Cockroach. A humorous creation of the New York columnist, Don Marquis. Archie, who has spent all his life in a newspaper office, can manage a typewriter, but the capital letters are too much for him. He is a ready writer on almost any subject.

Archiloch'ian Bitterness. Ill-natured satire, so named from Archil'ochus, the Grecian satirist (*B. C.* 714–676).

Archima'go. The enchanter in Spenser's *Faërie Queene* (Bks. I and II), typifying hypocrisy and false religion. He assumes the guise of the Red Cross Knight, and deceives Una; but Sansloy sets upon him, and reveals his true character. When the Red Cross Knight is about to be married to Una, Archimago presents himself before the king of Eden, and tells him that the Knight is betrothed to Duessa. The falsehood being exposed, he is cast into a vile dungeon (Bk. I). In Book II the arch-hypocrite is loosed again for a season, and employs Braggadocchio to attack the Red Cross Knight.

Arcite. See *Palamon* and *Arcite.*

Arden, Enoch. Hero of Tennyson's poem, *Enoch Arden* (*q.v.*).

Arden, Forest of. The scene of Shakespeare's *As You Like It* (*q.v.*). Some authorities identify it with a forest of that name in Warwickshire, England, others with the French forest of Ardennes, and still others hold that it is a purely imaginary place. The characters of the play are French, but references to Robin Hood, etc. imply an English background.

Ardennes, Wild Boar of. See *Wild Boar.*

Areop'agus (Gr. the hill of Mars, or Ares). The seat of a famous tribunal in Athens; so called from the tradition that the first cause tried there was that of Mars or Ares, accused by Neptune of the death of his son Halirrhoth'ius.

Ares. The god of war in Greek mythology, son of Zeus and Hera. In certain aspects he corresponds with the Roman Mars (*q.v.*).

Arethu'sa. In classic myth, a nymph pursued by Alpheus, the river-god, and changed into a fountain. See *Alpheus.* This fable has been turned into poetry by Shelley (1820).

Argan. The principal character of Molière's *Malade Imaginaire* (1673) an invalid who cannot afford to be sick at the prices charged by his apothecary, but is sure he must be worse when he succeeds in reducing the bills. He hits upon the plan of marrying his daughter Angelique to a young doctor, but to this the lady objects, having a lover of her own. Toinette, the resourceful servant, after impersonating a doctor herself, persuades him to feign death, and by this means he discloses the hypocrisy of his wife Beline and the loyal affection of Angelique. His brother now suggests that Argan himself should be his own doctor, and when the invalid replies he has not studied either diseases, drugs or Latin, the objection is overruled by investing the *malade* in a doctor's cap and robe. The piece concludes with the burlesque investiture ceremonial in macaronic Latin.

Argantes. In Tasso's epic poem *Jerusalem Delivered* (1575), one of the two bravest fighters in the infidel army. He was slain by Rinaldo.

Argimenes, King. The chief character in Dunsany's drama, *King Argimenes and the Unknown Warrior* (*q.v.*).

Ar'go (Gr. *argos*, swift). The galley of Jason that went in search of the Golden Fleece. Hence, a ship sailing on any specially adventurous voyage, and figuratively.

> Such an Argo, when freighted with such a fleece, will unquestionably be held in chase by many a pirate.
> *Brooke: Fool of Quality.*

Ar'gonauts. The sailors of the ship *Argo*, who sailed from Greece to Colchis in quest of the Golden Fleece, which was hung on an oak and guarded by a sleepless dragon. After many strange adventures the crew reached Colchis, and the King promised to give Jason the fleece if he would yoke to a plough the two fire-breathing bulls, and sow the dragons' teeth left by Cadmus in Thebes. Jason, by the help of Medea, a sorceress, fulfilled these conditions, became master of the fleece, and, with Medea who had fallen in love with him, secretly quitted Colchis. The return voyage was as full of adventures as the outward one, but ultimately the ship arrived at Iolcus, and was dedicated to Neptune in Corinth. See also *Jason.*

Argus. *Ar'gus-eyed.* Jealously watchful. According to Grecian fable, the fabulous creature, Argus, had one hundred eyes, and Juno set him to watch Io, of whom she was jealous. Mercury, however, charmed Argus to sleep and slew him; whereupon Juno changed him into a peacock with the eyes in the tail.

Argus was also the name of Odysseus' dog who recognized his old master on his return home from his wanderings.

Argyle, John, Duke of. A historical personage (1678–1743) introduced in Scott's *Rob Roy* and *The Heart of Midlothian.* In the latter he introduces Jeanie Deans to Queen Caroline.

Ariad'ne. In Greek mythology, daughter of Minos, king of Crete. She gave Theseus a clew of thread to guide him out of the Cretan labyrinth. Theseus married his deliverer, but when he arrived at Naxos forsook her, and she hanged herself. Other versions state that she became the wife of Bacchus.

Ariane et Barbe Bleue. A drama by Maurice Maeterlinck (Bel. 1899) dealing with the old tale of Bluebeard and his wives. (See *Bluebeard.*) Ariane is a very modern sixth wife who proceeds with self-possessed determination to set her wretched predecessors free from the forbidden chamber (Maeterlinck has it they are still alive), and later rescues the hated Bluebeard from a village mob, but refuses to stay with him. *Ariane et Barbe Bleue* has been made into an opera with music by Paul Dukas (Fr. 1907).

Arians. The followers of Arius, a presbyter of the church of Alexandria, in the 4th century. He maintained (1) that the Father and Son are distinct beings; (2) that the Son, though divine, is not equal to the Father; (3) that the Son had a state of existence previous to His appearance on earth, but not from eternity; and (4) that the Messiah was not real man, but a divine being in a case of flesh. Their tenets varied from time to time and also among their different sections. The heresy was formally anathematized at the Council of

Nice (325), but the sect was not, and never has been, wholly extinguished.

Ariel. The name of a spirit. Used in cabalistic angelology, and in Heywood's *Hierarchie of the Blessed Angels* (1635) for one of the seven angelic "princes" who rule the waters; by Milton for one of the rebel angels (*Paradise Lost*, vi. 371); by Pope (*Rape of the Lock*) for a sylph, the guardian of Belinda; but especially by Shakespeare, in *The Tempest*, for "an ayrie spirit." He was enslaved to the witch Syc'orax, who overtasked him; and in punishment for not doing what was beyond his power, shut him up in a pine-rift for twelve years. On the death of Sycorax, Ariel became the slave of Cal'iban, who tortured him most cruelly. Pros'pero liberated him from the pine-rift, and the grateful fairy served him for sixteen years, after which he was set free.

Shelley frequently referred to himself as *Ariel* and the name was adopted by his friends. André Maurois is the author of a life of Shelley, entitled *Ariel*.

A'ries. The Ram. The sign of the Zodiac in which the sun is from March 21st to April 20th; the first portion of the ecliptic, between 0° and 30° longitude.

Ariman'es. See *Ahriman*.

Ar'ioch. In *Paradise Lost* (vi. 371) one of the fallen angels. The word means *a fierce lion;* Milton took it from *Dan.* ii. 14, where it is the name of a man.

Ari'on. A Greek poet and musician who flourished about *B. C.* 700, and who, according to legend, was cast into the sea by mariners, but carried to Tænaros on the back of a dolphin.

George Eliot has a poem called *Arion* (1874). See also under *Horse*.

Ariosto (1474–1533). One of the greatest of Italian poets. His masterpiece is the epic *Orlando Furioso* (*Orlando Mad*), a continuation of Boiardo's *Orlando Innamorato*, relating the adventures of Charlemagne's paladins in their wars against the Saracens. See *Orlando*.

Ariosto of the North. So Lord Byron calls Sir Walter Scott.

Aristæ'us. In Greek mythology, protector of vines and olives, huntsmen and herdsmen. He instructed man also in the management of bees, taught him by his mother Cyrene.

Aristar'chus. Any critic. Aristarchus of Samothrace (fl. *B. C.* 156) was the greatest critic of antiquity. His labors were chiefly directed to the *Iliad* and *Odyssey* of Homer. He divided them into twenty-four books each, marked every doubtful line with an obelus, and every one he considered especially beautiful with an asterisk.

Ariste. In Molière's *L'École des Maris*, one of the two brothers who attempted to bring up two orphan wards as suitable wives for themselves. Unlike his brother Sganarelle (*q.v.*), Ariste gave his ward Léonor a large amount of liberty.

Ariste'as. In Greek legend, a sort of "Wandering Jew" (*q.v.*), a poet who continued to appear and disappear alternately for above 400 years, and who visited all the mythical nations of the earth. When not in the human form, he took the form of a stag.

Aristi'des. An Athenian statesman and general (*B. C.* 530–468), surnamed "The Just"; hence an impartial judge.

The British Aristides. Andrew Marvell, the poet and satirist (1621–1678).

The French Aristides. François Paul Jules Grévy, president of the Third Republic.

Aristippus. A Greek philosopher (fl. *B. C.* 375), pupil of Socrates, and founder of the Cyrenaic school of hedonists; hence any advocate of self-indulgence and luxury. See *Hedonism*.

Aristoph'anes. (c. *B. C.* 450–380). The greatest of the Greek comic dramatists noted for his satires of contemporary Greek life. His best-known comedies are the *Clouds*, *Birds* and *Frogs*.

The English or *modern Aristophanes.* Samuel Foote (1720–1777).

The French Aristophanes. Molière (1622–1673).

Aristote'lian Unities. See *Unities*.

Aristotle. (*B. C.* 384–322.) The greatest of the Greek philosophers, pupil of Plato. His chief works are the *Ethics*, *Æsthetics*, *Politics* and *Metaphysics*.

Aristotle of China. Tehuhe, who died *A. D.* 1200, called the "Prince of Science."

Aristotle of Christianity. Thomas Aquinas (1224–1274), scholastic theologian and philosopher.

Aristotle of the nineteenth century. Baron Cuvier, the great naturalist (1769–1832).

Arjuna. One of the five Pandavas, a hero of the great Hindu epic, the *Mahabharata* (*q.v.*).

Ark, Henry. A prominent character in Cooper's sea story, *The Red Rover* (1827).

Arkel. The king of Allemonde, grandfather of Pelléas in Maeterlinck's drama, *Pelléas and Mélisande* (*q.v.*).

Arline. The heroine of Balfe's opera, *The Bohemian Girl* (*q.v.*).

Arma'da. Originally Spanish for

" army," the word is now used, from the *Spanish Armada*, for any fleet of large size or strength. Formerly spelt *armado*.

The Spanish Armada. The fleet assembled by Philip II of Spain, in 1588, for the conquest of England.

Armado, Don Adriano de. A pompous military bully and braggart, in Shakespeare's *Love's Labour's Lost.*

> His humour is lofty, his discourse peremptory, his tongue filed, his eye ambitious, his gait majestical, and his general behaviour vain, ridiculous, and thrasonical. . . . He draweth out the thread of his verbosity finer than the staple of his argument. (Act v, sc. 1.)

Armageddon. The name given in the Apocalypse (*Rev.* xvi. 16) to the site of the last great battle that is to be between the nations before the Day of Judgment; hence, any great battle or scene of slaughter. Theodore Roosevelt popularized the word in connection with his break from the Republicans to form a Progressive party in the presidential election of 1912. It was frequently used in reference to the World War.

The poet of Armageddon. John Davidson, a Scotch poet (1857–1906), has been so called.

Armande. One of the " learned ladies " in Molière's *Femmes Savantes* (*q.v.*).

Armed Neutrality. Action just short of war by a neutral power in time of war, jealous of its rights and anxious to safeguard them. The first Armed Neutrality was formed under the lead of Russia in 1780 and directed against England, at war with France, Spain, and the United States.

Armgart. A poem by George Eliot (1871), telling the story of a brilliant young singer who refuses a desirable suitor because of her ambition, and later loses her voice.

Armi'da. In Tasso's *Jerusalem Delivered* (1575), a beautiful sorceress, with whom Rinaldo fell in love, and wasted his time in voluptuous pleasure. After his escape from her, Armida followed him, but not being able to allure him back, set fire to her palace, rushed into the midst of a combat, and was slain. Both Gluck and Rossini have taken the story of Armida as the subject of an opera.

Armida's Girdle. Armida had an enchanted girdle, which, " in price and beauty," surpassed all her other ornaments; even the cestus of Venus was less costly. It told her everything; " and when she would be loved, she wore the same."

The garden of Armida. Gorgeous luxury.

Armistice Day. November 11th, celebrated as the anniversary of the Armistice that brought the World War to an end, November 11, 1918.

Arms and the Man. The opening phrase of Virgil's Æneid, " Arms and the man I sing (*Arma virumque cano*)"; hence any military hero. It has been popularized as the title of one of George Bernard Shaw's plays (Eng. 1898), a drama laid in Bulgaria satirizing the romantic attitude toward war. The libretto of the comic opera *The Chocolate Soldier* was unofficially based on Shaw's play.

Armstrong, John. Hero of Scott's tale, *The Laird's Jock* (*q.v.*).

Armstrong, Robert. Rhoda's lover in Meredith's *Rhoda Fleming* (*q.v.*).

Army of Occupation. The name given to the army that " occupied " Germany after the Armistice in 1918 at the close of the World War until peace was concluded and conditions were somewhat stabilized.

Arne. An idyllic romance by Bjornstjerne Bjornson (Nor. 1858).

Arnim, Mary Annette Beauchamp (Countess Russell) (1866–). English novelist, author of *Elizabeth and Her German Garden* (*q.v.*).

Ar'no. The river of Florence, the birthplace of both Dante and Boccaccio.

Arnold. The titular hero of Byron's unfinished dramatic poem, *The Deformed Transformed* (*q.v.*).

Arnold, Matthew (1822–1888). English poet and critic. His best-known poems are *Sohrab and Rustum* (*q.v.*), *Thyrsis* (*q.v.*), *Tristram and Iseult* (*q.v.*), *The Forsaken Merman* (*q.v.*), etc. See also *Philistine; Sweetness and Light.*

Ar'nolphe. In Molière's comedy, *L'École des Femmes*, a man of wealth, who has a crotchet about the proper training of girls to make good wives, and tries his scheme on Agnes, whom he adopts from a peasant's hut, and whom he intends in time to make his wife. See *Agnes.*

Arnoux, Mme. Marie. The heroine of Flaubert's *Sentimental Education* (*q.v.*).

Ar'ondight. The sword of Sir Launcelot of the Lake.

Aroostook. The freighter on which the action of W. D. Howells' novel, *The Lady of the Aroostook* (*q.v.*), takes place.

Around the World in Eighty Days. A romance by Jules Verne (Fr. 1873). The hero, Phileas Fogg, an Englishman, undertakes his hasty world tour as the result of a bet made at his London club. He and his French valet, Passepartout, set out that very night, and by superhuman effort, particularly by this re-

sourceful Englishman's cool determination in the face of every obstacle, succeed in making the circuit of the globe and turning up again at the Club ten minutes before the time agreed upon eighty days later. In spite of his wager Fogg had delayed long enough to rescue a beautiful Hindu widow, Aouda, from suttee (and once, later, to save Passepartout from a Chinese mob); and at the close of the romance he marries her.

Arp, Bill. The pseudonym of the Georgian humorist, Charles Henry Smith (Am. 1826–1903). His letters, *Bill Arp to Abe Linkhorn*, published before the Civil War, were popular throughout the entire South.

Arrow Maker, The. A drama of American Indian life by Mary Austin (1911) dealing with the career of a desert prophetess.

Arrow of Gold, The. A novel by Joseph Conrad (Eng. 1919), dealing with the Carlist revolution and the fascination that Dona Rita, a Circe who uses men as pawns in a game of intrigue, exercises over the very young and ardently romantic Monsieur George.

'Arry and 'Arriet. A good-natured but vulgar costermonger and his wife who appeared frequently in the pages of the English *Punch*. 'Arry was the creation of the *Punch* artist Edwin J. Milliken and made his debut in *Punch's Almanac* of 1874 in *'Arry on 'orseback*.

Artaban. The name Henry Van Dyke gives to his imaginary "Other Wise Man" in his story of that title. See under *Magi*.

Artagnan, D' (Charles de Baatz, Seigneur d'Artagnan). One of the famous guardsmen whose hair splitting adventures Dumas narrates in *The Three Musketeers*, *Twenty Years After* and *The Vicomte de Bragelonne*. See *Three Musketeers, The*.

Ar'tamenes or *Le Grand Cyrus*. A "long-winded romance," by Mlle. Scudery (1607–1701). See *Cyrus*.

Artaxam'inous. In Rhodes' burlesque *Bombastes Furioso* (*q.v.*), king of Utopia.

Artegal, or **Arthegal, Sir.** The hero of Bk. v of Spenser's *Faërie Queene*, lover of Britomart, to whom he is made known by means of a magic mirror. He is emblematic of Justice, and in many of his deeds, such as the rescue of Irena (Ireland) from Grantorto, is typical of Arthur, Lord Grey of Wilton, who went to Ireland as Lord Lieutenant in 1580 with Spenser as his secretary. See *Elidure*.

Artemis. The same as Diana (*q.v.*).

Artemus Ward. See *Ward, Artemus*.

Artful Dodger. A young thief in Dickens' *Oliver Twist*, pupil of Fagin. His name was John Dawkins, and he became a most perfect adept in villainy, up to every sort of dodge.

Arthegal. See *Artegal*.

Arthez, Daniel d'. An author who appears in several of the novels of Balzac's *Comédie Humaine* as leader of the group or club known as the "*Cénacle*"; a man who displayed "the unity of excellent talent and excellent character." In later life he became a deputy on the right and the lover of Diane de Maufrigneuse, the princess of Cadignan (*q.v.*).

Arthur. The hero of a great cycle of medieval romance. (See below under *Arthurian Romance* for the development of this cycle. Historically Arthur was a shadowy British chieftain of the 6th century, who fought many battles and is said to have been a king of the Sil'ures, a tribe of ancient Britons, to have been mortally wounded in the battle of Camlan (537), in Cornwall, during the revolt of his nephew, Modred (who was also slain) and to have been taken to Glastonbury, where he died.

By the time the Arthurian legends were given permanent shape in Malory's *Morte d'Arthur* (c. 1470) the figure of Arthur as a legendary hero had become fairly distinct. He was the natural son of Uther and Igerna (wife of Gorlois, duke of Cornwall), and was brought up by Sir Ector. By pulling out the famous sword Excal'ibur from a block of stone he proved his right to the throne of England. He subdued twelve rebellious princes, of whom Lot, king of Norway, was chief, and won twelve great battles against the Saxon invaders. About his Round Table (*q.v.*) he gathered a group of knights whose deeds of daring and chivalry won his court a high renown. Arthur himself became known far and wide as a mighty warrior and a just and generous ruler. His wife was Guinevere (*q.v.*), his most valiant knight Launcelot (*q.v.*). In the earlier romances the ruin that finally overtook Arthur was due entirely to Guinevere and the traitorous Modred (*q.v.*); the story of Guinevere's guilty amour with Launcelot and its demoralizing effect on the court was added later. In distinct contrast to Malory and the older romancers, who say that Arthur's sons were born out of wedlock (Modred being both son and nephew),

Tennyson in his *Idyls of the King* makes Arthur a man of the highest morals, not only absolutely loyal to Guinevere but requiring that all his knights "cleave to one maiden only." The treason that brought an end to Arthur's court was hatched while he was away on conquest. After his return and defeat in the battle of Camlan, the mortally wounded King was borne away to the island of Avalon (*q.v.*), where some accounts say that he was buried, others that he lived with his sister Morgan le Fay "till he shall come again full twice as fair to rule over his people."

* * * *

The old romances of Arthur and his court were burlesqued by Mark Twain in his *Connecticut Yankee in King Arthur's Court* (*q.v.*).

Arthu'rian Romances. The stories that center round the legendary King Arthur owe their inception in English literature to the *Historia Regum Brittaniæ* (c. 1148) of Geoffrey of Monmouth (d. 1154), which drew partly from the work of Nennius, a Breton monk of the 10th century, partly — according to the author — from an ancient British (? or Breton) book (lost, if ever existing) lent him by Walter, Archdeacon of Oxford, and partly from sources which are untraced, but the originals of which are probably embedded in Welsh or Celtic legends, most of them being now non-extant. The original Arthur was a very shadowy warrior; Geoffrey of Monmouth, probably at the instigation of Henry I and for the purpose of providing the new nation with a national hero, made many additions; the story was taken up in France and further expanded; Wace, a French poet (who is the first to mention the Round Table — *q.v.*), turned it into a metrical chronicle of some 14,000 lines (*Brut d'Angleterre*, c. 1155); Celtic and other legends, including those of the Grail (*q.v.*) and Sir Tristram, were superadded, and in about 1205 Layamon, the Worcestershire priest, completed his *Brut* (about 30,000 lines), which included Wace's work and amplifications such as the story of the fairies at Arthur's birth, who, at his death, wafted him to Avalon, as well as Sir Gawain and Sir Bedivere. In France the legends were worked upon by Robert de Borron (fl. 1215), who first attached the story of the Grail (*q.v.*) to the Arthurian Cycle and brought the legend of Merlin into prominence, and Chrestien de Troyes (c. 1140–1190), who is responsible for the presence in the Cycle of the tale of Enid and Geraint, the tragic loves of Launcelot and Guinevere, the story of Perceval, and other additions, for many of which he was indebted to the Welsh *Mabinogion* (*q.v.*). Many other legends in the form of ballads, romances, and Welsh and Breton songs and lays were popular, and in the 15th century the whole *corpus* was collected, edited, and more or less worked into a state of homogeneity by Sir Thomas Malory (d. 1471), his *Le Morte d'Arthur* being printed by Caxton in 1485. In the 19th century Tennyson drew upon the Arthurian material for his *Idyls of the King* (*q.v.*). For the different heroes, sections, etc., of this great Cycle of Romance, see the various names throughout this Handbook.

The six following clauses may be considered almost as axioms of the Arthu'rian romances:

(1) There was no braver or more noble king than Arthur.
(2) No fairer or more faithless wife than Guin'evere.
(3) No truer pair of lovers than Tristan and Iseult (or Tristram and Ysolde).
(4) No knight more faithful than Sir Kaye.
(5) None so brave and amorous as Sir Laun'celot
(6) None so virtuous as Sir Galahad.

Arthur or **Arturo.** In Bellini's opera *I Puritani* (*q.v.*), Lord Arthur Talbot; in Donizetti's opera *Lucia di Lammermoor* (*q.v.*), Arthur Bucklaw.

Arthur Bonnicastle. A once widely-read novel by J. G. Holland (Am. 1873), which gives a picture of life in a New England private school.

Artie. An illiterate office boy who first appeared in George Ade's contributions to the Chicago *Record* and later as the titular hero of a book given over to his amusing experiences (1896).

Arts. *Degrees in Arts.* In the medieval ages the full course consisted of the three subjects which constituted the *Triv'ium*, and the four subjects which constituted the *Quadriv'ium:*

The *Triv'ium* was grammar, logic, and rhetoric.

The *Quadriv'ium* was music, arithmetic, geometry, and astronomy.

All seven subjects constituted the *Seven Arts.* The *Master of Arts* was the person qualified to teach or be the master of students in arts; as the *Doctor* was the person qualified to teach theology, law, or medicine. In modern American universities, the degrees given in arts are the bachelor's B.A. or A.B. (*q.v.*) and the master's M.A. or A.M. (*q.v.*).

Ar'valan. In Southey's oriental epic,

The Curse of Kehama, the wicked son of Keha'ma, slain by Ladur'lad for attempting to dishonor his daughter Kail'yal. After this, his spirit became the relentless persecutor of the holy maid, but finally holiness and chastity triumphed over sin and lust.

Arvir'agus. (1) In *The Franklin's Tale*, one of Chaucer's *Canterbury Tales* (1388), the husband of Dorigen (*q.v.*).

(2) In Shakespeare's *Cymbeline* (*q.v.*) Cymbeline's younger son, kidnapped with his brother Guiderius by Belarius.

A'ryans. The parent stock of what is called the Indo-European family of nations. Their original home is quite unknown, authorities differing so widely as between a locality enclosed by the river Oxus and the Hindu-kush mountains, and the shores of the Baltic or Central Europe. The Aryan family of languages include the Persian and Hindu, with all the European except Basque, Turkish, Hungarian, and Finnic. Sometimes called the Indo-European, sometimes the Indo-Germanic, and sometimes the Japhetic.

Sanskrit, Zend, Latin, Greek, and Celtic are, of course, included.

As a Man Thinks. A play by Augustus Thomas (Am. 1859–). The plot concerns Frank Clayton's false suspicions of his wife's faithfulness, but the principal character is a Jewish physician, Dr. Seelig, who by his insight and wise and kindly tolerance, is able to help the Claytons to a solution of their problems.

As You Like It. A comedy by Shakespeare (1599 or 1600). Most of the action takes place in the Forest of Arden, where Rosalind's father, the rightful duke whom Celia's father Frederick has deposed, lives in contentment with his followers (see *Jaques*). When Rosalind is banished from Frederick's court she escapes to Arden in boy's clothing with Celia, who adopts the disguise of a rural maiden. There they are found by Orlando, a young wrestler with whom Rosalind had fallen in love at court. He talks incessantly of his love for Rosalind to the youth, Ganymede, who is in reality Rosalind herself. Later Orlando's older brother, who had driven him away from home, appears, is reconciled to Orlando and falls in love with Celia. Eventually the Duke is restored to his dominions and a double wedding takes place.

Ascal'aphus. In Greek mythology, an inhabitant of the underworld who, when Pluto gave Proserpine permission to return to the upper world if she had eaten nothing, said that she had partaken of a pomegranate. In revenge Proserpine turned him into an owl by sprinkling him with the water of Phlegethon.

Ascanius. In classic legend, the son of Æneas. He escaped from Troy as a child and accompanied his father to Italy. Later he built the city of Alba Longa and ruled over the kingdom his father had secured.

As'capart. A legendary giant conquered by Sir Bevis of Southampton. He was thirty feet high, and the space between his eyes was twelve inches. This mighty giant, whose effigy may be seen on the city gates of Southampton, could carry under his arm, without feeling distressed, Sir Bevis with his wife and horse.

Ascendant. In casting a horoscope the point of the ecliptic or degree of the zodiac which is just rising at the moment of birth is called the ascendant, and the easternmost star represents the house of life (see *House*), because it is in the act of ascending. This is a man's strongest star, and when his outlook is bright, we say *his star is in the ascendant.*

The House of the Ascendant includes five degrees of the zodiac above the point just rising, and twenty-five below it. Usually, the point of birth is referred to.

The Lord of the Ascendant is any planet within the "house of the Ascendant." The house and lord of the Ascendant at birth were said by astrologers to exercise great influence on the future life of the child.

Ascot Races. A very fashionable "meet," run early in June on Ascot Heath, Berkshire (six miles from Windsor). They were instituted early in the 18th century. The best horses of all England compete, and at a somewhat more advanced age than at the great "classic races" (*q.v.*).

Ase. In Ibsen's *Peer Gynt* (*q.v.*), the old mother of the wayward hero.

As'gard (As, a god, *gard* or *gardh* an enclosure, garth, yard). The realm of the *Æsir* or the Northern gods, the Olympus of Scandinavian mythology. It is said to be situated in the center of the universe, and accessible only by the rainbow-bridge (*Bifrost*). It contained many regions and mansions, such as Gladsheim and Valhalla.

Ash Wednesday. The first Wednesday in Lent, so called from an ancient Roman Catholic custom of sprinkling on the heads of the priests and people assembled

the ashes of the palms that were consecrated on the Palm Sunday of the previous year which themselves had been consecrated at the altar. The custom, it is said, was introduced by Gregory the Great.

Ashburton, Mary. Heroine of Longfellow's poetical romance *Hyperion* (*q.v.*). The character was drawn from Fanny Ashburton, whom Longfellow met in Europe under similar circumstances and whom he afterward married.

Ashe, William. Hero of Mrs. Humphry Ward's *Marriage of William Ashe* (*q.v.*).

Ashford, Daisy. The child author of *The Young Visiters*, a narrative relating the adventures of Mr. Salteena; hence a Daisy Ashford is an imaginative, precocious child. She was supposed to be nine when she produced this masterpiece which caused something of a sensation when it was published much later in 1919 with a preface by J. M. Barrie.

Ashton, Lucy. Titular heroine of Scott's novel *The Bride of Lammermoor* (*q.v.*). Her father, *Sir William Ashton* and other members of the family figure prominently in the novel. The same characters appear in Donizetti's opera *Lucia di Lammermoor*, founded on the novel, but the names vary slightly, the Ashton becoming Aston and the proper names being changed in some cases.

Ash'toreth or **Ashtoroth.** The goddess of fertility and reproduction among the Canaanites and Phœnicians, called by the Babylonians *Ishtar* (Venus), and by the Greeks *Astarte* (*q.v.*). She may possibly be the "queen of heaven" mentioned by Jeremiah (vii. 18 xliv. 17, 25). Solomon built her a temple mentioned in 2 *Kings*. Formerly she was supposed to be a moon-goddess; hence Milton's reference in his *Ode on the Nativity*.

> Moonèd Ashtaroth,
> Heaven's queen and mother both.

According to some authorities Ashtoreth is singular, Ashtoroth plural. Thus the latter form may be a general name for all Syrian goddesses.

Asia. (1) In classic mythology, one of the Oceanides, usually spoken of as wife of Iapetus and mother of Prometheus. In his *Prometheus Unbound*, Shelley makes her play an important part as Prometheus' wife.

(2) According to the Koran the wife of that Pharaoh who brought up Moses. Her husband tortured her for believing in Moses; but she was taken alive into paradise. Mahomet numbers her among the four perfect women.

Asir. See *Æsir*.

Asmode'us. (1) The "evil demon" who appears in the Apocryphal book of *Tobit*. His business was "to plot against the newly wedded and . . . sever them utterly by many calamities." In *Tobit* Asmode'us falls in love with Sara, daughter of Rag'uel, and causes the death of seven husbands in succession, each on his bridal night. After her marriage to Tobias, he was driven into Egypt by a charm, made by Tobias of the heart and liver of a fish burnt on perfumed ashes, and being pursued was taken prisoner and bound.

In the Talmud Asmodeus is called "king of the devils."

(2) A much better known Asmodeus is the engaging devil-companion of Don Cleofas in Le Sage's romance *The Devil on Two Sticks* (Fr. *Le Diable Boiteux*, 1726) sometimes entitled *Asmodeus* in English translations. He is a "*diable bon-homme*," with a great deal more gaiety than malice; not the least like Mephistopheles, yet with all his wit, acuteness, and playful malice, we never forget the fiend.

Asmode'us flight. Don Cle'ofas, catching hold of his companion's cloak, is perched on the steeple of St. Salva'dor. Here the fiend stretches out his hand, and the roofs of all the houses open in a moment to show the Don what is going on privately in each respective dwelling.

Aspa'sia. (1) A Milesian woman (fl. *B. C.* 440), celebrated for her beauty and talents, who lived at Athens as mistress of Pericles, and whose house became the center of literary and philosophical society; hence a fascinating and cultured courtesan. Landor has a series of imaginary letters *Pericles and Aspasia* (1836).

(2) Titular heroine of Beaumont and Fletcher's drama, *The Maid's Tragedy* (1610). She is betrothed to Amintor but the King, wishing to provide a husband for his mistress Evadne, commands Amintor to marry her instead. Aspasia is a pathetic figure, the very type of ill-fortune and wretchedness, but she bears her fate with patience even when she becomes a jest and byword. Her tragic death gives the drama its name.

Asrael. See *Azrael*.

Ass. See *Golden Ass*.

The dark stripe running down the back of an ass, crossed by another at the shoulders, is, according to tradition, the

cross that was communicated to the creature when our Lord rode on the back of an ass in His triumphant entry into Jerusalem.

Till the ass ascends the ladder — *i.e.* never. A rabbinical expression. The Romans had a similar one, *Cum as'inus in teg'ulis ascen'derit* (When the ass climbs to the tiles).

That which thou knowest not perchance thine ass can tell thee. An allusion to Balaam's ass (*q.v.*).

Ass, deaf to music. This tradition arose from the hideous noise made by "Sir Balaam" in braying. See *Ass-eared.*

An ass in a lion's skin. A coward who hectors, a fool that apes the wise man. The allusion is to the fable of an ass that put on a lion's hide, but was betrayed when he began to bray.

To make an ass of oneself. To do something very foolish. To expose oneself to ridicule.

Ass's bridge. See *Pons Asinorum.*

Wrangle for an ass's shadow. To contend about trifles. The tale told by Demosthenes is, that a man hired an ass to take him to Megara; and at noon, the sun being very hot, the traveller dismounted, and sat himself down in the shadow of the ass. Just then the owner came up and claimed the right of sitting in this shady spot, saying that he let out the ass for hire but there was no bargain made about the ass's shadow; and the two men fell to blows.

Feast of Asses. See *Fools.*

Ass-eared. Midas had the ears of an ass. The tale says Apollo and Pan had a contest, and chose Midas to decide which was the better musician. Midas gave sentence in favor of Pan; and Apollo, in disgust, changed his ears into those of an ass.

As'sad. In the story of *Amgiad and Assad* in the *Arabian Nights*, joint hero with his half-brother Amgiad of numerous adventures.

Assas'sins. A sect of supposedly Mohammedan Oriental fanatics of a military and religious character, founded in Persia in 1090 by Hassan ben Sabbah, better known as the *Old Man of the Mountains* (*q.v.*), a translation of *Sheikh al Sabal*, the title given to the supreme ruler of the order. This band was the terror of the world for two centuries. Their religion was a compound of Magianism, Judaism, Christianity, and Mohammedanism, and their name is derived from *haschisch* (bang), an intoxicating drink, with which they are said to have "doped" themselves before perpetrating their orgies of massacre. They were finally put down by the Sultan Bibars, about 1272.

Asshur. The chief god of the Assyrian pantheon, perhaps derived from the Babylonian god of heaven, Anu. His symbol was the winged circle in which was frequently enclosed a draped male figure carrying three horns on the head and with one hand stretched forth, sometimes with a bow in the hand. His wife was Belit (*i.e.* the Lady, *par excellence*), who has been identified with the Ishtar (see *Ashtoreth*) of Nineveh.

Assize. *The Last Assize.* The Last Judgment; the Day of Doom.

The Bloody Assizes. See under *Bloody.*

Assonance. An imperfect form of rhyme in which the last accented vowel sounds and succeeding vowels, if any, must be identical. Fate, take, glory, holy, make assonance, not rhyme.

Assumption, Feast of the. August 15th, so called in honor of the Virgin Mary, who (according to one legend) was taken to heaven that day (45 *A. D.*) in her corporeal form, being at the time seventy-five years of age. Another legend has it that the Virgin was raised soon after her death, and assumed to glory by a special privilege before the general resurrection.

Astarotte. A fiend in Pulci's epic, *Morgante Maggiore* (*q.v.*), who conducts Rinaldo from Egypt to Roncesvalles by magic in a few hours and swears eternal friendship at parting. Pulci uses him as a mouthpiece for many of his own views.

Astar'te. The Greek name for Ashtoreth (*q.v.*), sometimes thought to have been a moon-goddess. Byron gave the name to the lady beloved by Manfred in his drama, *Manfred* (*q.v.*).

As'tolat. This town, mentioned in the Arthurian legends, is generally identified with Guildford, in Surrey.

The Lily Maid of Astolat. Elaine (*q.v.*).

Astol'pho. In medieval romance one of the twelve famous paladins of Charlemagne, an English duke who joined the Emperor in his struggle against the Saracens. He was a great boaster, but was generous, courteous, gay and singularly handsome. In Ariosto's epic poem, *Orlando Furioso* (*q.v.*), Astolpho was carried to Alci'na's isle on the back of a whale; and when Alcina tired of him, she changed him into a myrtle tree, but Melissa disenchanted him. Astolpho descended into the infernal regions; and

also went to the moon, to cure Orlando of his madness by bringing back his lost wits in a phial.

Astolpho's Book. The fairy Log'istilla gave Astolpho a book, which would direct him aright in all his journeyings, and give him any other information he required.

Astolpho's Horn. Also the gift of Logistilla. Whatever man or beast heard it, was seized with instant panic and became an easy captive.

As'ton, Enrico. So Henry Ashton (*q.v.*) is called in Donizetti's opera of *Lucia di Lammermoor* (1835).

As'toreth. See *Ashtaroth.*

Astræa. In classic mythology, goddess of justice, or, as sometimes represented, of innocence and purity, generally said to be the daughter of Themis and Jupiter. She was the last of the immortals to withdraw from the earth after the Golden Age. Afterwards she became the constellation Virgo.

The name *Astræa* has been applied to Queen Elizabeth and to various other goddesses addressed by poets. It was assumed by Aphra Behn (1640–1689), a woman dramatist of somewhat lax morals.

Astral Body. In theosophical parlance, the phantasmal or spiritual appearance of the physical human form, that is existent both before and after the death of the material body, though during life it is not usually separated from it; also the "kamarupa" or body of desires, which retains a finite life in the astral world after bodily death.

Astrée. A French pastoral romance by Honore D'Urfé (1616), very celebrated for giving birth to the pastoral school, which had for a time an overwhelming power over literature, dress, and amusements. The romance is laid in fourth-century France and deals with the adventures of the shepherdess Astrée (in English translations Astrea) and Celadon, her shepherd lover. Celadon in despair at Astrée's jealousy, tries to commit suicide and is borne away to the court of the Princess Galatea, but after many vicissitudes, including a second attempt at suicide (in the Fountain of Truth, where, being faithful in love, he cannot drown), he is reconciled at last to his love.

Astrology. See *Houses, Astrological.*

As'trophel. Sir Philip Sidney (1554-1586). "Phil. Sid." being a contraction of Philos Sidus, and the Latin *sidus* being changed to the Greek *astron,* we get *astron-philos* (star-lover). The "star" that he loved was Penelope Devereux, whom he called *Stella* (star), and to whom he was betrothed. Spenser wrote a pastoral called *Astrophel,* to the memory of his friend and patron, who fell at the battle of Zutphen.

Astyanax. In classic mythology, the young son of Hector and Andromache. The Greeks threw him down from the walls of Troy after they captured the city.

Astynome. Another name for the Chryseis (*q.v.*) of classic myth.

Asur. See *Asshur.*

Asura. In Hindu mythology, the opposers of the gods.

Asvins. In Hindu mythology, twin gods of light, the youngest of the gods. More than fifty hymns of the Rig Veda are addressed to them.

Asynja. The goddesses of Asgard; the feminine counterpart of the Æsir.

At'ala. A novel by François René Châteaubriand (1801). Like his novel called *René,* it was designed as an episode of his *Génie du Christianisme.* His wanderings through the primeval woods of North America are described in both *Atala* and *René.*

Atalanta. In Greek legend, a daughter of Iasus (some authorities say Zeus) and Clymene. She took part in the Calydonian hunt and, being very swift of foot, refused to marry unless the suitor should first defeat her in a race. Milanion overcame her at last by dropping, one after another, during the race, three golden apples that had been given him for the purpose by Venus. Atalanta was not proof against the temptation to pick them up, and so lost the race and became a wife. In the Bœotian form of the legend Hippomenes takes the place of Milanion. William Morris made this legend the subject of one of the tales in his *Earthly Paradise* and Swinburne wrote a dramatic poem *Atalanta in Calydon* on the same theme.

Atalantis. *Secret Memoirs of Persons of Quality* in the court of 1688, by Mrs. de la Riviere Manley (1709). It is full of party scandal; not unfrequently new minting old lies; hence an Atalantis is a narrative retailing scandal.

Atar-Gull. Titular hero of a sea story by Eugene Sue, a powerful West Indian negro who poses as the most devoted of servants while in reality thoroughly malicious.

Ate. In Greek mythology, the goddess of vengeance and mischief. She was driven out of heaven, and took refuge among the sons of men. In Spenser's *Faërie Queene* (IV. i, iv, ix, etc.), the name

is given to a lying and slanderous hag, the companion of Duessa.

Atella'næ, or **Atell'an Farces.** Licentious interludes in the Roman theaters, introduced from Atella, in Campa'nia. The characters of Macchus and Bucco are the forerunners of the modern Punch and Clown. Also called *Atellan Fables.*

Athaliah. In the Old Testament (2 *Kings* xi.), the daughter of Ahab and Jezebel, and wife of Joram, king of Judah. She massacred all the remnant of the house of David; but Joash escaped, and six years afterwards was proclaimed king. Athaliah, attracted by the shouts, went to the temple, and was killed by the mob. Racine's great tragedy *Athalie* (1691) is based on this story.

Athanael. In Massenet's opera, *Thais,* based on Anatole France's novel of the same name, the young monk who succeeds in converting Thais (*q.v.*). In the book his name is Paphnutius.

Atharlia, Queen. A leading character in Dunsany's drama, *King Argimenes and the Unknown Warrior* (*q.v.*).

Athelstane. The "thane of Coningsburgh" in Scott's *Ivanhoe.* He was surnamed "The Unready" (*i.e.* impolitic, unwise).

Athene. The goddess of wisdom and of the arts and sciences in Greek mythology: the counterpart of the Roman Minerva (*q.v.*).

When she disputed with the sea-god Poseidon as to which of them should give name to Athens, the gods decided that it should be called by the name of that deity which bestowed on man the most useful boon. Athene created the olive tree, Poseidon created the horse. The vote was given in favor of the olive tree, and the city called Athens.

Athene, according to legend, sprang full-armored from the head of Zeus. In the *Iliad* and *Odyssey* she is the constant friend and protector of Ulysses and intervenes frequently on his behalf.

Athe'nian Bee. Plato (B. C. 5th century), a native of Athens, was so called because his words flowed with the sweetness of honey.

Ath'ens. *German Athens.* Saxe-Weimar.

Athens of Ireland. Belfast; Cork.

Modern Athens. Edinburgh. So called from its resemblance to the Acropolis.

Mohammedan Athens. Bagdad in the time of Haroun al Raschid.

Athens of the New World. Boston, noted for its literary institutions.

Athens of the North. Copenhagen.

Athens of Switzerland. Zurich.

Athens of the West. Cor'dova, in Spain, was so called in the Middle Ages.

Athens, Maid of. See *Maid of Athens.*

Atherton, Gertrude (1857–). American novelist, author of *Ancestors* (*q.v.*), *The Conqueror* (*q.v.*), *Senator North,* etc.

Athos. One of the famous friends and adventurers in Dumas' *Three Musketeers* (*q.v.*). He appears also in the sequels, *Twenty Years After* and *The Vicomte de Bragelonne,* and his son is the titular hero of the latter book.

Atkins. See *Tommy Atkins.*

Atlantes. (1) In Ariosto's *Orlando Furioso* (*q.v.*), a famous magician and sage who educated Rogero (*q.v.*) in all manly virtues. His wily plans to lure his pupil back from the career of a Saracen warrior destined to become a Christian, furnish many of the incidents of the epic.

(2) *Atlan'tes.* Figures of men, used in architecture as pillars, so called from Atlas (*q.v.*). Female figures are called Caryat'ides (*q.v.*).

Atlant'is. A mythic island of great extent which was anciently supposed to have existed in the Atlantic Ocean. It is first mentioned by Plato (in the *Timæus* and *Critias*), and Solon was told of it by an Egyptian priest, who said that it had been overwhelmed by an earthquake and sunk beneath the sea 9000 years before his time. Cp. *Lemuria; Lyonesse.*

The New Atlantis. An allegorical romance by Bacon (written between 1614 and 1618) in which he describes an imaginary island where was established a philosophical commonwealth bent on the cultivation of the natural sciences. See *Utopia, City of the Sun.*

Mrs. Manley, in 1709, published a scandalous chronicle under the slightly modified title *The New Atalantis.* See *Atalantis.*

Atlas. In Greek mythology, one of the Titans condemned by Zeus for his share in the War of the Titans to uphold the heavens on his shoulders. He was stationed on the Atlas mountains in Africa, and the tale is merely a poetical way of saying that they prop up the heavens, because they are so lofty.

We call a book of maps an "Atlas," because the figure of Atlas with the world on his back was employed by Merca'tor on the title-page of his collection of maps in the 16th century.

Atlas, Witch of. See *Witch of Atlas.*

Atman, in Buddhist philosophy, is the noumenon of one's own self. Not

the Ego, but the ego divested of all that is objective; the "spark of heavenly flame." In the Upanishads the Atman is regarded as the sole reality.

Atossa. A name given by Pope to Sarah, the duchess of Marlborough. The original Atossa was the daughter of Cyrus, wife of Darius and mother of Xerxes.

> But what are these to great Atossa's mind?
> *Pope: Moral Essays*, ii.

Atreus. In classic legend, son of Pelops and father of Agamemnon and Menelaus. His brother Thyestes seduced his wife, and in revenge Atreus made his brother eat the cooked flesh of his own son. Thyestes' vengeance was worked out in the next generation when his son Agistheus became the paramour of Clytemnestra and the co-murderer of Agamemnon (*q.v.*).

At'ropos. In Greek mythology, that one of the three Fates (*q.v.*), whose office it was to cut the thread of life with a pair of scissors.

Attalus. A king of Pergamum (*B. C.* 241–197), noted for his riches; hence, *the wealth of Attalus.*

Attic. *The Attic Bee*, Soph'ocles (*B. C.* 495–405), the tragic poet, a native of Athens; so called from the great sweetness of his compositions. See also *Athenian Bee.*

The Attic Bird. The nightingale; so called either because Philomela (*q.v.*) was the daughter of the king of Athens, or because of the great abundance of nightingales in Attica.

> Where the Attic bird
> Trills her thick-warbled notes the summer long.
> *Milton: Paradise Regained*, iv. 245.

The Attic Boy. Cephalus, beloved by Aurora or Morn; passionately fond of hunting.

> Till civil-suited Morn appear,
> Not tricked and frounced, as she was wont
> With the Attic boy to hunt,
> But kerchiefed in a comely cloud.
> *Milton: Il Penseroso.*

Attic Faith. Inviolable faith, the very opposite of Punic faith (*q.v.*).

The Attic Muse. Xenophon (*B. C.* 444–356), the historian, a native of Athens; so called because the style of his composition is a model of elegance.

Attic Salt. Elegant and delicate wit. Salt, both in Latin and Greek, was a common term for wit, or sparkling thought well expressed.

Attic, Attic Story. Humorously, the *attic* or *attic story* is the head; the body being compared to a house, the head is the highest story; hence such expressions as *rats in the attic, queer in the attic story.*

At'ticus. The most elegant and finished scholar of the Romans, a bookseller (*B. C.* 109–32).

The Christian Atticus. Reginald Heber (1783–1826), bishop of Calcutta.

The English Atticus. Joseph Addison (1672–1719), so called by Pope (*Prologue to Satires*), in a keen but biting satire on the personal characteristics of the famous essayist.

The Irish Atticus. George Faulkner (1700–1775), bookseller, publisher, and friend of Swift; so called by Lord Chesterfield when Viceroy of Ireland.

At'tila. King of the Huns (d. 453) notorious for his inroads upon Europe and his acts of cruelty and vandalism. He is called "the Scourge of God." Pierre Corneille made him the hero of a tragedy *Attila* (1667). In the *Niebelungenlied* Attila appears as Etzel (*q.v.*); in the *Volsunga Saga* as Atli.

A'tys. The Phrygian counterpart of the Greek Adonis and Phœnician Tammuz. He was beloved by Cybele, the mother of the gods, but died in youth at a pine-tree, and violets sprang from his blood. Catullus wrote a poem in Latin on the subject, which has been translated into English by Leigh Hunt (1784–1859).

Au courant (Fr.), "acquainted with" (literally, in the current [of events]). To keep one *au courant* of everything that passes, is to keep one familiar with, or informed of passing events.

Au fait (Fr.). Skillful, thorough master of; as, He is quite *au fait* in those matters, *i.e.* quite master of them or conversant with them.

Auburn. The name of Goldsmith's *Deserted Village.* It is an imaginary English village but is probably drawn largely from Lissoy, in Kilkenny West, Ireland, where Goldsmith's father was pastor.

> Sweet Auburn, loveliest village of the plain.
> *Goldsmith: The Deserted Village* (1770).

Aucassin and Nicolete. One of the best of the medieval romances (13th century). It deals with the love of Aucassin for the Saracen captive Nicolete, who is in reality daughter of the king of Carthage. After overcoming numerous obstacles created by the bitter opposition of Aucassin's father, Count Garim, and the unhappy accidents of fate, the lovers are finally united. (Also spelled Nicolette.)

Audhum'la. In Scandinavian mythology, the cow created by Surtr to nourish Ymir (*q.v.*). She supplied him with four

rivers of milk. Through her licking the salty stones Buri arose; his son, Borr, was the father of Odin.

Audley. *We will John Audley it.* A theatrical phrase meaning to abridge, or bring to a conclusion, a play in progress. It is said that in the 18th century a traveling showman named Shuter used to lengthen out his performance till a goodly number of newcomers were waiting for admission. An assistant would then call out, "Is John Audley here?" and the play was brought to an end as soon as possible.

Aud'rey. In Shakespeare's *As You Like It*, an awkward country wench, who jilted William for Touchstone.

Audrey. A popular historical novel by Mary Johnston (Am. 1902). The scene is laid in the Virginia of the early 18th century. The heroine, Audrey, is an orphan who is rescued in a dangerous situation by Marmaduke Haword and becomes in a sense his protegée; but many circumstances combine to keep her from loving him, and when at last she does, she is killed almost immediately by a bullet meant for him. The novel was later dramatized.

Audubon Society. An organization for the protection of birds, named after the noted naturalist, John James Audubon (1780–1851).

Auge'an Stables. The stables of Augeas, the mythological king of Elis, in Greece. In these stables he had kept 3,000 oxen, and they had not been cleansed for thirty years. One of the labors of Hercules (*q.v.*) was to cleanse them, and he did so by causing two rivers to run through them. Hence the phrase, *to cleanse the Augean stables*, means to clear away an accumulated mass of corruption.

Augusta. The lady to whom Lord Byron, in 1816, addressed several stanzas and epistles. She was a relative, and married Colonel Leigh.

Augustan Age. The best literary period of a nation; so called from the Emperor Augustus whose period was the most fruitful and splendid time of Latin literature. Horace, Ovid, Propertius, Tibullus, Virgil, etc., flourished in his reign (*B. C.* 27–14 *A. D.*).

Augustan Age of English Literature. (1) The period of Pope, Addison, Steele, Thomson, and the classical writers of the time of Queen Anne and George I; (2) The Elizabethan period.

The Augustan Age of France. That of Louis XIV (1610–1740).

The Augustan Age of Germany. Nineteenth century.

The Augustan Age of Portugal. From John the Great to John III (1385–1557).

Augusti'na. The Maid of Saragossa (*q.v.*).

Augustine, Saint. See under *Saint.*

Auld. An epithet of the devil in Scotland. Pan, with his horns, crooked nose, goat's beard, pointed ears, and goat's feet, was transformed by the Scotch into his Satanic majesty, and called Auld Horny. In Scotland and northern England Satan is also *Auld Clootie, Auld Hangie, Auld Nick and Auld Ane.* The use of *Auld* seems to imply that he can appear only as an old man.

> O thou, whatever title suit thee,
> Auld Hornie, Satan, Nick, or Clootie.
> *Burns.*

Auld Lang Syne. In the olden time, in days gone by. *Lang Syne* is Scotch for "long since." The song called *Auld Lang Syne*, usually attributed to Robert Burns, is really a new version by him of a very much older song: in Watson's Collection (1711) it is attributed to Francis Sempill (d. 1682), but it is probably even earlier. Burns says in a letter to Thomson, "It is the old song of the olden times, which has never been in print. . . . I took it down from an old man's singing," and in another letter, "Light be the turf on the heaven-inspired poet who composed this glorious fragment."

Auld Licht Idylls. A volume by J. M. Barrie (1888) sketching in happy vein the peculiarities of one of the strictest Scotch sects. It was followed by *An Auld Licht Manse* (1893).

Auld Reekie. Edinburgh old town: so called because it generally appears to be capped by a cloud of "reek" or smoke.

Auld Robin Gray. A song written (1771) by Lady Anne Barnard (Anne Lindsay) to raise a little money for an old nurse. Auld Robin Gray is the kind old husband whom the heroine has married instead of the sea-faring Jamie who came home too late.

Aunt. For characters in fiction such as *Aunt Norris, Aunt Polly,* see under their respective names.

Aunt Sally. A game in which sticks or cudgels are thrown at a wooden head mounted on a pole, the object being to hit the nose of the figure, or break the pipe stuck in its mouth. The word *aunt*

was anciently applied to any old woman; thus, in Shakespeare, Puck speaks of

> The wisest aunt telling the saddest tale.
> *Midsummer Night's Dream*, ii. 1.

Aurangzeb. One of the greatest of the Mogul emperors of India (1618–1707). He is the hero of Dryden's tragedy *Aurengzebe* (1675).

Aurelia Darnel. (In Smollett's *Sir Launcelot Greaves.*) See *Darnel, Aurelia.*

Auro'ra. Early morning. According to Grecian mythology, the goddess Aurora, called by Homer "rosy-fingered," sets out before the sun, and is the pioneer of his rising.

Auro'ra Borea'lis. The electrical lights occasionally seen in the northern part of the sky; also called "Northern Lights," and "Merry Dancers." The similar phenomenon that occurs in the south and round the South Pole is known as the *Aurora Australis*, or *Septentrionalis.*

Aurora Leigh. A narrative poem by Elizabeth Barrett Browning (1856). The heroine, a talented girl who is left an orphan without financial resource, learns to support herself by her pen. She falls in love with and eventually marries her cousin, Romney Leigh, a man whose passion for social reform has involved him in strange and varied experiences.

Aurora Raby. (In Byron's *Don Juan.*) See *Raby, Aurora.*

Austen, Jane (1775–1817). English novelist, famous as the author of *Sense and Sensibility, Pride and Prejudice, Mansfield Park, Emma, Northanger Abbey* and *Persuasion.* See those entries.

Austrian lips. The thick underlip of the Hapsburg family, said to have first appeared with the Emperor, Maximilian I.

Authorized Version, The. See *Bible, the English.*

Auto da Fé (Port. an act of faith). A day set apart by the Inquisition for the examination of heretics, or for the carrying into execution of the sentences imposed by it. Those who persisted in their heresy were delivered to the secular arm and usually burnt.

Autocrat of the Breakfast Table, The. A famous series of essays contributed by Oliver Wendell Holmes to the first twelve numbers of the *Atlantic Monthly* and published in book form in 1858. It was followed by *The Professor at the Breakfast Table* (1860), *The Poet at the Breakfast Table* (1872) and *Over the Teacups* (1890). These witty and entertaining essays record imaginary conversations in a Boston boarding-house.

Autol'ycus. In Greek mythology, son of Mercury, and the craftiest of thieves. He stole the flocks of his neighbors, and changed their marks; but Si'syphus outwitted him by marking his sheep under their feet. Shakespeare uses his name for the rascally peddler in *The Winter's Tale.*

> My father named me Autolycus; who being, as I am, littered (*i.e.* born) under Mercury, was likewise a snapper-up of unconsidered trifles.
> *Winter's Tale*, iv. 2.

Autom'edon. A coachman. He was, according to Homer, the companion and the charioteer of Achilles, but according to Virgil the brother-in-arms of Achilles' son, Pyrrhus.

Av'alon. A Celtic word meaning "the island of apples," and in Celtic mythology applied to the Island of Blessed Souls, an earthly paradise set in the western seas. In the Arthurian legends it is the abode and, according to some versions, burial-place of Arthur, who was carried hither by Morgan le Fay. Its identification with Glastonbury (*q.v.*) rests on etymological confusion. Ogier le Dane and Oberon also held their courts at Avalon.

Avare, L'. (The Miser.) A comedy by Molière (Fr. 1667). For the plot see *Harpagon.*

Av'atar' (Sans. *avatara*, descent; hence, incarnation of a god). In Hindu mythology the advent to earth of a deity in a visible form. The ten avata'ras of Vishnu, are by far the most celebrated. 1st advent (the Matsya), in the form of a fish; 2nd, (the Kurma), in that of a tortoise; 3rd (the Varaha), of a boar; 4th (the Narasinha), of a monster, half man and half lion; 5th (the Vamana), in the form of a dwarf; 6th (Parashurama), in human form, as Rama with the axe; 7th (Ramachandra), again as Rama; 8th, as Krishna (*q.v.*); 9th, as Buddha. These are all past. The 10th advent will occur at the end of four ages, and will be in the form of a white horse (Kalki) with wings, to destroy the earth.

The word is used metaphorically to denote a manifestation or embodiment of some idea or phase.

Avatar of Vishnuland. Rudyard Kipling has been so called.

Ave. (Lat. hail). *Ave atque vale!* Hail and farewell; the words of Catullus at his brother's tomb.

> There beneath the Roman ruin where the purple flowers grow,
> Came that "Ave atque Vale" of the poet's hopeless woe,
> Tenderest of Roman poets, nineteen hundred years ago.
> *Tennyson: Frater, Ave Atque Vale.*

Ave is the title of the first and *Vale* of the last volume of George Moore's auto-

biographical trilogy *Hail and Farewell* (Eng. 1911–1913).

Ave Mari'a (Lat. Hail, Mary!). The first two words of the angel's salutation to the Virgin Mary (*Luke* i. 28). In the Roman Catholic Church the phrase is applied to an invocation to the Virgin beginning with those words; and also to the smaller beads of a rosary, the larger ones being termed *pater-nosters*.

Avenel, Lady Alice. In Scott's novel, *The Monastery*, mother of the heroine, Mary of Avenel.

Mary of Avenel. Heroine of *The Monastery* and a prominent character in its sequel, *The Abbot.* She marries Sir Halbert Glendinning.

The White Lady of Avenel. A spirit mysteriously connected with the Avenel family, as the Irish banshee is with true Mile'sian families. She announces good or ill fortune, and manifests a general interest in the family to which she is attached, but to others she acts with considerable caprice.

Aver'nus. A lake in Campania noted for its sulphurous and mephitic vapors, which gave rise to the belief that it was the entrance to the infernal regions. Through it Odysseus and Æneas were said to have entered the lower world.

Aves'ta. The Zoroastrian and Parsee Bible, dating in its present form from the last quarter of the 4th century, *A. D.*, collected from the ancient writings, sermons, etc., of Zoroaster (fl. before *B. C.* 800), oral traditions, etc. It is only a fragment, and consists of (1) the Yasna, the chief liturgical portion, which includes *Gathas*, or hymns; (2) the Vispered, another liturgical work; (3) the Vendidad, which, like our Pentateuch, contains the laws; (4) the Yashts, dealing with stories of the different gods; together with prayers and other fragments.

The books are sometimes called the Zend-Avesta from a misunderstanding of the term "Avesta-Zend," which means simply "text and commentary."

Avignon Captivity, The. The period of the residence of the Popes at Avignon under the control of the French kings, *A. D.* 1305–1377.

Avon, Bard of. See under *Bard.*

Awakening of Helena Richie, The. A novel by Margaret Deland (Am. 1906). Helena Richie is known to the town of Old Chester as a widow, but her husband is still alive, though separated from her, and Lloyd Pryor, who is believed to be her brother, is in reality her lover. At the suggestion of Dr. Lavendar (*q.v.*) Helena adopts a boy called David, to whom she gradually becomes tremendously attached. By accident Sam King, a young man of sensitive, artistic temperament who has fallen in love with Helena, learns that Pryor is her lover and immediately kills himself. Shocked by this turn of events, Helena, whose husband has died, now decides to marry Pryor, but he has become indifferent and refuses to make any change unless she gives up David. She cannot let the boy go, so gives up Pryor instead and sets herself the task of becoming the sort of mother young David most needs.

Awkward Age, The. A novel by Henry James (1899) dealing with the effect of an innocent young girl upon a social set in London.

Awkward Squad. Military recruits not yet fitted to take their place in the ranks.

A "squad" is a small body of soldiers under a sergeant; the word is a contraction of "squadron." A squadron of cavalry is the unit of a regiment, as a rule four going to a regiment. In the Navy a squadron is a section of a fleet.

Axe. *He has an axe to grind.* Some selfish motive in the background; some personal interest to answer. Franklin tells of a man who wanted to grind his axe, but had no one to turn the grindstone. Going to the yard where he saw young Franklin, he asked the boy to show him how the machine worked, and kept praising him till his axe was ground, and then laughed at him for his pains.

Axel Heyst. In Conrad's *Victory* (*q.v.*).

Ayankeeados. Mexican sympathizers with the United States during the war between the two countries in 1846.

Aylmer, Rose. See *Rose Aylmer.*

Ay'mer, Prior. A jovial Benedictine monk, prior of Jorvaulx Abbey in Scott's *Ivanhoe.*

Aymon, The Four Sons of. A medieval French romance belonging to the Charlemagne cycle. Aymon is a semi-mythical hero, and was father of Reynaud (or Rinaldo, *q.v.*), Guiscard, Alard, and Richard, all of whom were knighted by Charlemagne. The earliest version was probably compiled by Huon de Villeneuve from earlier chansons in the 13th century. The brothers, and their famous horse Bayard (*q.v.*), appear in many poems and romances, including Tasso's *Jerusalem Delivered*, Pulci's *Morgante Maggiore*, Boiardo's *Orlando Innamorato*, Ariosto's *Orlando Furioso*, etc., and this romance formed the basis of a number of French chap-books.

Ayrshire Bard. See under *Bard.*

Azaz'el. In *Lev.* xvi we read that among other ceremonies the high priest, on the Day of Atonement, cast lots on two goats; one lot was *for the Lord,* and the other lot *for Azaz'el;* the goat on which the latter lot fell was the scapegoat (*q.v.*). No satisfactory explanation of the word *Azazel* has been forthcoming; it may have referred to the scapegoat itself, or the place to which it was sent, or (which seems most likely) to an evil spirit inhabiting the desert. Milton uses the name for the standard-bearer of the rebel angels (*Paradise Lost,* i. 534). In Mohammedan legend, Azazel is a jinn of the desert. When God commanded the angels to worship Adam, Azazel replied, "Why should the son of fire fall down before a son of clay?" and God cast him out of heaven. His name was then changed to *Eblis* (*q.v.*), which means "despair."

Az'o. In Byron's *Parisina* (*q.v.*), the husband of Parisi'na.

Az'rael. In Mohammedan legend, the angel that watches over the dying, and takes the soul from the body; the angel of death. He will be the last to die, but will do so at the second trump of the archangel.

The Wings of Azrael. The approach of death; the signs of death coming on the dying.

Azuce'na. An old gipsy who stole Man'rico, infant son of Garzia, the Conte di Luna's brother in Verdi's opera, *Il Trovatore* (*q.v.*).

B

B.A. degree. Same as A.B. (*q.v.*).

B.C. In dates an abbreviation for "Before Christ," before the Christian era.

Marked with B.C. When a soldier disgraced himself by insubordination he was formerly marked with "B.C." (bad character) before he was drummed out of the regiment.

B. K. S. A humorous abbreviation of BarracKS, which formerly used to be given as an address by officers in mufti who did not wish to give their own address.

B. L. T. The initials of Bert Leston Taylor (Am. 1866–1921) with which he signed his popular humorous column in the Chicago *Tribune*.

B.S. degree. Bachelor of science; the degree conferred upon the completion of a four years' college course or its equivalent, with major work in scientific studies. Cp. *A. B.*

B., Mr. In Richardson's *Pamela* (*q.v.*), a gentleman of station who attempts to seduce Pamela but ends by marrying her. He appears only as "Mr. B." in the series of letters which constitutes the novel. In Fielding's *Joseph Andrews*, which was started as a burlesque of *Pamela*, Mr. B. has a sister called Lady Booby; and some of the later editions of *Pamela* have attempted to avoid the implication by giving him the name Boothby.

Baal, plu. **Baalim.** A general name for all the Syrian gods, as Ash'taroth is for the goddesses. *Baal* is a Semitic word meaning *proprietor* or *possessor*, primarily the title of a god as lord of a place (*e.g. Baal-peor*, lord of Peor), or as possessor of some distinctive characteristic or attribute (*e.g. Baal-zebub*, or *Beelzebub*, *q.v.*). The worship of the Baalim — for they were legion — was firmly established in Canaan at the time of the Israelites' incursion; the latter adopted many of the Canaanitish rites, and grafted them on to their own worship of Jehovah, Jehovah becoming — especially when worshiped at the "high places" — merely the national Baal. It was this form of worship that Hosea and other prophets denounced as heathenism. Hence a *Baal* is a false god.

Baba, Ali. The hero of the tale *Ali Baba and the Forty Thieves* (*q.v.*).

Cassim Baba. Brother of Ali Baba, who entered the cave of the forty thieves, but forgot the pass-word, and stood crying, "Open, Wheat!" "Open, Barley!" to the door, which obeyed no sound but "Open, Sesame!"

Mus'tapha Baba. A cobbler who sewed together the four pieces into which Cassim's body had been cleft by the forty thieves.

Babalatchi. A one-eyed native of Sambir, father of Aïssa and chief adviser of Lakamba, the rajah, in Conrad's *Outcast of the Islands* (*q.v.*).

Babbie. The heroine of Barrie's *Little Minister* (*q.v.*).

Babbitt. A novel by Sinclair Lewis (Am. 1922). Babbitt is a crude and self-important American business man in a city of some size, a man with little culture but with the American spirit of wanting to get on in the world.

Babel. *A perfect Babel.* A thorough confusion. A confused uproar, in which nothing can be heard but hubbub. The allusion is to the confusion of tongues at Babel (*Gen.* xi). According to the narrative the children of men attempted to build a tower that would reach to heaven, and Jehovah, to prevent its completion, "confounded their language" so that they could not understand one another. Hence a *Tower of Babel* is a visionary scheme.

> God . . . comes down to see their city,
> . . . . . and in derision sets
> Upon their tongues a various spirit, to raze
> Quite out their native language, and instead
> To sow a jangling noise of words unknown.
> Forthwith a hideous gabble rises loud
> Among the builders; each to other calls
> Not understood. . . . Thus was the building left
> Ridiculous, and the work Confusion named.
> *Milton: Paradise Lost*, xii. 48–62.

Babes in the Wood. Characters in an old English ballad and nursery tale. See *Children*. The phrase has been humorously applied to (1) simple trustful folks, never suspicious, and easily gulled; (2) insurrectionary hordes that infested the mountains of Wicklow and the woods of Enniscorthy towards the close of the 18th century; and (3) men in the stocks or in the pillory.

Babes, Protecting Deities of. According to Varro, Roman infants were looked after by Vag tanus, the god who caused them to utter their first *cry*; Fabulinus, who presided over their *speech*; Cuba, the goddess who protected them in their cots; and Domidu'ca, who brought young children safe home, and kept guard over them when out of their parents' sight.

Babie Bell, The Ballad of. A poem by T. B. Aldrich (Am. 1856).

Baboon, Lewis. A character in Arbuthnot's political satire *The History of John Bull* (1712) meant to represent Louis XIV (Lewis Bourbon) and, in a larger sense, the French nation.

Babylon. *The Modern Babylon.* So London is sometimes called, on account of its wealth, luxury, and dissipation. Cairo in Egypt was so called by the Crusaders. Rome was so called by the Puritans; and the name has often been given to New York. The reference is to *Rev.* xvii. and xviii.

The hanging gardens of Babylon. See *Hanging.*

The whore of Babylon. An epithet bestowed on the Roman Catholic Church by the early Puritans and some of their descendants. The allusion is to *Rev.* xvii–xix. In the book of the *Revelation* Babylon stands for the city of the Antichrist (*q.v.*).

Babylonian Captivity. The seventy years that the Jews were captives in Babylon. They were made captives by Nebuchadnezzar, and released by Cyrus (*B. C.* 536).

Baca, The Valley of. An unidentified place mentioned in *Ps.* lxxxiv. 6, meaning the Valley of Weeping, and so translated in the Revised Version. Baca trees were either mulberry trees or balsams.

Bacbuc. A Chaldean or Assyrian word for an earthenware pitcher, cruse, or bottle, taken by Rabelais as the name of the Oracle of the Holy Bottle (and of its priestess), to which Pantagruel and his companions made a famous voyage. The question to be proposed was whether or not Panurge ought to marry. The Holy Bottle answered with a click like the noise made by a glass snapping. Bacbuc told Panurge the noise meant *trinc* (drink), and that was the response, the most direct and positive ever given by the oracle. Panurge might interpret it as he liked, the obscurity would always save the oracle. See *Oracle.*

Bacchae, The. A tragedy by Euripides (c. *B. C.* 485–407), considered one of his greatest; a study of religious intoxication. Bacchus (*q.v.*) who has just returned from India to his native Thebes, finds King Pentheus determined to put an end to the wild rites of the Bacchantes, of whom his mother Agave is chief. Encouraged by Bacchus, Pentheus goes out to the forests in search of the revelers, and the excited Agave kills him under the delusion that he is a wild beast.

Bacchana'lia. The triennial festivals held at night in Rome in honor of Bacchus, called in Greece *Dionysia,* Dionysus being the Greek equivalent of Bacchus. In Rome, and in later times in Greece, they were characterized by drunkenness, debauchery and licentiousness of all kinds. Hence *bacchanalian,* drunken. The terms are now applied to any drunken and convivial orgy on the grand scale. Originally these celebrations were very different and are of greater importance than are any other ancient festivals on account of their connection with the origin and development of the drama; for in Attica at the Dionysia choragic literary contests were held, from which both tragedy and comedy originated.

Bacchanals, Bacchants, Bacchantes. Priests and priestesses, or male and female votaries, of Bacchus; hence, drunken roysterers.

Bacchus. In Roman mythology, the god of wine, the Dionysus of the Greeks, son of Zeus and Semele. He is represented in early art as a bearded man and completely clad, but after the time of Praxiteles as a beautiful youth with black eyes, golden locks, flowing with curls about his shoulders and filleted with ivy. In peace his robe was purple, in war he was covered with a panther's skin. His chariot was drawn by panthers.

In the famous statue at the Borghese Palace he has a bunch of grapes in his hand and a panther at his feet. Pliny tells us that, after his conquest of India, Bacchus entered Thebes in a chariot drawn by elephants, and, according to some accounts, he married Ariadne after Theseus had deserted her in *Naxos.* His return to Thebes is the subject of Euripedes' drama *The Bacchae* (*q.v.*). In the *Lusiad* (*q.v.*) Camoëns makes Bacchus the guardian power of Mohammedanism and the evil demon of Zeus.

Bacchus sprang from the thigh of Zeus. The tale is that Sem'ele, at the suggestion of Juno, asked Zeus to appear before her in all his glory, but the foolish request proved her death. Zeus saved the child which was prematurely born by sewing it up in his thigh till it came to maturity.

What has that to do with Bacchus? i.e., what has that to do with the matter in hand? When Thespis introduced recitations in the vintage songs, the innovation was suffered to pass, so long as the subject of recitation bore on the exploits of Bacchus; but when, for variety sake, he wandered to other subjects, the Greeks

pulled him up with the exclamation, "What has that to do with Bacchus?" Cp. *Moutons.*

A priest, or son, of Bacchus. A toper.

Bachelor. A man who has not been married. This is a word whose ultimate etymology is unknown; it is from O.Fr. *bacheler*, which is from a late Latin word *baccalaris*. This last may be merely a translation of the French word, as it is only of rare and very late occurrence, but it may be allied to *baccalarius*, a late Latin adjective applied to farm laborers, the history of which is very doubtful.

In the Prologue to the *Canterbury Tales* (l. 80), Chaucer uses the word in its old sense of a knight not old enough to display his own banner, and so following that of another.

> With him ther was his sone, a young Squyer.
> A lovyere, and a lusty bacheler.

Bachelor of Arts. A student who has passed his examinations and has taken the first or lowest degree at a university, but is not yet of standing to be a master. See *Arts*; *A.B. B.S.*

Bachelor's buttons. Several flowers are so called. Red bachelor's buttons, the double red campion; yellow, the upright crowfoot; white, the white ranunculus, or white campion.

> The similitude these flowers have to the jagged cloath buttons anciently worne . . . gave occasion . . . to call them Bachelour's Buttons.
> *Gerard: Herbal.*

Or else from a custom still sometimes observed by rustics of carrying the flower in their pockets to know how they stand with their sweethearts. If the flower dies, it is a bad omen; but if it does not fade, they may hope for the best; hence, to *wear bachelor's buttons*, to remain a bachelor.

Bachelor's fare. Bread and cheese and kisses.

Bachelor's porch. An old name for the north door of a church. Menservants and poor men used to sit on benches down the north aisle, and maidservants and poor women on the south side. After service the men formed one line and the women another, down which the clergy and gentry passed.

A bachelor's wife. A hypothetical ideal or perfect wife.

> Bachelors' wives and maids' children be well taught.
> *Heywood: Proverbs.*

Bacheller, Irving (1859–). American novelist, author of *Eben Holden, Darroll of the Blessed Isles, Keeping Up with Lizzie, A Man for the Ages*, etc. See those entries.

Bachelor of Salamanca, The. A novel by Le Sage (1736). The hero, Don Cherubim de la Ronda, a bachelor of arts, is placed in a vast number of different situations of life, and made to associate with all classes of society, that the author may sprinkle his satire and wit in every direction.

Back. *To back.* To support with money, influence, or encouragement: as to "back a friend." A commercial term meaning to *endorse.*

Back and edge. Entirely, heartily, tooth and nail, with might and main. The reference is to a wedge driven home to split wood.

To back and fill. A mode of tacking, when the tide is with the vessel and the wind against it. Metaphorically, to be irresolute.

To back out. To draw back from an engagement, bargain, etc., because it does not seem so plausible as you once thought it.

To break the back of a thing. To surmount the hardest part.

His back is up. He is angry, he shows that he is annoyed. The allusion is to a cat, which sets its back up when attacked by a dog or other animal.

To get one's back up. To be irritated.

To have his back at the wall. To act on the defensive against odds.

To turn one's back on another. To leave, forsake or neglect him.

Behind my back. When I was not present; when my back was turned; surreptitiously.

Laid on one's back. Laid up with chronic ill-health; helpless.

Thrown on his back. Completely worsted. A figure taken from wrestlers.

Backhander. A blow on the face with the back of the hand; an unexpected rebuff.

Back number. A person whose ideas or methods are out of date. A journalistic metaphor.

Back seat. To take a back seat. To withdraw into a less prominent position. The phrase was popularized by Andrew Johnson, president of the United States in 1868.

Backstair influence. Private or unrecognized influence. It was customary to build royal palaces with a staircase for state visitors, and another for those who sought the sovereign upon private matters.

Back to Methuselah. The title of a drama by George Bernard Shaw (Eng. 1921), which embraced all human history; hence the title. It comprised three parts, each of which played for a full evening.

Back-lane Parliament. See *Parliaments*.

Back-slang. A species of slang which consists in pronouncing the word as though spelt backwards. Thus *police* becomes *ecilop* (hence the term *slop* for a policeman), *parsnips*, *spinsrap*, and so on. It was formerly much used by London costermongers.

Backbite, Sir Benjamin. In Sheridan's comedy, *A School for Scandal*, the nephew of Crabtree, very conceited and very censorious. His friends called him a great poet and wit, but he never published anything, because "'twas very vulgar to print"; besides, as he said, his little productions circulated more "by giving copies in confidence to friends."

Bacon. *To baste your bacon.* To strike or scourge one. Bacon is the outside portion of the sides of pork, and may be considered generally as the part which would receive a blow.

To save one's bacon. To save oneself from injury; to escape loss. The allusion may be to the care taken by our forefathers to save from the numerous dogs that frequented their houses the bacon which was laid up for winter.

Bacon, Francis (1561–1626). English philosopher and essayist. His best-known works, aside from the *Essays*, are his *Advancement of Learning* and his *Novum Organum*. Bacon was the first to use the inductive method of reasoning to any extent and is called "The Father of Experimental Philosophy." See below.

Bacon, Roger. An English monk of the 13th century (1214–1292) noted for his scientific experiments which caused him to be regarded as a wizard in league with the devil. He is a popular character in legend and is the central figure in Greene's comedy *Friar Bacon and Friar Bungay* (1594). Bacon is particularly famed for his Brazen Head (*q.v.*).

Baconian. *Baco'nian Philosophy.* A system of philosophy based on principles laid down by the English philosopher Francis Bacon, Lord Ver'ulam (1561–1626) in the second book of his *Novum Organum*. It is also called inductive philosophy.

Baconian Theory. The theory that Lord Bacon wrote the plays attributed to Shakespeare. One who holds this theory is known as a *Baconian*.

Baconists. A name given to the liberals in Virginia and Maryland at the end of the 17th century, after Nathaniel Bacon (1642–1676), the Virginia rebel.

Bac'trian Sage. Zoroaster, or Zarathusthra, the founder of the Perso-Iranian religion, who is supposed to have flourished in Bactria (the modern Balkh) before *B. C.* 800.

Bad Lands, The. In America, the *Mauvaises Terres* of the early French settlers west of Missouri; extensive tracts of sterile, alkali hills in South Dakota, rocky, desolate, and almost destitute of vegetation.

Bade'bec. In Rabelais' *Gargantua and Pantagruel*, wife of Gargantua and mother of Pantagruel. She died in giving him birth, or rather in giving birth at the same time to 900 dromedaries laden with ham and smoked tongues, 7 camels laden with eels, and 25 wagons full of leeks, garlic, onions and shallots.

Badger, Mr. Bayham. In Dickens' *Bleak House*, a medical practitioner, at Chelsea, under whom Richard Carstone pursues his studies. Mr. Badger was a crisp-looking gentleman, with "surprised eyes"; very proud of being Mrs. Badger's "third," and always referring to her former two husbands, Captain Swosser and Professor Dingo.

Badger State. Wisconsin. See *States*.

Badinguet. A nickname given to Napoleon III. It is said to be the name of the workman whose clothes he wore when he contrived to escape from the fortress of Ham, in 1846.

Badou'ra. In the *Arabian Nights*, the daughter of Gaiour, king of China, the "most beautiful woman ever seen upon earth." She married Prince Camaralzaman with whom, by fairy influence, she fell in love and exchanged rings in a dream.

Badroul'boudour. In the *Arabian Nights*, the daughter of the sultan of China, a beautiful brunette. She became the wife of Aladdin (*q.v.*), but twice nearly caused his death; once by exchanging "the wonderful lamp" for a new copper one, and once by giving hospitality to the false Fatima.

Bag. *Bag and Baggage*, as "Get away with you, bag and baggage," *i.e.* get away, and carry with you all your belongings. Originally a military phrase signifying the whole property and stores of an army and of the soldiers composing it. Baggage is a contemptuous term for a woman, either because soldiers send their

wives in the baggage wagons, or from the Italian *bagascia* (a harlot), French *bagasse*, Spanish *bagazo*, Persian, *baga*. In 1876 Gladstone, speaking on the Eastern question, said, "Let the Turks now carry away their abuses in the only possible manner, namely, by carrying away themselves. . . . One and all, *bag and baggage*, shall, I hope, clear out from the province they have desolated and profaned." This was for a time known as *the bag and baggage policy*.

A bag of bones. Very emaciated; generally "A mere bag of bones."

A bag of tricks or A whole bag of tricks. Numerous expedients. In allusion to the fable of the *Fox and the Cat*. The fox was commiserating the cat because she had only one shift in the case of danger, while he had a thousand tricks to evade it. Being set upon by a pack of hounds, the fox was soon caught, while puss ran up a tree and was quite secure.

Bagarag, Shibli. In *The Shaving of Shagpat* (*q.v.*) by George Meredith, the young man who shaves Shagpat.

Bagot, William. The hero of Du Maurier's *Trilby* (*q.v.*), best known by his nickname of Little Billee.

Bagstock, Major Joe. In Dickens' novel, *Dombey and Son*, an apoplectic retired military officer, living in Princess's Place, opposite to Miss Tox. The Major had a covert kindness for Miss Tox, and was jealous of Mr. Dombey. He speaks of himself as "Old Joe Bagstock," "Old Joey," "Old J.," "Old Josh," "Rough and tough Old Jo," "J. B.," "Old J. B.," and so on. He is given to over-eating, and to abusing his poor native servant.

Bailey, Tom. Hero of T. B. Aldrich's *Story of a Bad Boy* (*q.v.*).

Bailiff's Daughter of Islington. An old ballad of true love told in Percy's *Reliques of English Poetry*, ii. 8. A squire's son loved the bailiff's daughter, but she gave him no encouragement, and his friends sent him to London, "an apprentice for to binde." After the lapse of seven years, the bailiff's daughter, "in ragged attire," set out to walk to London, "her true love to inquire." The young man on horseback met her, but knew her not. When he inquired after the bailiff's daughter of Islington, she at first reported her dead, but relented at his evident distress and revealed herself.

Baillie, Gabriel. The nephew of Meg Merrilies in Scott's *Guy Mannering*. The gipsies knew him as Gabriel Faa and the people of Liddesdale as Tod Gabbie or Hunter Gabbie. He deserted from the *Shark* in order to warn Dirk Hatteraick, and later identified Vanbeest Brown as the Mannering heir.

Baily's beads. When the disc of the moon has (in an eclipse) reduced that of the sun to a thin crescent, the crescent assumes the appearance somewhat resembling a string of beads. This was first described in detail by Francis Baily in 1836, whence the name of the phenomenon, the cause of which is the sun shining through the depressions between the lunar mountains.

Bairam. The name given to two great Mohammedan feasts. The *Lesser* begins on the new moon of the month Shawwal, at the termination of the fast of Ramadan, and lasts three days. The *Greater* is celebrated on the tenth day of the twelfth month (Dhul Hijja), lasts for four days, and forms the concluding ceremony of the pilgrimage to Mecca. It comes seventy days after the Lesser Bairam.

Bajardo. See *Bayard*.

Baker, The. Louis XVI was called "The Baker," the queen was called "the baker's wife" (or *La Boulangère*), and the dauphin the "shop boy"; because they gave bread to the mob of starving men and women who came to Versailles on October 6, 1789.

> The return of the baker, his wife, and the shop-boy to Paris [after the king was brought from Versailles] had not had the expected effect. Flour and bread were still scarce. — *A. Dumas: The Countess de Charny*, Ch. ix.

Baker, Ray Stannard ("David Grayson") (1870–). American essayist, author of *Adventures in Contentment*, *Adventures in Friendship*, etc.

Baker's Dozen. Thirteen for twelve. When a heavy penalty was inflicted for short weight, bakers used to give a surplus number of loaves, called the *inbread*, to avoid all risk of incurring the fine. The 13th was the "vantage loaf."

Baksheesh. A Persian word for a gratuity, used throughout the Orient; also spelled *bakshish*.

Balaam. In the Old Testament (*Numb.* xxii–xxiii), a prophet whom Balak, king of Moab, had persuaded to prophesy against the Israelites. On the way to utter the curse, the ass upon which Balaam was riding stopped short in a narrow pass and could not be forced to go on. "And Jehovah opened the mouth of the ass, and she said unto Balaam, What have I done unto thee that thou hast smitten me these three times . . . Then Jehovah opened the eyes of Balaam and

he saw the angel of Jehovah standing in the way." Balaam and his ass were favorite characters in the early mystery plays on Biblical themes.

Balaam. Matter kept in type for filling up odd spaces in periodicals. Lockhart, in his *Life of Scott* (ch. lxx) tells us:

> Balaam is the cant name for asinine paragraphs about monstrous productions of nature and the like, kept standing in type to be used whenever the real news of the day leaves an awkward space that must be filled up somehow.

Hence *Balaam basket* or *box;* the printer's slang term for the receptacle for such matter, and also for the place where stereotyped "fill-ups" are kept.

Balafré, Le (Fr. the gashed). Henri, second Duke of Guise (1550–1588). In the Battle of Dormans he received a sword-cut which left a frightful scar on his face. Henri's son, François, third Duke of Guise, also earned the same title; and it was given by Scott (in *Quentin Durward*) to Ludovic Lesly, an old archer of the Scottish Guard.

Balan. The name of a strong and courageous giant in many old romances. In *Fierabras* (*q.v.*) the "Sowdan of Babylon," father of Fierabras, ultimately conquered by Charlemagne. In the Arthurian cycle, brother of Balin (*q.v.*).

Balance, The. "Libra," an ancient zodiacal constellation between Scorpio and Virgo; also the 7th sign of the zodiac, which now contains the constellation Virgo, and which the sun enters a few days before the autumnal equinox.

Balance of trade. The money-value difference between the exports and imports of a nation.

Balance of power. Such an adjustment of power among sovereign States as results in no one nation having such a preponderance as could enable it to endanger the independence of the rest. The policy which this famous phrase summarizes has been the cause of many wars and diplomatic alliances in the last hundred years of European history.

Balanced sentence. A form of antithesis (*q.v.*) in which the clauses of a compound sentence are similarly formed, as "These he could neither reject with credit nor receive with comfort."

Balaustion. An imaginary character of ancient Greece in Browning's *Balaustion's Adventure* (1871) and *Aristophanes' Apology, including a Transcript from Euripides, being the last Adventure of Balaustion* (1875). Her loyalty to Athens, in spite of the mixed strain of Rhodian and Athenian blood in her veins, and her admiration for the great tragedian Euripides make her experiences a happy introduction to Browning's own transcripts from the Greek dramatists. *Balaustion's Adventure* is for the most part a free version of Euripides' drama *Alcestis.* The second poem mentioned above presents Aristophanes as justifying his ridicule of Euripides and his art of comedy.

Baldassarre Calvo. (In George Eliot's *Romola.*) See *Calvo.*

Balder. Son of Odin and Frigga; the Scandinavian god of light, who dwelt at Breidhablik, one of the mansions of Asgard. He is the central figure of many myths, the chief being connected with his death. He is said to have been slain by his rival Hoder while fighting for possession of the beautiful Nanna, Hoder having obtained Miming's sword, by which alone Balder could be wounded. Another legend tells that Frigga bound all things by oath not to harm him, but accidentally omitted the mistletoe. Loki learnt this, and armed his blind brother Hoder with a mistletoe twig, with which, after all else had been tried, Balder was slain. His death brought general consternation to the gods, and formed the prelude to their final overthrow.

Among modern poems written around the Balder legend are Matthew Arnold's *Balder Dead,* William Morris' *Funeral of Balder* in *The Lovers of Gudrun,* Robert Buchanan's *Balder the Beautiful* and Longfellow's *Tegner's Drapa.*

Bal'derstone, Caleb. In Scott's *Bride of Lammermoor,* the loyal but tedious old butler of the master of Ravenswood, at Wolf's Crag Tower. Being told to provide supper for the Laird of Bucklaw, he pretended that there were fat capon and good store in plenty, but all he could produce was "the hinder end of a mutton ham that had been three times on the table already, and the heel of a ewe-milk kebbuck [cheese]." His ingenuity in concealing the signs of poverty is only equaled by the faithfulness with which he serves the Ravenswoods in their misfortunes without hope of reward. Hence a *Caleb Balderstone* is a loyal servant who puts the best foot forward.

Baldwin. (1) In the Charlemagne romances, nephew of Roland and the youngest and comeliest of Charlemagne's paladins.

(2) Brother of Godfrey of Bouillon, whom he succeeded (1100) as king of Jerusalem. He figures in Tasso's *Jerusa-*

lem Delivered as the restless and ambitious Duke of Bologna, leader of 1,200 horse in the allied Christian army. He died in Egypt, 1118.

Balfe, Michael William (1808-1870). Irish composer. His chief opera is *The Bohemian Girl* (*q.v.*).

Balfour, David. See *Kidnapped; David Balfour.*

Balfour Declaration. A statement issued by the British Government on Nov. 2, 1917, declaring that they "view with favor the establishment in Palestine of a National Home for the Jewish people, and will use their best endeavors to facilitate the achievement of that object." The declaration was so called from the English statesman, Sir Arthur James Balfour. Cp. *Zionism.*

Balfour, John, of Burley. In Scott's *Old Mortality,* a bold and violent leader of the Covenanters' army, who declared in speaking of his participation in the murder of an archbishop, that his conduct was "open to men and angels." He was disguised for a time as Quentin Mackell of Irongray.

Bali. See *Baly.*

Balin. Brother to Balan in the Arthurian romances. They were devoted to each other, but they accidentally met in single combat and slew each other, neither knowing until just before death who was his opponent. At their request they were buried in one grave by Merlin. The story is told in Malory, Bk. ii. Tennyson gives a much altered version in the *Idylls of the King.*

Balisar'da. In Ariosto's *Orlando Furioso,* a famous sword made in the garden of Orgagna by the sorceress Faleri'na. It would cut through even enchanted substances, and was given to Roge'ro for the express purpose of "dealing Orlando's death."

> He knew with Balisarda's lightest blows,
> Nor helm, nor shield, nor cuirass could avail,
> Nor strongly tempered plate, nor twisted mail.
> Bk. xxiii.

Balkis. The Mohammedan name for the Queen of Sheba, who visited Solomon.

Ballads. Old narrative songs of popular origin, of which the refrain is a prominent feature. They are written in so-called *ballad meter, i.e.,* in alternating lines of iambic tetrameter and iambic trimeter, as in the following:

> Then first | he kissed | her pale, | pale cheek
> And syne | he kisse | her chin
> And syne | he kissed | her wane | wane lips
> There was | na breath | within.
> *Anonymous: The Lass of Lochroyan.*

The best English ballads date from the 14th to the 16th centuries and are to be found in such anthologies as Percy's *Reliques of Ancient Poetry,* Child's *English and Scottish Popular Ballads,* etc. There are many modern literary ballads in the old form, among the best known of which are Campbell's *Lord Ullin's Daughter,* Scott's *Rosabelle* and Rossetti's *Sister Helen.*

Ballads and Barrack-Room Ballads. A volume of poems by Rudyard Kipling (Eng. 1892), many of them in Cockney dialect. It contains *Danny Deever, Fuzzy Wuzzy* and *The Road to Mandalay,* among others.

Ballambangjan, The Straits of. A sailor's joke for a place where he may lay any wonderful adventure. These straits, he will tell us, are so narrow that a ship cannot pass through without jamming the tails of the monkeys which haunt the trees on each side of the strait; or any other rigmarole which his fancy may conjure up at the moment.

Ballengeigh, Guidman. The name assumed by the Scotch James V when out in disguise on his adventures among the people.

Ballplatz, The. The Foreign Office of the former Austro-Hungarian Government, from the name of the street in Vienna in which it was situated.

Balls, The Three Golden. The well-known sign of the pawnbroker; originally the cognizance of the great Lombard family of the Medici, the Lombards being the first recognized moneylenders in England. They are said to have represented three gilded pills, in allusion to the *Medicis'* old profession of *medicine*; but see *Mugello.*

Balm (Fr. *baume;* a contraction of *balsam*). *Is there no balm in Gilead?* (*Jer.* viii. 22). Is there no remedy, no consolation? "Balm" in this passage is the Geneva Bible's translation of the Heb. *sori,* which probably means mastic, the resin yielded by the mastic tree, *Pistacia Lentiscus,* which was formerly an ingredient used in many medicines. In Wyclif's Bible the word is translated "gumme," and in Coverdale's "triacle."

Balmawhapple. A stubborn Scotch laird in Scott's *Waverley.*

Balmung. In the *Nibelungenlied,* the sword of Siegfried, forged by Volund, the smith of the Scandinavian gods. In a trial of merit, Volund cleft Amilias (a brother smith) to the waist; but so fine was the cut that Amilias was not even

conscious of it till he attempted to move, when he fell asunder into two pieces.

Balni-Barbi. The land of projectors and inventors visited by Gulliver in Swift's *Gulliver's Travels* (1726).

Balthazar. (1) A merchant, in Shakespeare's *Comedy of Errors.* (2) A name assumed by Portia, in Shakespeare's *Merchant of Venice.* (3) Servant to Romeo, in Shakespeare's *Romeo and Juliet.* (4) Servant to Don Pedro, in Shakespeare's *Much Ado about Nothing.* (5) One of the three Magi (*q.v.*).

Balue, Cardinal. A historical character of great influence in the court of Louis XI of France (1420–1491), introduced by Scott into his *Quentin Durward.* After his downfall he was imprisoned for eleven years in a cage he had himself devised.

Balwhidder, Rev. Micah. In Galt's *Annals of the Parish* (1821), a Scotch Presbyterian pastor, filled with all the old-fashioned national prejudices, but sincere, kind-hearted, and pious. He has become one of the famous clergymen of fiction.

> The *Rev. Micah Balwhidder* is a fine representation of the primitive Scottish pastor; diligent, blameless, loyal, and exemplary in his life, but without the fiery zeal and "kirk-filling eloquence" of the supporters of the Covenant.
>
> *R. Chambers: English Literature,* ii. 591.

Baly or **Bali.** One of the ancient and gigantic kings of India, who founded the city called by his name. He redressed wrongs, upheld justice, was generous and charitable, so that at death he became one of the judges of hell. One day a dwarf, named Vamen, asked the mighty monarch to allow him to measure three of his own paces for a hut to dwell in. Baly smiled, and bade him measure out what he required. The first pace of the dwarf compassed the whole earth, the second the whole heavens, and the third the infernal regions. Baly at once perceived that the dwarf was Vishnu, and adored the present deity. Vishnu made the king "Governor of Pad'alon" or hell, and permitted him once a year to revisit the earth, on the first full moon of November.

Balzac, Honoré de (1799–1850). One of the greatest of French novelists. The general title for his novels is the Human Comedy or *Comédie Humaine* (*q.v.*). Among the most famous of the novels are *The Chouans, The Wild Ass's Skin, The Country Doctor, Père Goriot, Eugènie Grandet, Cæsar Birotteau, Cousin Pons, Cousin Betty.* See those entries. Many of the characters appear in several of the novels of the *Comédie Humaine.*

Bamberg Bible. See *Bible, Specially Named.*

Bambi'no. A picture or image of the infant Jesus, swaddled (It. *bambi'no,* a little boy). The most celebrated is that in the church of Sta. Maria in the Ara Cœli of Rome.

Ban'agher. A town in Ireland, on the Shannon (King's County). It formerly sent two members to Parliament, and was a pocket borough. When a member of Parliament spoke of a rotten borough, he could devise no stronger expression than *That beats Banagher,* which passed into a household phrase.

Bandbox, He looks as if he were just out of a. He is so neat and precise, so carefully got up in his dress and person, that he looks like some company dress, carefully kept in a bandbox.

Neat as a bandbox. Neat as clothes folded and put by in a bandbox.

The Bandbox Plot. Rapin (*History of England,* iv, 297) tells us that a bandbox was sent to the lord-treasurer, in Queen Anne's reign, with three pistols charged and cocked, the triggers being tied to a pack-thread fastened to the lid. When the lid was lifted, the pistols would go off and shoot the person who opened the lid. He adds that Dean Swift happened to be by at the time the box arrived, and seeing the pack-thread, cut it, thereby saving the life of the lord-treasurer.

> Two ink-horn tops your Whigs did fill
> With gunpowder and lead;
> Which with two serpents made of quill,
> You in a bandbox laid;
> A tinder-box there was beside,
> Which had a trigger to it,
> To which the very string was ty'd
> That was designed to do it.
>
> *Plot upon Plot* (about 1713)

Bango'rian Controversy. A theological paper-war stirred up by a sermon preached March 31, 1717, before George I, by Dr. Hoadley, Bishop of Bangor, on the text, "My kingdom is not of this world," the argument being that Christ had not delegated His power or authority to either king or clergy. The sermon was printed by royal command; it led to such discord in Convocation that this body was prorogued, and from that time till 1852 was allowed to meet only as a matter of form.

Banks' Horse. A horse trained to do all manner of tricks, called Marocco, and belonging to one Banks about the end of the reign of Queen Elizabeth. One of his exploits is said to have been the ascent of

St. Paul's steeple. He is frequently mentioned in contemporary literature.

Banner of the Prophet, The (*i.e* Mahomet). What purports to be the actual standard of Mahomet is preserved in the Eyab mosque of Constantinople. It is called *Sinjaqu 'sh-sharif* and is 12 feet in length. It is made of four layers of silk, the topmost being green, embroidered with gold. In times of peace the banner is guarded in the hall of the "noble vestment," as the dress worn by the Prophet is styled. In the same hall are preserved the sacred teeth, the holy beard, the sacred stirrup, the saber, and the bow of Mahomet.

Ban'quo. In Shakespeare's *Macbeth*, the thane of Lochaber and general in the king's army, slain by order of Macbeth because the witches had foretold that his descendants would reign over Scotland. His ghost afterwards appears to Macbeth at the banquet, though it is invisible to the others present. Banquo's name is given in many old genealogies of the Scottish kings, but there is no reason for supposing he ever existed.

Banshee. The domestic spirit of certain Irish or Highland Scottish families, supposed to take an interest in its welfare, and to wail at the death of one of the family. The word is the Old Irish *ben side*, a woman of the elves or fairies.

Bantam, Angelo Cyrus. In Dickens' *Pickwick Papers*, grand-master of the ceremonies at "Ba-ath," and a very mighty personage in the opinion of the *élite* of Bath.

Banting. Reducing superfluous fat by dieting according to the method adopted by William Banting, a London cabinet-maker (1796–1878). His name gave rise to the verb, to *bant*.

Bap. A contraction of *Bap'homet*, *i.e.*, Mahomet. An imaginary idol or symbol which the Templars were accused of employing in their mysterious religious rites. It was a small human figure cut in stone, with two heads, one male and the other female, but all the rest of the figure was female.

Baphomet. See *Bap* above.

Bap'tes. Priests of the goddess Cotyt'to, the Thracian goddess of lewdness, whose midnight orgies were so obscene that they disgusted even the goddess herself. They received their name from the Greek verb *bapto*, to wash, because of the so-called ceremonies of purification connected with her rites. (*Juvenal*, ii, 91.)

Baptis'ta. In Shakespeare's *Taming of the Shrew* (*q.v.*), a rich gentleman of Padua, father of Kathari'na "the shrew" and of Bianca.

Bar. The whole body of lawyers; as *bench* means the whole body of judges.

At the bar. As the prisoner at the bar, the prisoner in the dock before the judge.

A bar sinister in an heraldic shield means one drawn the reverse way; that is, not from left to right, but from right to left. Popularly but erroneously supposed to indicate bastardy.

To be called to the bar. To be admitted to the practice of the law.

Barabbas. In the New Testament, the robber who was released by popular demand in place of Jesus, according to the custom that one prisoner should be freed at the feast. The hero of Marlowe's *Jew of Malta* is Barrabas (*q.v.*).

Barata'ria. In Cervantes' romance *Don Quixote*, the island-city over which Sancho Panza was appointed governor. The table was presided over by Dr. Pedro Rezio de Ague'ro, who caused every dish set before the governor to be whisked away without being tasted, — some because they heated the blood, and others because they chilled it, some for one evil effect, and some for another, so that Sancho was allowed to eat nothing.

Barbara Allan. A ballad by Allan Ramsay (1724) inserted in Percy's *Reliques*. The tale is that Sir John Grehme was dying out of love for Barbara Allan. Barbara went to see him, and, drawing aside the curtain, said, "Young man, I think ye're dyan'." She then left him, but had not gone above a mile or so when she heard the death-bell toll, which caused her to repent and say:

> O mither, mither, mak' my bed . . .
> Since my love died for me to-day,
> Ise die for him to-morrow.

Barbara Frietchie. A ballad by Whittier (Am. 1863), narrating how the ninety-year-old Barbara Frietchie hung out the Union flag in Fredericktown and withstood the Confederate general, Stonewall Jackson, who was marching through with his soldiers:

> "Shoot, if you must, this old gray head,
> But spare your country's flag," she said.

Clyde Fitch is the author of a drama entitled *Barbara Frietchie* (Am. 1899).

Barbara, Major. See *Major Barbara*.

Barbara, St. See under *Saint*.

Barbarossa (*Red-beard*, similar to *Rufus*). The surname of Frederick I of Germany (1121–1190). It is said that

he never died, but is still sleeping in Kyffhäuserberg in Thuringia. There he sits at a stone table with his six knights, waiting the "fulness of time," when he will come from his cave to rescue Germany from bondage, and give her the foremost place of all the world. His beard has already grown through the table-slab, but must wind itself thrice round the table before his second advent. Cp. *Sleepers.*

Khaireddin Barbarossa, the famous corsair, became Bey of Algiers in 1518.

Barber. *Every barber knows that.*

Omnibus notum tonsoribus.
Horace: 1 *Satires*, vii. 3.

In ancient Rome, as in modern England, the barber's shop was a center for the dissemination of scandal, and the talk of the town.

Barber's pole. This pole, painted spirally with two stripes of red and white, and displayed outside barbers' shops as a sign, is a relic of the days when the callings of barber and surgeon were combined; it is symbolical of the winding of a bandage round the arm previous to blood-letting. The gilt knob at its end represents a brass basin, which is sometimes actually suspended on the pole.

Barber of Seville, The. The title of a comedy by Beaumarchais (Fr. 1775) and an opera by Rossini based on the comedy. The hero is the rascally Figaro (*q.v.*).

Barber Poet. Jacques Jasmin (1798–1864), a Provencal poet, who was also known as "the last of the Troubadours," was so called. He was a barber.

Barcarole. Properly, a song sung by Venetian boatmen, as they row their gondolas (It. *barcaruolo*, a boatman).

Barchester Towers. A novel by Anthony Trollope, one of his *Chronicles of Barsetshire.* See *Barsetshire.*

Bard. The minstrel of the ancient Celtic peoples, the Gauls, British, Welsh, Irish, and Scots. The bards celebrated the deeds of gods and heroes, incited to battle, sang at royal and other festivities, and frequently acted as heralds.

Bard of Avon. Shakespeare (1564–1616), who was born and buried at Stratford-upon-Avon.

Bard of Ayrshire. Robert Burns (1759–1796), a native of Ayrshire.

Bard of Hope. Thomas Campbell (1777–1844), author of *The Pleasures of Hope.*

Bard of the Imagination. Mark Akenside (1721–1770), author of *Pleasures of the Imagination.*

Bard of Memory. Samuel Rogers (1763–1855), author of *The Pleasures of Memory.*

Bard of Olney. Cowper (1731–1800), who resided at Olney, in Bucks, for many years.

The Bard of Prose. Boccaccio (1313–1375), author of the *Decameron.*

The Bard of Rydal Mount. William Wordsworth (1770–1850); so called because Rydal Mount was his mountain home.

Bard of Twickenham. Alexander Pope (1688–1744), who resided at Twickenham.

Man'tuan Bard, Swan, etc. Virgil (*B. C.* 70–19), a native of Mantua, in Italy. Besides his great Latin epic, he wrote pastorals and Georgics.

Mulla's Bard. Spenser (1553–1599), author of the *Faërie Queene* The Mulla (*Awbeg*) is a tributary of the Blackwater, in Ireland, and flowed close by the spot where the poet's house stood.

Peasant Bard. Robert Burns (1759–1796).

Theban Bard or *Eagle.* Pindar, born at Thebes (about *B. C.* 520–435). Also called the *Theban Lyre.*

Bardell, Mrs. In Dickens' *Pickwick Papers*, a landlady of "apartments for single gentlemen" in Goswell Street. Here Mr. Pickwick lodged for a time. She persuaded herself that he would make her a good second husband, and managed on one occasion to be seen in his arms by his three friends. Mrs. Bardell put herself in the hands of Messrs. Dodson and Fogg, two unprincipled lawyers, who vamped up a case against Mr. Pickwick for "breach of promise," and obtained a verdict against the defendant. Subsequently Messrs. Dodson and Fogg arrested their own client, and lodged her in the Fleet.

Bar'dolph. Corporal of Captain Sir John Falstaff in Shakespeare's 1 and 2 *Henry IV.* and in *The Merry Wives of Windsor.* In *Henry V.* he is promoted to lieutenant. Bardolph is a low-bred, drunken swaggerer, wholly without principle, and always poor. His red, pimply nose is an everlasting joke with Sir John, who calls him "The Knight of the Burning Lamp." Elsewhere he tells the corporal he had saved him a "thousand marks in links and torches, walking with him in the night betwixt tavern and tavern."

Bareacres, George, Earl of. A character in Thackeray's *Vanity Fair* with "not much pride and a large appetite." His wife, a great snob in spite of her poverty, comes off badly in her encounters with Becky Sharp.

Barebones Parliament. See *Parliaments*.

Barefoot Boy, The. A poem by Whittier (Am. 1856), singing the joys of country life.

Barker, Granville (1877–). English dramatist. His best-known plays are *The Madras House* (*q.v.*) and *Prunella*, the latter in collaboration with Laurence Housman.

Barker, Lemuel. The principal character in Howells' *Minister's Charge* (*q.v.*).

Bar'kis. In Dickens' novel, *David Copperfield*, the carrier who courted Clara Peggotty by telling David Copperfield when he wrote home to say to his nurse, "Barkis is willin'." Peggotty took the hint and became Mrs. Barkis.

Bar'laam and Josaphat. An Eastern romance telling how Barlaam, an ascetic monk of the desert of Sinai, converted Josaphat, son of a Hindu king, to Christianity. Probably written in the first half of the 7th century, it is said by some authorities to have been put into its final form by St. John of Damascus, a Syrian monk of the 8th century. It became immensely popular in the Middle Ages. It includes (among many other stories) the Story of the Three Caskets, which was used by Shakespeare in the *Merchant of Venice*. A poetical version of the romance was written by the minnesinger Rudolf von Ems (13th century).

Barleycorn, Sir John. Malt-liquor personified. In the old song of that title written down by Robert Burns, his neighbors vowed that Sir John should die, so they hired ruffians to "plough him with ploughs and bury him"; this they did, and afterwards "combed him with harrows and thrust clods on his head," but did not kill him by these or by numerous other means which they attempted. Sir John bore no malice for this ill usage, but did his best to cheer the flagging spirits even of his worst persecutors. Hence the name is used for an innkeeper.

Jack London has a volume called *John Barleycorn* (Am. 1913), an autobiography which he describes as his "alcoholic memories."

Barlow, Joel (1754–1812). American poet of the Revolutionary period, known for his *Columbiad* (*q.v.*).

Barlow, Mr. The tutor in Day's *Sandford and Merton* (*q.v.*), invariably ready with useful information and wholesome advice for his two pupils.

Bar'mecide's Feast. An illusion: particularly one containing a great disappointment. The reference is to the story of *The Barber's Sixth Brother* in the *Arabian Nights*. A prince of the great Barmecide family in Bagdad, wishing to have some sport, asked Schac'abac, a poor, starving wretch, to dinner, and set before him a series of empty plates. "How do you like your soup?" asked the merchant. "Excellently well," replied Schac'abac. "Did you ever see whiter bread?" "Never, honorable sir," was the civil answer. Illusory wine was later offered him, but Schac'abac excused himself by pretending to be drunk already, and knocked the Barmecide down. The latter saw the humor of the situation, forgave Schac'abac, and provided him with food to his heart's content.

> To-morrow! the mysterious unknown guest
> Who cries aloud, "Remember Barmecide!
> And tremble to be happy with the rest."
>
> *Longfellow.*

Barnabas, Parson. In Fielding's *Joseph Andrews* a pompous clergyman of whose sermons "three bishops had said that they were the best that ever were written."

Barnabas, St. See under *Saint*.

Barnaby Rudge. A novel by Dickens (1841), dealing with the Gordon riots. For the plot see *Rudge*.

Bar'naby, Widow. The title and chief character of a novel by Mrs. Trollope (1839). The widow is a vulgar, pretentious husband-hunter, wholly without principle. She finds a husband in the sequel *The Widow Married* (1840), and *The Barnabys in America* records unfavorable impressions of American travel.

Bar'nacle. A species of wild goose allied to the brent goose, also the popular name of the Cirripedes, especially those which are attached by a stalk to floating balks of timber, the bottoms of ships, etc. In medieval times it was thought that the two were different forms of the same animal (much as are the frog and the tadpole), and as late as 1636 Gerard speaks of "broken pieces of old ships on which is found certain spume or froth, which in time breedeth into shells, and the fish which is hatched therefrom is in shape and habit like a bird."

The origin of this extraordinary belief is very obscure, but it is probably due to the accident of the identity of the name coupled with the presence in the shell-fish of the long feathery cirri which protrude from the shells and, when in the water, are very suggestive of plumage. In England the name was first attached to the bird. It is thought to be a diminutive of the M.E. *bernake*, a species of wild goose, though another suggestion (Max Müller) is that it is a corruption of *aves Hibernicæ*, Irish birds, or rather *aves Hiberniculæ*. The name of the shell-fish, on the other hand, may be from a diminutive (*pernacula*) of the Lat. *perna*, a mussel or similar shell-fish, though no such diminutive has been traced. With an identity of name it was, perhaps, natural to look for an identity of nature in the two creatures.

The name is given figuratively to close and constant companions, hangers on, or sycophants, also to placemen who stick to their offices but do little work, like the barnacles which stick to the bottoms of ships but impede their progress.

Dickens in his *Little Dorrit* gives the name to a "a very high family and a very large family" active in governmental circles, no less than nine of whom appear in the pages of the novel. In all of them, but particularly in *Mr. Tite Barnacle*, "a permanent official at the Circumlocution Office" (*q.v.*), he satirizes governmental red tape.

Barnardine. A prisoner introduced in the last scene of *Measure for Measure*, but only to be reproved by the Duke.

> Sirrah, thou art said to have a stubborn soul,
> That apprehends no further than this world,
> And squar'st thy life according.
> *Shakespeare: Measure for Measure*, act v. sc. 1.

Barn-burners. (1) Destroyers, who, like the Dutchman of story, would burn down their barns to rid themselves of the rats.

(2) A name given to the radical element of the Democratic Party in New York in the middle of the last century.

Barney Google. A popular character of the American comic supplement, created by the cartoonist Billy de Beck. Barney himself is usually in debt, but his horse, Spark Plug, is always about to make a record in the races.

Barnhelm, Minna von. Titular heroine of Lessing's drama, *Minna von Barnhelm* (*q.v.*).

Barnwell, George. The chief character in *The London Merchant, or the History of George Barnwell*, a prose tragedy by George Lillo, produced in 1731. It is founded on a popular 17th century ballad which is given in Percy's *Reliques*. Barnwell was a London apprentice who was seduced by Sarah Millwood, a disappointed and repulsive woman of the town, to whom he gave £200 of his master's money. He next robbed and murdered his pious uncle, a rich grazier at Ludlow. Having spent the money, Sarah turned him out; each informed against the other, and both were hanged. The popularity of the story is shown by James Smith's parody in the *Rejected Addresses* and Thackeray's caricature, *George de Barnwell*. In the latter, one of Thackeray's burlesque *Novels by Eminent Hands*, Barnwell murders his uncle out of the purest motives, in order to use his money for noble and altruistic purposes.

Barons, The Last of the. See under *Last*.

Barrabas. The hero of Marlowe's tragedy, *The Jew of Malta* (*q.v.*). Charles Lamb says he is:

> "A mere monster, brought in with a large painted nose, . . . He kills in sport, poisons whole nunneries, invents infernal machines."

Barrage (Fr.). One of the words which, like Tank (*q.v.*) and a few others, acquired a new meaning during the Great War In pre-war days it meant only an artificial dam or "bar" built across a river to deepen the water on one side of it, as the great barrage on the Nile at Assouan; but during the war it was applied to the storm of projectiles from great guns that was made to fall like a curtain in front of advancing troops, raiding squadrons of aircraft, etc., or as a shield to offensive operations, etc.

Barrel, Flora de. Heroine of Conrad's *Chance* (*q.v.*). Her convict father is prominent in the novel.

Barricade. To block up. The term rose in France in 1588, when Henri de Guise returned to Paris in defiance of the King's order. The King sent for his Swiss Guards, and the Parisians tore up the pavement, threw chains across the streets, and piled up barrels filled with earth and stones, behind which they shot down the Swiss as they passed through the streets. The French for barrel is *barrique*, and to barricade is to stop up the streets with these barrels.

The day of the Barricades:

(1) May 12, 1588, when the people forced Henri III to flee from Paris.

(2) August 5, 1648, the beginning of the Fronde War.

(3) July 27, 1830, the first day of *le grand semain* which drove Charles X from the throne.

(4) February 24, 1848, which drove Louis Philippe to abdicate and flee to England.

(5) June 23, 1848, when Affre, archbishop of Paris, was shot in his attempt to quell the insurrection.

(6) December 2, 1851, the day of the *coup d'état*, when Louis Napoleon made his appeal to the people for re-election to the Presidency for ten years.

Barrie, Sir James M. (1860–). English dramatist and novelist. Barrie is a Scotchman. His best-known plays are *Quality Street*, *The Admirable Crichton*, *Peter Pan*, *Alice-Sit-by-the-Fire*, *What Every Woman Knows* and *A Kiss for Cinderella;* his best-known novels and

stories *The Little Minister, Sentimental Tommy, Auld Licht Idylls.* See those entries; also *Thrums; Margaret Ogilvy.*

Barrier Treaty. A treaty fixing frontiers; especially that of November 15, 1715, signed by Austria, Great Britain, and the Netherlands, by which the Low Countries were guaranteed to the House of Austria, and the Dutch were to garrison certain fortresses. The treaty was annulled at Fontainebleau in 1785.

Barry Lyndon, Esq. (*The Memoirs of, Written by Himself*). A novel by Thackeray (1852). The Irish narrator, Redmond Barry, is an utter scoundrel and manages to involve himself in a steady succession of affairs, which he writes of as though he were invariably in the right, "the victim of many cruel persecutions, conspiracies and slanders." He courts and wins the widowed Countess Lyndon, spends her money and keeps her in his power, but goes from bad to worse and finally dies in Fleet Prison

Barry, Redmond. See above under *Barry Lyndon.*

Barsetshire, Chronicles of. A series of novels by Anthony Trollope, known also as the "Cathedral Stories." They comprise *The Warden* (1855), *Barchester Towers* (1857), *Doctor Thorne* (1858), *Framley Parsonage* (1861), *The Small House at Allington* (1864) and *The Last Chronicle of Barset* (1867). All these novels deal with the life of the cathedral town of Barchester and the same characters reappear in most of them. The author's comment on *Barchester Towers* is descriptive of the entire series:

> The story was thoroughly English. There was a little fox-hunting and a little tuft-hunting, some Christian virtue and some Christian cant. There was no heroism and no villainy. There was much church but more love making. And it was honest, downright love.

The best-known characters of the *Chronicles of Barsetshire* are Bishop and Mrs. Proudie, Archdeacon Grantley, Rev. Septimus Harding, Rev. Mr. Crawley, the Thornes, Mr. Slope, Lady Arabella Gresham and Signora Madeleine Neroni. See under those entries.

Bart, Lily. The heroine of Edith Wharton's *House of Mirth* (*q.v.*). Unfit for anything but a life of luxury, she fails either to live on her scant means or to make a successful marriage.

Bartholo. A doctor in the comedies of *Le Mariage de Figaro,* and *Le Barbier de Séville,* by Beaumarchais and in Rossini's opera, *The Barber of Seville.* See *Figaro.*

Bartholomew, St. See under *Saint.*

Massacre of St. Bartholomew. The slaughter of the French Protestants in the reign of Charles IX, begun on St. Bartholomew's Day, *i.e.* between the 24th and 25th of August, 1572. It is said that 30,000 persons fell in this dreadful persecution.

Bartholomew Fair. A fair held for centuries from its institution in 1133 at Smithfield, London, on St. Bartholomew's Day. After the change of the calendar in 1752 it was held on September 3rd; in 1840 it was removed to Islington, and was suppressed in 1855, the licentious revelry and rioting that went on having entirely changed its character, which originally was that of a market for cloth and other goods. Ben Jonson wrote a comedy satirizing the Puritans under this name.

A Bartholomew doll. A tawdry, overdressed woman; like a flashy, bespangled doll offered for sale at Bartholomew Fair.

A Bartholomew pig. A very fat person. At Bartholomew Fair one of the chief attractions used to be a pig, roasted whole, and sold piping hot.

Bartolist. One skilled in law or, specifically, a student of Bartolus. Bartolus (1314–1357) was an eminent Italian lawyer who wrote extensive commentaries on the Corpus Juris Civilis, and did much to arouse and stimulate interest in the ancient Roman law.

Barton, Amos. The hero of George Eliot's *Sad Fortunes of the Reverend Amos Barton.* His wife, Milly Barton, endures the buffets of fate with him until at last she dies. See *Amos Barton.*

Barton, Mary. See *Mary Barton.*

Barton, Sir Andrew. A Scotch sea-officer, who had obtained in 1511 letters of marque for himself and his two sons, to make reprisals upon the subjects of Portugal. He was the cause of much complaint from English merchant ships and was finally slain in an engagement with an English expedition sent against him. He is the hero of a ballad in two parts, called *Sir Andrew Barton* in Percy's *Reliques,* II. ii. 12.

Bas Bleu. See *Blue Stocking.*

Baseball Teams. Following is a list of the nicknames in common use for the baseball teams of the two Major Leagues of the United States.

National League:

Braves. Boston.
Cardinals. St. Louis.
Giants. New York.
Phillies. Philadelphia.
Pirates. Pittsburgh.

Reds. Cincinnati.
Superbas. Brooklyn.
White Sox. Chicago.
American League:
Athletics. Philadelphia.
Browns. St. Louis.
Cubs. Chicago.
Indians. Cleveland.
Nationals. See *Senators.*
Red Sox. Boston.
Senators or Nationals. Washington.
Tigers. Detroit.
Yankees. New York.

Bashkirtseff, Marie. A talented young Russian girl whose *Journal,* published posthumously in 1885 was called by Gladstone "a book without a parallel," and is one of the best known of modern autobiographies.

Basil. In Longfellow's *Evangeline* (1849), the blacksmith of Grand Pré, in Acadia (now Nova Scotia), and father of Gabriel, the betrothed of Evangeline. When the colony was driven into exile in 1713 by George II, Basil settled in Louisiana, and greatly prospered; but his son led a wandering life, looking for Evangeline, and died in Pennsylvania of the plague.

Ba'sile. A calumniating, niggardly bigot in *Le Mariage de Figaro,* and again in *Le Barbier de Séville,* both by Beaumarchais.

Basilisco. A cowardly, bragging knight in Kyd's tragedy, *Solyman and Perseda* (1588). Shakespeare (*King John,* i. 1) makes the Bastard say to his mother, who asks him why he boasted of his ill-birth, "Knight, knight, good mother, Basilisco-like" — *i.e.* my boasting has made me a knight. In the earlier play Basilisco, speaking of his name, adds, "Knight, good fellow, knight, knight!" and is answered, "Knave, good fellow, knave, knave!"

Basilisk. The king of serpents (Gr. *basileos,* a king), a fabulous reptile, also called a *cockatrice* (*q.v.*), and alleged to be hatched by a serpent from a cock's egg; supposed to have the power of "looking any one dead on whom it fixed its eyes."

> The Basiliske . . . .
> From powrefull eyes close venim doth convay
> Into the lookers hart, and killeth farre away.
> *Spenser: Faërie Queene,* IV, viii. 37.

Also the name of a large brass cannon in use in Elizabethan times.

> Thou hast talk'd
> Of sallies and retires, of trenches, tents,
> Of palisadoes, frontiers, parapets,
> Of basilisks, of cannon.
> *Shakespeare:* 1 *Henry* IV, ii. 3.

Bass, Jethro. The chief character in Churchill's *Coniston* (*q.v.*).

Bassa'nio. In Shakespeare's *Merchant of Venice* (*q.v.*), the lover of Portia, successful in his choice of the three caskets, which awarded her to him as wife. It was for Bassanio that his friend Antonio borrowed 3,000 ducats of the Jew Shylock on the strange condition that if he returned the loan within three months no interest should be required, but if not, the Jew might claim a pound of Antonio's flesh for forfeiture.

Bastard of Orleans. Jean Dunois, a natural son of Louis, duc d'Orleans, (brother of Charles VI), and one of the most brilliant soldiers France ever produced (1403–1468). He is introduced into Shakespeare's 1 *Henry VI* and into most of the fiction and drama dealing with the story of Joan of Arc (*q.v.*) on whose behalf he fought.

Ba'stille (O. Fr. *bastir,* now *batir,* to build). The famous state prison in Paris was commenced by Charles V as a royal chateau in 1370, and it was first used as a prison by Louis XI. It was seized and sacked by the mob in the French Revolution, July 14, 1789, and on the first anniversary its final demolition was commenced and the Place de la Bastille laid out on its site. A *Bastille* has come to mean a state prison for political offenders.

Bata'via. A poetic name for Holland or the Netherlands. So called from the Bata'vians, a Celtic tribe, which dwelt there.

Bates, Charley, generally called *Master Bates.* In Dickens' *Oliver Twist* one of Fagin's "pupils," training to be a pickpocket. He is always laughing uproariously, and is almost equal in artifice and adroitness to "The Artful Dodger" himself.

Bates, Miss. One of Jane Austen's most famous characters, an old maid who appears in the pages of *Emma.* Miss Bates was such a great talker as to be a bore, but was nevertheless "a happy woman and a woman no one named without good-will . . . She loved everybody, was interested in everybody's happiness." Goldwin Smith's well-known comment on the character of Miss Bates was that "the hand which drew Miss Bates, though it could not have drawn Lady Macbeth, could have drawn Dame Quickly or the nurse in *Romeo and Juliet.*"

Bath. *Knights of the Bath.* This name is derived from the ceremony of bathing, which used to be practised at the inauguration of a knight, as a symbol of purity.

The last knights created in this ancient form were at the coronation of Charles II in 1661. G.C.B. stands for *Grand Cross of the Bath* (the first class); K.C.B. *Knight Commander of the Bath* (the second class); C.B. *Companion of the Bath* (the third class).

King of Bath. Beau Nash. See under *Beau.*

Wife of Bath. See under *Wife.*

Bath, Major. In Fielding's novel *Amelia* (1751), a poor but high-minded gentleman, who tries to conceal his poverty under a bold bearing and independent speech.

Bath'sheba. In the Old Testament (2 *Sam.*) the beautiful wife of Uriah the Hittite, for whose sake David gave orders that Uriah should be sent into the most dangerous part of the battle, where he was slain. She became the mother of Solomon. (See also *David.*) In *Absalom and Achitophel* (*q.v.*) Dryden means by Bathsheba, Louisa P. Keroual, the duchess of Portsmouth, a favorite court lady of Charles II.

Bathos (Gr. *bathos*, depth). A ludicrous descent from grandiloquence to the commonplace.

> The Taste of the Bathos is implanted by Nature itself in the soul of man.
>
> *Pope: Art of Sinking*, ii (1727).

A good example is the well-known couplet given by Pope:

> And thou, Dalhousie, the great god of war,
> Lieutenant-general to the earl of Mar.
>
> *Art of Sinking*, ix.

Another example given by Pope is this description of a war-horse:

> His eye-balls burn, he wounds the smoking plain,
> And knots of scarlet ribbon deck his mane.

Battle. *Battle above the Clouds.* A name given to the Battle of Lookout Mountain, part of the Battle of Chattanooga fought during the Civil War on November 24, 1863.

Battle of the Books. See below.

Battle of the Frogs and Mice. See below.

Battle of the Giants. The battle of Marignan in 1515, when Francis I won a complete victory over 12,000 Swiss, allies of the Milanese.

Battle of the Herrings. A sortie made during the Hundred Years War (February 12, 1429) by the men of Orleans, during the siege of their city, to intercept a supply of food being brought by the English under Sir John Fastolf to the [illegible] English repulsed the [illegible] barrels of herrings, which were [illegible] the supplies, as a defence: hence the name.

Battle of the Kegs. See below.

Battle of the Moat. A battle between Mahomet and Abu Sofian (chief of the Koreishites) before Medi'na; so called because the Prophet had a moat dug before the city to keep off the invaders, and in it much of the fighting took place.

Battle of the Nations. A name given to the great battle of Leipzig in the Napoleonic wars (October 16–19, 1813), when the French under Napoleon were defeated by the coalition armies, consisting of the Prussians, Russians, Austrians and Swedes.

Battle of Spurs. A name given to the battles of Guinegate (1513) and Courtrai (1302). The former, between Henry VIII and the Duc de Longueville, was so called because the French used their spurs in flight more than their swords in fight; and the battle of Courtrai because the victorious Flemings gathered from the field more than 700 gilt spurs, worn by French nobles slain in the fight.

Battle of the Standard, between the English and the Scots, at Cuton Moor, near Northallerton, in 1138. Here David I, fighting on behalf of Matilda, was defeated by King Stephen's army under Raoul, Bishop of Durham, and Thurstan, Archbishop of York. It received its name from a ship's mast erected on a wagon, and placed in the center of the English army; the mast displayed the standards of St. Peter of York, St. John of Beverley, and St. Wilfred of Ripon. On the top was a little casket containing the consecrated host.

Battle of the Three Emperors. The Battle of Austerlitz (December 2, 1805), when Napoleon inflicted a heavy defeat on the Russians and Austrians. The Emperors of the three Empires were all present in person.

Battle Royal. A certain number of cocks, say sixteen, are pitted together; the eight victors are then pitted, then the four, and last of all the two; and the winner is victor of the battle royal. Metaphorically, the term is applied to chess, etc.

Trial by battle. The submission of a legal suit to a combat between the litigants, under the notion that God would defend the right.

Wager of battle. One of the forms of ordeal or appeal to the judgment of God. It consisted of a personal combat between the plaintiff and the defendant, in the presence of the court itself.

Fifteen decisive Battles. The battles

given by Sir Edward Creasy in his book (1852) as having been "decisive," *i.e.* as having effected some great and permanent political change, are:

1. *Marathon* (Sept., 490 *B. C.*), when Miltiades, with 10,000 Greeks, defeated 100,000 Persians under Datis and Artaphernes.
2. *Syracuse* (Sept., 413 *B. C.*), when the Athenians under Nicias and Demosthenes were defeated with a loss of 40,000 killed and wounded, and their entire fleet.
3. *Arbe'la* (Oct., 331 *B. C.*), when Alexander the Great overthrew Darius Codomanus for the third time.
4. *Metaurus* (207 *B. C.*), when the consuls Livius and Nero cut to pieces Hasdrubal's army, sent to reinforce Hannibal.
5. The *Teutoberg Forest*, where Arminius and the Gauls utterly overthrew the Romans under Varus, and thus established the independence of Gaul (*A. D.* 9).
6. *Chalons* (*A. D.* 451), when Aetius and Theodoric utterly defeated Attila, and saved Europe from devastation.
7. *Tours* (Oct., 732 *A. D.*), when Charles Martel overthrew the Saracens under Abderahmen, and thus freed Europe from the Moslem yoke.
8. *Hastings* (Oct., 1066), when William of Normandy slew Harold II, and obtained the crown of England.
9. *Orleans* in 1429, when Joan of Arc secured the independence of France.
10. The defeat of the Spanish *Armada* in 1588, which destroyed the hopes of Spain and the Pope respecting England.
11. *Blenheim* (Aug., 1704,) when Marlborough and Prince Eugene defeated Tallard, and thus prevented Louis XIV from carrying out his schemes.
12. *Pultowa* (July, 1709), when Peter the Great utterly defeated Charles XII of Sweden, and thus established the Muscovite power.
13. *Saratoga* (Oct., 1777), when General Gates defeated the British under General Burgoyne, and thus secured for the United States the alliance of France.
14. *Valmy* (Sept., 1792), when the French Marshal Kellermann defeated the Duke of Brunswick, and thus established for a time the French republic.
15 *Waterloo* (June, 1815), when Napoleon was defeated by the Duke of Wellington, and Europe was restored to its normal condition.

Battle Hymn of the Republic. A patriotic hymn by Julia Ward Howe (Am. 1862).

Battle of Life, The. A Christmas story by Charles Dickens (1846) concerning two sisters, Grace and Marion Jeddler, both of whom were in love with Alfred Heathfield, their father's ward. Marion left home, to sacrifice her interests to those of her sister.

Battle of the Books. A satire, by Swift (written 1697, published 1704), on the literary squabble as to the comparative value of ancient and modern authors. In the battle the ancient books fight against the modern books in St. James' Library. Hence any controversy between literary men is so called.

Battle of the Frogs and Mice, The. A mock-heroic Greek poem of early date, the *Batra-chomyo-machia*. War was caused by a frog's leaving his mouse friend to drown in the middle of a pond. When both sides were arrayed for battle, a band of gnats sounded the attack, and after a bloody battle the Frogs were defeated; but an army of land-crabs coming up saved the race from extermination, and the victorious Mice made their way home in terrible disorder. The name of the Mouse-king was Troxartes, probably a pun on *Tros*, a Trojan, and the poem was in many ways a burlesque of the *Iliad*. There is a 14th century German skit on the same theme by G. Rollenhagen, a meistersinger.

Battle of the Kegs, The. A humorous ballad heroic by Francis Hopkinson (1737–1791), published in 1778, and telling of the alarm felt by the British over certain machines, in the form of kegs charged with gunpowder, which were floated down the Delaware.

Battle of Wartburg. See *Wartburg*.

Battle, Sarah. A celebrated character in one of Lamb's *Essays of Elia*, who considered whist the business of life and literature one of the relaxations. When a young gentleman, of a literary turn, said he had no objection to unbending his mind for a little time by taking a hand with her, Sarah was indignant, and declared it worse than sacrilege to speak thus of her noble occupation. Whist "was her life business; her duty; the thing she came into the world to do, and she did it. She unbent her mind afterwards over a book."

Batra-chomyo-machia, or *The Battle of the Frogs and Mice*. See above under *Battle*.

Bau'cis and Phile'mon. See *Philemon and Baucis*.

Ba'viad, The. A merciless satire by Gifford on the Della Cruscan poetry (see *Della Cruscans*), published 1794, and republished the following year with a second part called *The Mæviad*. Bavius and Mævius were two minor poets pilloried by Virgil (*Eclogue*, iii. 9), and their names are still used for inferior versifiers.

Baxter, William Sylvanus. The hero of Tarkington's *Seventeen* (*q.v.*).

Bay Psalm Book. A famous quaintly rhymed translation of the psalms used in early New England. It was the first complete volume in English printed in the New World (1640).

Bay State. Massachusetts. See *States*.

Ba'yard. A horse of incredible swiftness, given by Charlemagne to the four sons of Ay'mon. See *Aymon*. If only one of the sons mounted, the horse was of the ordinary size; but if all four mounted, his body became elongated to the requisite length. He is introduced in Boiardo's *Orlando Innamorato*, Ariosto's *Orlando Furioso*, and elsewhere, and legend relates that he is still alive and can be heard neighing in the Ardennes on Midsummer

Day. The name is used for any valuable or wonderful horse, and means a "high bay-colored horse."

Bayard, The Chevalier de. Pierre du Terrail (1475–1524), a celebrated French knight and national hero, distinguished in the Italian campaigns of Charles VIII, Louis XII, and François I. Of him it was said that he was *le chevalier sans peur et sans reproche.*

The British Bayard. Sir Philip Sidney. (1554–1584.)

The Polish Bayard. Prince Joseph Poniatowski. (1763–1814.)

Bayard of the Confederate Army. Robert E. Lee (1867–1870).

Bayard of the East or of the Indian Army. Sir James Outram (1803–1863).

Bayard of Nations. Poland.

Bayar'do. The famous steed of Rinaldo (*q.v.*), which once belonged to Am'adis of Gaul. See *Horse.*

Bayardo's Leap. Three stones, about thirty yards apart, near Sleaford. It is said that Rinaldo was riding on his favorite steed, when the demon of the place sprang behind him; but Bayardo in terror took three tremendous leaps and unhorsed the fiend.

Bayes. A character in the *Rehearsal*, by the Duke of Buckingham (1671), designed to satirize Dryden. The name, of course, refers to the laureateship.

Bayes's Troops. "Dead men may rise again, like Bayes's troops, or the savages in the Fantoci'ni." In the *Rehearsal* a battle is fought between foot-soldiers and great hobby-horses. At last Drawcansir kills all on both sides. Smith then asks how they are to go off, to which Bayes replies, "As they came on — upon their legs"; upon which they all jump up alive again.

Bayeux Tapestry. A strip of linen 231 feet long and 20 inches wide on which is represented in tapestry the mission of Harold to William, duke of Normandy (William the Conqueror), and all the incidents of his history from then till his death at Hastings in 1066. It is preserved at Bayeux, and is supposed to be the work of Matilda, wife of William the Conqueror. A replica is shown at the Victoria and Albert Museum, South Kensington.

In the tapestry, the Saxons fight on foot with javelin and battle-axe, and bear shields with the British characteristic of a boss in the center. The men were moustached.

The Normans are on horseback, with long shields and pennoned lances. The men are not only shaven, but most of them have a complete tonsure on the back of the head, whence the spics said to Harold, "There are more priests in the Norman army than men in Harold's."

Bayham, Frederick. In Thackeray's *Newcomes*, a high-spirited young newspaper man, a deal of a Bohemian, on the staff of the *Pall Mall Gazette.* He calls himself F. B. and is so called by his friends. He appears also, in a minor way, in *Philip.*

Baynes, Charlotte. In Thackeray's *Philip* (*q.v.*) the pleasant and attractive girl whom Philip marries in spite of her family's opposition to the match.

General Charles Baynes. Charlotte's father, a hero in the field but quite under the thumb of his wife.

Bayou State. Mississippi. See *States.*

Bayreuth. *Bayreuth Festival.* The musical festival held annually at Bayreuth for the representation of Wagner's operas.

Bayreuth Hush. Intense silence, from the silence that precedes the opening of the festival.

Bazarov. The chief character in Turgenev's *Fathers and Sons* (*q.v.*).

Beadle's Library or more exactly *Beadle's Half-Dime Pocket Library.* A series of dime-novel thrillers of the latter part of the 19th century. Deadwood Dick, Calamity Jane, Kit Carson and other similar adventurers appeared in the pages of *Beadle's Library.*

Bear. In the phraseology of the Stock Exchange, a speculator for a fall. Thus, *to operate for a bear*, or *to bear the market* is to use every effort to depress prices, so as to buy cheap and make a profit on the rise. Such a transaction is known as a *bear account.*

The term is of some antiquity, and was current at least as early as the South Sea Bubble, in the 18th century. Its probable origin will be found in the proverb, "Selling the skin before you have caught the bear."

A bull, on the other hand, is a speculative purchase for a rise; also a buyer who does this, the reverse of a *bear.* A bull account is a speculation made in the hope that the stock purchased will rise before the day of settlement.

The Bear. Albert, margrave of Brandenburg (1106–1170). He was so called from his heraldic device.

The Bear, or *Northern Bear.* Russia.

Bear Bible. See *Bible, Specially Named.*

Bear State. Arkansas. See also under *States.*

Bear Garden. This place is a perfect bear garden — that is, full of confusion, noise, tumult, and quarrels. In Elizabethan and Stuart times the gardens where bears were kept and baited for

public amusement were famous for all sorts of riotous disorder.

Bear-leader. A common expression in the 18th century denoting a traveling tutor who escorted a young nobleman, or youth of wealth and fashion, on the "Grand Tour." From the old custom of leading muzzled bears about the streets, and making them show off in order to attract notice and money.

Bear! [said *Dr. Pangloss* to his pupil]. Under favor young gentleman, I am the bear-leader, being appointed your tutor. — *G. Colman: Heir-at-Law.*

The Great Bear and *Little Bear.* These constellations were so named by the Greeks, and their word, *arktos,* a bear, is still kept in the names Arcturus (the bear-ward, *ouros,* guardian) and Arctic. The Sanskrit name for the Great Bear is from the verk *rakh,* to be bright, and it has been suggested that the Greeks named it *arktos* as a result of confusion between the two words. Cp. *Charles' Wain; Northern Wagoner.*

The wind-shaked surge, with high and monstrous mane,
Seems to cast water on the burning bear
And quench the guards of th' ever-fixed pole.
Shakespeare: Othello, ii. 1.

The classical fable is that Callisto, a nymph of Diana, had two sons by Jupiter, which Juno changed into bears, and Jupiter converted into constellations.

'Twas here we saw Calisto's star retire
Beneath the waves, unawed by Juno's ire.
Camoens: Lusiad, Bk. v.

The Three Bears. See *Goldilocks.*

Beard the lion. See under *Lion.*

Beast. A horrible animal; figuratively from the use of the word in *Revelation* (see below), any great and powerful evil. Judge Ben B. Lindsey called his autobiographical volume exposing Colorado politics *The Beast.*

The mark of the beast. To set the *mark of the beast* on an object or pursuit (such, for instance, as dancing, theaters, gambling, etc.) is to denounce it, to run it down as unorthodox. The allusion is to *Rev.* xvi. 2 · xix. 20.

The number of the beast. 666, from *Rev.* xiii. 18.

Beati Possidentes. Blessed are those who have (for they shall receive). "Possession is nine points of the law."

Beatitudes. The first few verses of Christ's Sermon on the Mount (*Matt.* v. 3–12), beginning "Blessed are the poor in spirit" and continuing to name the virtues that make their possessors blessed.

Beatrice. The heroine of Shakespeare's *Much Ado about Nothing* (*q.v.*).

Beatrice and Dante. Dante's Beatrice, celebrated by him in the *Vita Nuova* and the *Divina Commedia,* was born 1266 and died in 1290, under twenty-four years old. She was a native of Florence, of the Portinari family, and married Simone de' Bardi in 1287. Dante married Gemma Donati about two years after her death. Beatrice was Dante's constant inspiration and he makes her his guide through Paradise in the *Divina Commedia.*

Beatrice Cenci. See *Cenci.*

Beatrice, Sister. See *Sister Beatrice.*

Beau. The French word, which means "fine," or "beautiful," has, in England, often been prefixed to the name of a man of fashion or a fop as an epithet of distinction. The following are well known:

Beau Brummel. George Bryan Brummel (1778–1840). Clyde Fitch was the author of a successful comedy entitled *Beau Brummell* (Am. 1890) which popularized the name in America.

Le Beau D'Orsay. Father of Count D'Orsay, and called by Byron *Jeune Cupidon.*

Beau Feilding. Robert Feilding (d. 1712), called "Handsome Feilding" by Charles II. He died in Scotland Yard, London, after having been convicted of bigamously marrying the Duchess of Cleveland, a former mistress of Charles II. He figures as Orlando in Steele's *Tatler* (Nos. 50 and 51).

Beau Hewitt. The model for "Sir Fopling Flutter," hero of Etheredge's *Man of Mode.*

Beau Nash. Richard Nash (1674–1761). Son of a Welsh gentleman, a notorious diner-out. He undertook the management of the bath-rooms at Bath, and conducted the public balls with a splendor and decorum never before witnessed; hence he was also known as the "King of Bath."

Beau Didapper, in Fielding's *Joseph Andrews,* and *Beau Tibbs,* noted for his finery, vanity, and poverty in Goldsmith's *Citizen of the World,* may also be mentioned.

Beau Id'eal. Properly, the ideal Beautiful, the abstract idea of beauty, *ideal,* in the French, being the adjective, and *beau,* the substantive: but in English the parts played by the words are usually transposed, and thus have come to mean the ideal type or model of anything in its most consummate perfection.

Beau Monde. The fashionable world; people who make up the coterie of fashion.

Beaucaire, Monsieur. See *Monsieur Beaucaire.*

Beauchamp's Career. A political novel

by George Meredith. The hero, Nevil Beauchamp, influenced by the venerable Dr. Shrapnel, a radical agitator, enters politics as a reform candidate. He is sincere and enthusiastic, but is diverted by love affairs. He first pays court to the charming French girl, Renée de Croisnel, later to Cecilia Hackett and finally marries Jennie Denham. Soon afterward he is drowned. The novel was suggested by the career of Meredith's friend Admiral Maxse.

Beaujeu, Mons. le chevalier de. In Scott's *Fortunes of Nigel*, the keeper of a gambling-house to which Dalgarno took Nigel. He is described as "King of the Cardpack and Duke of the Dice-box."

Beaumarchais. The *nom de plume* of Pierre Augustin Caron, author of *The Barber of Seville* (1775), and the name by which he is remembered today.

Beaumont and Fletcher (Francis Beaumont, 1584–1616, and John Fletcher, 1579–1625). English dramatists of the Elizabethan era, joint authors of many plays. The best known of their dramas are *The Maid's Tragedy*, *Philaster or Love Lies a-Bleeding* and the farcical *Knight of the Burning Pestle*. See those entries. Fletcher is also known for his pastoral drama, *The Faithful Shepherdess*, written after Beaumont's death.

Beautiful Joe. The story of a dog told in the form of an autobiography by Marshall Saunders.

Beautiful Parricide. Beatrice Cenci (*q.v.*).

Beauty and the Beast. The hero and heroine of the well-known fairy tale in which Beauty saved the life of her father by consenting to live with the Beast; and the Beast, being disenchanted by Beauty's love, became a handsome prince, and married her.

A couple consisting of a beautiful woman and ugly escort or husband is often referred to as *Beauty and the Beast.*

Beauty of Buttermere. Mary Robinson married in 1802 to John Hatfield, a heartless impostor, and already a bigamist, who was executed for forgery at Carlisle in 1803. She was the subject of many dramas and stories.

> Here, too, were "forms and pressures of the time,"
> Rough, bold, as Grecian comedy displayed
> When Art was young; dramas of living men,
> And recent things yet warm with life; . . . .
> I mean, O distant Friend! a story drawn
> From our own ground, — The Maid of Buttermere,—
> And how, unfaithful to a virtuous wife
> Deserted and deceived, the Spoiler came
> And wooed the artless daughter of the hills,
> And wedded her, in cruel mockery
> Of love and marriage bonds.
> *Wordsworth: Prelude*, vii. 288.

Beauty Sleep. Sleep taken before midnight. Those who habitually go to bed, especially during youth, after midnight, are usually pale and more or less haggard.

Beaux Esprits (Fr.). Men of wit or genius (singular, *Un bel esprit*, a wit, a genius).

Beaux' Stratagem, The. A comedy by Farquhar (1707). Thomas Aimwell and his friend Archer, the two beaux, having run through all their money, set out fortune-hunting, and come to Lichfield as "master and man." Aimwell pretends to be very unwell, and as Lady Bountiful's hobby is tending the sick, she orders him to be removed to her mansion. Here he and Dorinda, daughter of Lady Bountiful, fall in love with each other, and finally marry. Archer falls in love with Mrs. Sullen, the wife of Lady Bountiful's son, Squire Sullen.

Beaux Yeux (Fr.). Beautiful eyes or attractive looks. "I will do it for your *beaux yeux*" (because you are so pretty, or because your eyes are so attractive).

> The poor fellow is mad for your *beaux yeux*, I believe.
> *Thackeray: Pendennis*, ch. 26.

Beckford, William (1759–1844). English novelist, author of *Vathek* (*q.v.*).

Beckmesser. The town clerk, a leading character in Wagner's opera, *Die Meistersinger* (*q.v.*).

Bede, Adam. See *Adam Bede.*

Bedell's Bible. See *Bible, Specially Named.*

Bed'ivere, or **Bedver.** In the Arthurian romances, a knight of the Round Table, butler and staunch adherent of King Arthur. It was he who, at the request of the dying King, threw Excalibur into the Lake, and afterwards bore his body to the ladies in the barge which was to take him to Avalon.

Bedlam. A lunatic asylum or madhouse; a contraction for *Bethlehem*, the name of a religious house in London, converted into a hospital for lunatics.

> St. Mary of Bethlehem was founded as a *priory* in 1247 and in 1547 it was given to the mayor and corporation of London, and incorporated as a royal foundation for lunatics.

Bed'lamite. A madman, a fool, an inhabitant of a Bedlam. See *Abram-Man.*

Bedlam, Tom o'. See *Tom.*

Bedott, Widow. The imaginary author of a series of humorous sketches by Mrs. F. M. Whitcher (Am. 1811–1852). So popular was this "egregiously wise and respectable and broadly humorous matron" that two editions were called for after Mrs. Whitcher's death.

Bedouins. French (and hence English) form of an Arabic word meaning "a dweller in the desert," given indiscriminately by Europeans to the nomadic tribes of Arabia and Syria, and applied in journalistic slang to gipsies, or the homeless poor of the streets. In this use it is merely a further extension of the term "street Arab," which means the same thing.

Bed'reddin' Has'san. In the *Arabian Nights*, the son of Nour'eddin Ali, grand vizier of Basora. After the death of his father he came into disfavor with the Sultan and was carried by the fairies to Damascus, where he lived for ten years as a pastry-cook. Search was made for him, and the search-party, halting outside the city of Damascus, sent for some cheese-cakes. When the cheese-cakes arrived, the widow of Noureddin declared that they must have been made by her son, for no one else knew the secret of making them, and that she herself had taught it him. On hearing this, the vizier ordered Bedreddin to be seized "for making cheese-cakes without pepper," and the joke was carried on till the party arrived at Cairo, when the pastry-cook prince was reunited to his wife, the Queen of Beauty.

Bed-rock. A miner's term for the hard basis rock which is reached when the mine is exhausted. "I'm come down to the bed-rock," *i.e.* my last dollar.

Bee. *The Athenian Bee* or the *Bee of Athens.* (1) Plato (c. *B. C.* 427–347). (2) Sophocles (*B. C.* 496–405). (3) Xenophon (*B. C.* 444–355). So called from the sweetness of their style. It is said that when Plato was in his cradle, a swarm of bees alighted on his mouth.

The Attic Bee or *Bee of Attica.* Same as above.

Spelling Bee, Husking Bee, etc. A social gathering for some voluntary competition. The expression is of American origin, and refers to the social and industrious character of the bee.

Beelzebub. The name should be spelt *Beelzebul* (or, rather, *Baalzebul*, see *Baal*), and means "lord of the high house"; but, as this title was ambiguous and might have been taken as referring to Solomon's Temple, the late Jews changed it to *Beelzebub*, which has the meaning "lord of flies." Beelzebub was the particular Baal worshipped originally in Ekron and afterwards far and wide in Palestine and the adjacent countries. To the Jews he came to be the chief representative of the false gods, and he took an important place in their hierarchy of demons. He is referred to in *Matt.* xii. 24, as "the prince of the devils," and hence Milton places him next in rank to Satan.

> One next himself in power, and next in crime,
> Long after known in Palestine, and named
> Beelzebub.
>
> *Paradise Lost*, i. 79.

Beetle. One of the trio of schoolboys whose pranks are told in Kipling's *Stalky and Co.* Beetle is usually considered a portrait of Kipling himself.

Befa'na. The good fairy of Italian children, who is supposed to fill their stockings with toys when they go to bed on Twelfth Night. Some one enters the children's bedroom for the purpose, and the wakeful youngsters cry out, "*Ecco la Befa'na.*" According to legend, Befana was too busy with house affairs to look after the Magi when they went to offer their gifts, and said she would wait to see them on their return; but they went another way, and Befana, every Twelfth Night, watches to see them. The name is a corruption of *Epiphania.*

Beg, Callum. In Scott's *Waverley*, page to Fergus M'Ivor, whom he serves with devotion and a reckless willingness to undertake anything, good or evil, in his behalf. He is usually known as *Little Callum Beg.*

Beg the Question. See *Question.*

Beggar on horseback. A social upstart. *Set a beggar on horseback, and he'll ride to the de'il.* There is no one so proud and arrogant as a beggar who has suddenly grown rich.

Beggar's Daughter. *Bessee, the beggar's daughter of Bednall (Bethnal) Green,* the heroine of an old ballad given in Percy's *Reliques*, and introduced by Chettle and Day into their play *The Blind Beggar of Bednal Green* (1600). Sheridan Knowles also has a play on the story (1834). Bessee was very beautiful, and was courted by four suitors at once — a knight, a gentleman of fortune, a London merchant, and the son of the innkeeper at Romford. She told them that they must obtain the consent of her father, the poor blind beggar of Bethnal Green. When they heard that, they all slunk off except the knight, who went to ask the beggar's leave to wed the "pretty Bessee." The beggar gave her £3,000 for her dower, and £100 to buy her wedding gown. At the wedding feast he explained to the guests that he was Henry, son and heir of Sir Simon de Montfort and had only

assumed the garb of a beggar to escape the vigilance of King Henry's spies because of his participation in the battle of Evesham on the barons' side.

Beggar's Opera, The. A famous burlesque by John Gay (1727), the chief characters of which are beggars and thieves. See *Macheath; Peachum; Lockit.*

Beglerbeg. See *Rulers, Titles of.*

Begum. See *Rulers, Titles of.*

Behe'moth. The animal described under this name in *Job* xl. 15 *et seq.*, is, if an actual animal were intended, almost certainly the hippopotamus; but modern scholarship rather tends to the opinion that the reference is purely mythological.

Bel. The name of two Assyrio-Babylonian gods; it is the same word as Baal (*q.v.*). The story of Bel and the Dragon, in which we are told how Daniel convinced the king that Bel was not an actual living deity but only an image, was formerly part of the *Book of Daniel*, but is now relegated to the Apocrypha.

Bel Esprit (Fr.). Literally, fine mind, means, in English, a vivacious wit; one of quick and lively parts, ready at repartee (pl. *beaux esprits*).

Belamour. Any one, man or woman, loved by one of the opposite sex; from Fr. *bel amour*, fair love. Also, some unidentified white flower:

> Her lips did smell like unto Gilly flowers,
> Her ruddy cheekes like unto Roses red;
> Her snowy browes like budded Bellamoures.
> *Spenser: Amoretti*, lxiv.

Bela'rius. In Shakespeare's *Cymbeline* (*q.v.*), a nobleman and soldier in the army of Cym'beline, king of Britain. He was banished, and stole away, out of revenge, the King's two infant sons, Guide'rius and Arvir'agus.

Belch, Sir Toby. A reckless, roistering, jolly fellow; from the knight of that name in Shakespeare's *Twelfth Night.*

Bel'ford. A friend of Lovelace in Richardson's *Clarissa Harlowe.* These "friends" made a covenant to pardon every sort of liberty which they took with each other.

Belfry, The. A novel by May Sinclair (Eng. 1916) published in England under the title *Tasker Jevons*, the name of its principal character. He is a crude little bounder, a Cockney with a touch of temperament and perhaps even genius in his nature, but without the well-bred virtues that make life easy for other people. His marriage to a girl of charm and culture opens up many difficulties for both of them. The story is told by Walter Furnival, the unsuccessful suitor and faithful friend of Viola, the heroine.

Be'lial (Heb.). The worthless or lawless one, *i.e.* the devil.

> What concord hath Christ with Belial?
> 2 *Cor.* vi. 15.

Milton, in his pandemonium, makes him a very high and distinguished prince of darkness.

> Belial came last — than whom a spirit more lewd
> Fell not from heaven, or more gross to love
> Vice for itself.
> *Paradise Lost*, bk. i. 490.

Sons of Belial. Lawless, worthless rebellious people.

> Now the sons of Eli were sons of Belial.
> 1 *Sam.* ii. 12.

Belin'da. (1) The heroine of Pope's mock heroic poem, *The Rape of the Lock* (*q.v.*).

(2) Title and heroine of a novel by Maria Edgeworth (1803).

Beline. The wife of Argan (*q.v.*) in Molière's comedy, *Le Malade Imaginaire.*

Belisa'rius. *Belisarius begging for an ob'olus.* Belisa'rius (d. 565), the greatest of Justinian's generals, being accused of conspiring against the life of the emperor, was deprived of all his property. The tale is that his eyes were put out, and that when living as a beggar in Constantinople he fastened a bag to his roadside hut, with the inscription, "Give an obolus to poor old Belisarius." This tradition is of no historic value.

Be'lise. In Molière's *Femmes Savantes* (*q.v.*), sister of Philaminte, and, like her, a *femme savante.* She imagined that every one was in love with her.

Bell. *To bear the bell.* To be first fiddle; to carry off the palm; to be the best. Before cups were presented to winners of horse-races, etc., a little gold or silver bell used to be given for the prize.

Who is to bell the cat? Who will risk his own life to save his neighbors? Any one who encounters great personal hazard for the sake of others undertakes to *bell the cat.* The allusion is to the fable of the cunning old mouse, who suggested that they should hang a bell on the cat's neck to give notice to all mice of her approach. Archibald Douglas, Earl of Angus, was called *Bell-the-Cat.* James III made favorites of architects and masons; one mason, named Cochrane, he created Earl of Mar. The Scotch nobles held a council in the church of Lauder for the purpose of putting down these upstarts, and Lord Gray asked, "Who will bell the cat?" "That will I," said Douglas, and he fearlessly put

to death, in the King's presence, the obnoxious minions.

Bell, Acton, Ellis and **Currer.** The pseudonyms adopted by Anne, Emily and Charlotte Brontë respectively. Emily Brontë is best known for her novel *Wuthering Heights* (*q.v.*) and Charlotte Brontë for *Jane Eyre* (*q.v.*), *Shirley* and *The Professor.*

Bell, Adam. See *Adam Bell.*

Bell, Babie. See *Babie Bell.*

Bell, Bessie. See *Bessie Bell.*

Bell, Laura or more accurately, *Helen Laura.* The heroine of Thackeray's *Pendennis* (*q.v.*). As Mrs. Arthur Pendennis she appears also in *The Newcomes* and *Philip.*

Bell, Peter. See *Peter Bell.*

Bella Wilfer. (In Dickens' *Our Mutual Friend.*) See *Wilfer, Bella.*

Bellario, Dr. In Shakespeare's *Merchant of Venice,* the lawyer whose letter Portia produces in the famous trial scene. He does not appear on the stage.

Bel'laston, Lady. In Fielding's *Tom Jones,* a profligate, from whom Tom Jones accepts support.

Belle (Fr.). A beauty. *The Belle of the room.* The most beautiful lady in the room.

La belle France. A common French phrase applied to France.

La Belle Sauvage. A name for Pocahontas (*q.v.*).

Belle Dame sans Merci, La. A poem by John Keats (1819), the title and general theme of which are taken from an earlier poetic dialogue "between a gentleman and a gentlewoman, who finding no mercy at her hand dieth for sorrow." The earlier poem was once considered a translation by Chaucer from Alain Chartier.

Bellefontaine, Benedict. In Longfellow's *Evangeline,* a wealthy farmer of Grand Pré (Nova Scotia) and father of Evangeline. When the inhabitants of his village were driven into exile, Benedict died of a broken heart as he was about to embark, and was buried on the seashore.

Bellegarde, De. The name of the old French family in Henry James' novel *The American* (*q.v.*) who opposed Christopher Newman's efforts to marry their widowed daughter, Claire de Cintré.

Bel'lenden, Lady Margaret. In Scott's *Old Mortality,* an old lady, mistress of the Tower of Tillietudlem, and devoted to the house of Stuart.

Miss Edith Bellenden. Heroine of the same book, granddaughter of Lady Margaret, betrothed to Lord Evendale, of the King's army, but in love with Morton, a leader of the Covenanters, and the hero of the novel. After the death of Lord Evendale, who is shot by Balfour, Edith marries Morton.

Beller'ophon. The Joseph of Greek mythology; Antæa, the wife of Prœtus, being the "Potiphar's wife" who tempted him, and afterwards falsely accused him. Her husband, Prœtus, sent Bellerophon with a letter to Iobates, the king of Lycia, his wife's father, recounting the charge, and praying that the bearer might be put to death. Iobates, unwilling to slay him himself, gave him many hazardous tasks (including the killing of the Chimæra *q.v.*), but as he was successful in all of them Iobates made him his heir. Later Bellerophon is fabled to have attempted to fly to heaven on the winged horse Peg'asus, but Zeus sent a gadfly to sting the horse, and the rider was overthrown.

The phrase *Letters of Bellerophon* is sometimes applied to documents that are dangerous or prejudicial to the bearer. Cp. *Uriah.*

Belles Lettres. Polite literature; poetry, and standard literary works which are not scientific or technical: the study or pursuit of such literature. The term — which, of course, is French — has given birth to the very ugly words *bellelettrist* and *bellettristic.*

Bellicent. Daughter of Gorloise and Igerna, half-sister of King Arthur. According to Tennyson, she was the wife of Lot, King of Orkney; but in *Le Morte d'Arthur* Lot's wife is Margause.

Bellin. The ram in the tale of *Reynard the Fox.* His wife was Olewey.

Bellini, Vincenzo (1802–1835). Composer of the operas *La Sonnambula, Norma* and *I Puritani.* See those entries.

Bellisant. The mother of Valentine and Orson in the romance of that name, sister to King Pepin of France, wife of Alexander, emperor of Constantinople. Being accused of infidelity, she was banished by the Emperor.

Belloc, Hilaire (1870–). Contemporary English novelist and poet.

Bello'na. In Roman mythology, goddess of war and wife of Mars.

Bellona's handmaids. Blood, fire and famine.

Belloni, Sandra. See *Sandra Belloni.*

Bellwether of the flock. A jocose and rather deprecatory term applied to the leader of a party. Of course the allusion is to the wether or sheep which leads the

flock with a bell fastened to its neck.

Beloved. *Beloved Disciple.* John, to whom the Fourth Gospel is attributed (*John* xiii. 23, etc.).

Beloved Physician. Supposedly Luke the evangelist (*Col.* iv. 14).

Beloved Vagabond, The. A novel by W. J. Locke (Eng. 1906). The "Beloved Vagabond" is Paragot, a Bohemian philosopher and violinist who, with the adopted stray, Anticot (who tells the story), and Blanquette, a homeless country girl whom he has befriended, wanders about Europe as a tramp musician. The trio come across Paragot's old love Joanna, now the Countess of Verneuil, and after the death of her husband the couple decide to revive their youthful engagement. Paragot makes a noble attempt to renounce his Bohemian ways but finally gives up in despair, escapes to Paris and marries Blanquette.

Bel'phegor. The Assyrian form of "Baal-Peor" (see *Baal*), the Moabitish god to whom the Israelites became attached in Shittim (*Numb.* xxv. 3).

The name was given in a medieval Latin legend to a demon who was sent into the world from the infernal regions by his fellows to test the truth of certain rumors that had reached them concerning the happiness — and otherwise — of married life on earth. After a thorough trial, the details of which are told with great intimacy, he fled in horror and dismay to the happy regions where female society and companionship was nonexistent. Hence, the term is applied both to a misanthrope and to a nasty, licentious, obscene fellow.

The story is found in Machiavelli's works and became very popular. Its first appearance in English is in Barnabe Rich's *Farewell to the Military Profession* (1581); and it either forms the main source of, or furnishes incidents to, many plays including *Grim, the Collier of Croydon* (1600), Jonson's *The Devil is an Ass* (1616), and John Wilson's *Belphegor, or the Marriage of the Devil* (1691).

Belphœbe. The huntress-goddess in Spenser's *Faërie Queene,* daughter of Chrysogone and sister of Amoret with whom she is contrasted. Belphœbe, who was brought up by Diana, as Amoret by Venus, typifies Queen Elizabeth as a model of chastity. She was of the Diana type; cold as an icicle, passionless, immovable, and, like a moonbeam, light without warmth.

Belsize, The Honorable Charles. In Thackeray's *Newcomes* (*q.v.*), a gay young nobleman known as Jack, who later became Lord Highgate. He eloped with Clara, the wife of Sir Barnes Newcome with whom he had been in love for years.

Belvawney, Miss. In Dickens' *Nicholas Nickleby,* an actress of the Portsmouth Theater. She always took the part of page, and wore tights and silk stockings.

Belvide'ra. The heroine of Otway's *Venice Preserved* (1682). Scott says, "More tears have been shed for the sorrows of Belvide'ra and Monim'ia than for those of Juliet and Desdemona."

Ben Hur, *A Tale of the Christ.* A historical novel by Lew Wallace (Am. 1880). The hero, Judah Ben Hur, heir of a rich Jewish family, by accident is responsible for injury to the new Roman governor by a falling tile. His quondam friend Messala accuses him of treason and he is sent to the galleys. It is years before he escapes. In the course of the novel John the Baptist and Jesus are introduced and at its end Ben Hur becomes a Christian. The most famous of the many adventuresome episodes of the book is the chariot race in which Ben Hur defeats his old friend and enemy Messala. *Ben Hur* was dramatized with great success.

Ben trovato (Ital.). Well found, well invented; a happy discovery or invention. The full phrase is *se non è vero, è ben trovato,* if it is not true it is well invented: said of a plausible story.

Benassis, Dr. The hero of Balzac's *Country Doctor* (*Le Médicin de Campagne*) one of Balzac's most admirable characters. His kindly spirit and his indefatigable efforts on behalf of all the people of his little French town make him universally beloved. He lives alone with two servants, one of whom is the devoted Jacquotte, the cook.

Bench. Originally the same word as *Bank,* it means, properly, a long wooden seat, hence the official seat of judges in Court, bishops in the House of Lords, aldermen in the council chamber, etc.; hence, by extension, judges, bishops, etc., collectively, the court or place where they administer justice or sit officially, the dignity of holding such an official status, etc. Hence *Bench of bishops.* The whole body of prelates, who sit in the House of Lords.

To be raised to the bench. To be made a judge.

To be raised to the Episcopal bench. To be made a bishop.

Bench and Bar. Judges and barristers.

Bend. In heraldry, an ordinary formed by two parallel lines drawn across the shield from the dexter chief (*i.e.* the top

left-hand corner when looking at the shield) to the sinister base point (*i.e.* the opposite corner). It is said to represent the sword-belt.

Bend sinister. A bend running across the shield in the opposite direction, *i.e.* from right to left. It is an indication of bastardy (cp. *Bar sinister*); hence the phrase "*he has a bend sinister*," he was not born in lawful wedlock.

Bendish. A novel by Maurice Hewlett (Eng. 1913) based on the life of Byron.

Bendy, Old. One of the numerous euphemistic names of the devil, who is willing to bend to any one's inclination.

Benedetto. In Fogazzaro's novel *The Saint*, the name assumed by Piero Mavioni (*q.v.*), "the Saint," when he enters upon a religious life.

Benedicite. The 2nd pers. pl. imperative of the Latin verb, *benedicere*, meaning "bless you," or "may you be blessed." In the first given sense it is the opening word of many old graces ("Bless ye the Lord," etc.); hence, a grace, or a blessing.

> The wandering pilgrim, or the begging friar answered his reverent greeting with a paternal benedicite.
> *Scott: Quentin Durward*, ch. ii.

The second sense accounts for its use as an interjection or expression of astonishment, as in Chaucer's

> The god of love, A benedicite,
> How myghty and how great a lord is he!
> *Knight's Tale*, 927.

Benedick. A sworn bachelor caught in the snares of matrimony: from Benedick the hero of Shakespeare's *Much Ado about Nothing* (*q.v.*).

Benedick and Benedict are used indiscriminately, but the distinction should be observed.

Benedict. A bachelor, not necessarily one pledged to celibacy, but simply a man of marriageable age, not married. St. Benedict was a most uncompromising stickler for celibacy.

Benedictines. Monks who follow the rule of St. Benedict, viz. implicit obedience, celibacy, abstaining from laughter, spare diet, poverty, the exercise of hospitality, observance of canonical hours, feasts, and fasts, and unremitting industry. They are known as the "Black Monks" (the Dominicans being the *Black Friars*). The Order was founded by St. Benedict at Subiaco and Monte Cassino, Italy, about 530, and its members have from the earliest times been renowned for their learning.

Benefit of Clergy. Originally, the privilege of exemption from trial by a secular court enjoyed by the clergy if arrested for felony. In time it comprehended not only the ordained clergy, but all who, being able to write and read, were capable of entering into holy orders. It was finally abolished in the reign of George IV (1827).

Kipling calls one of his best-known stories *Without Benefit of the Clergy*, meaning by the phrase, without the religious rites of matrimony. It deals with the love of an Englishman and a native Indian woman.

Benengali, Cid Hamet. See *Cid Hamet Benengali*.

Benet, Stephen Vincent (1898–). Contemporary American poet and novelist.

Benet, William Rose (1886–). Contemporary American poet. His best-known poem is probably *The Falconer of God*.

Bengo'di. A "land of Cockaigne" (*q.v.*) mentioned in Boccaccio's *Decameron* (viii. 3), where "they tie the vines with sausages, where you may buy a fat goose for a penny and have a gosling into the bargain; where there is also a mountain of grated Parmesan cheese, and people do nothing but make cheesecakes and macaroons. There is also a river which runs Malmsey wine of the very best quality"; etc., etc.

Benham, William. The hero of Wells' *Research Magnificent* (*q.v.*).

Benicia Boy. John C. Heenan, the American pugilist, who challenged and fought Tom Sayers for "the belt" in 1860; so called from Benicia in California, his birthplace.

Benjamin. The pet, the youngest; in allusion to Benjamin, the youngest son of Jacob (*Gen.* xxxv. 18). When Jacob sent his sons down from Canaan to buy bread during the famine, he refused to let Benjamin go "lest peradventure harm befall him." Jacob's son Joseph (*q.v.*) who was in charge over the granaries of Egypt, without revealing his identity, told his brothers that they must bring Benjamin with them if they returned for more corn. When they finally did so, Joseph feasted them and gave them grain, but sent word after them that his silver cup was missing; and when search was made, "the cup was found in Benjamin's sack" where it had been placed by Joseph's orders. He then disclosed his identity.

Benjamin's mess. The largest share. The allusion is to the banquet given by Joseph, viceroy of Egypt, to his brethren.

"Benjamin's mess was five times so much as any of theirs" (*Gen.* xliii. 34).

Bennet, Elizabeth. Heroine of Jane Austen's *Pride and Prejudice* (*q.v.*).

Mrs. Bennet. In the same novel, the type of a fussy, match-making mother. *Jane Bennet, Lydia* and *Mr. Bennet* are also prominent characters.

Bennett, Arnold (1867–). English novelist, best known as the author of *Anna of the Five Towns* and other "Five Towns" stories including *The Old Wives' Tale* and the *Clayhanger* tetralogy. See those entries; also *Five Towns.*

Benshee. See *Banshee.*

How oft has the Benshee cried! [How busy death has been of late with our notables.]
T. Moore: Irish Melodies, No. ii.

Benson, E. F. (1867–). English novelist, best known as the author of *Dodo* (*q.v.*).

Bent Twig, The. A novel by Dorothy Canfield (Am. 1915). The scene is laid in a middle-western University town where the heroine, Sylvia Marshall, grows up to maturity. The novel deals with the problems of her youth.

Benvo'lio. Nephew to Montague in Shakespeare's *Romeo and Juliet;* a testy, litigious gentleman, who would "quarrel with a man that had a hair more or a hair less in his beard than he had."

Beowulf. The hero of the ancient Anglo-Saxon epic poem of the same name, of unknown date and authorship, but certainly written before the coming of the Saxons to England, and modified subsequent to the introduction of Christianity.

The scene is laid in Denmark or Sweden: the hall (Heorot) of King Hrothgar is raided nightly by Grendel (*q.v.*), whom Beowulf mortally wounds after a fierce fight. Grendel's dam comes next night to avenge his death. Beowulf pursues her to her lair under the water and ultimately slays her with a magic sword. Beowulf in time becomes king, and fifty years later meets his death in combat with a dragon, the guardian of an immense hoard, his faithful Wiglaf being his only follower at the end.

The epic as we know it dates from the 8th century, but it probably represents a gradual growth which existed in many successive versions. In any case, it is not only the oldest epic in English, but the oldest in the whole Teutonic group of languages.

Beppo. The contraction of Giuseppe, and therefore equal to our Joe. In Byron's poem of this name (1818), Beppo is husband of Laura, a Venetian lady. He was taken captive in Troy, turned Turk, joined a band of pirates, grew rich, and, after several years' absence, returned to his native land, where he discovered his wife at a carnival ball with her *cavaliero servente.* He made himself known to her, and they lived together again as man and wife.

Berch'ta. A fairy (*the white lady*) of southern Germany, corresponding to Hulda (*the gracious lady*) of Northern Germany. After the introduction of Christianity, when pagan deities were represented as demons, Berchta lost her former character, and became a bogy to frighten children. Cp. *Bertha, Frau.*

Berenga'ria. Queen-consort of Richard Cœur de Lion, introduced in Scott's novel, *The Talisman.* Berengaria died 1230.

Berenger, Eveline. Heroine of Scott's novel, *The Betrothed* (*q.v.*).

Bereni'ce. The sister-wife of Ptolemy Euergetes, king of Egypt (*B. C.* 247–222). She vowed to sacrifice her hair to the gods if her husband returned home the vanquisher of Asia. She suspended her hair in the temple of Arsinoë at Zephyrium, but it was stolen the first night, and Conon of Samos told the king that the winds had wafted it to heaven, where it still forms the seven stars near the tail of Leo, called *Coma Berenices.*

Beresford, J. D. (1873–). English novelist, author of *These Lynnekers, The Early History of Jacob Stahl* and its two sequels (see *Stahl*).

Bergelmir. One of the frost-giants of *Scandinavian mythology.* When Ymir was slain by Odin and others, and the whole race of frost-giants was drowned in his blood, Bergelmir alone escaped, and he thereupon founded a second dynasty of giants.

Bergerac, Cyrano de. See *Cyrano de Bergerac.*

Bergeret, Monsieur. The central figure in the four novels that comprise Anatole France's *Histoire Contemporaine* (Fr. 1897–1900) — *The Elm Tree on the Mall* (*L'Orme du Mail*), *The Wicker-Work Woman* (*Le Mannequin d'Osier*), *The Amethyst Ring* (*L'Anneau d'Amethyste*) and *M. Bergeret à Paris.* In the first volumes M. Bergeret holds an official position in one of the provincial universities of France; in the last two he is divorced from his wife and lives in Paris. The four novels deal very largely with the famous Dreyfus case (*q.v.*) and Bergeret is said to be a vehicle for much of

France's own feelings and convictions on the subject.

Berkeley, Old Woman of. See under *Old.*

Berlin Decree. A decree issued at Berlin by Napoleon I in November, 1806, forbidding any of the nations of Europe to trade with Great Britain, proclaiming her to be in a state of blockade, declaring all English property forfeit, and all Englishmen on French soil prisoners of war.

Berling, Gösta. See *Gösta Berling.*

Berlioz, Hector (1803–1869). French composer. His best-known operas are *Benvenuto Cellini* and *The Damnation of Faust.*

Bermoothes. The name of the island in the *Tempest,* feigned by Shakespeare to be enchanted and inhabited by witches and devils.

From the still-vexed Bermoothes, there she's hid.
Shakespeare: The Tempest, i. 2.

Shakespeare almost certainly had the recently discovered Bermudas in his mind, but some sort of case has also been made out for the island of Lampedusa between Malta and the coast of Tunis.

Bermudas. The Bermudas was an old slang name for a district of London — thought to have been the narrow alleys in the neighborhood of Covent Garden, St. Martin's Lane, and the Strand — which was an Alsatia (*q.v.*), where the residents had certain privileges against arrest. Hence, *to live in the Bermudas,* to skulk in some out-of-the-way place for cheapness or safety

Bernard, St. See under *Saint.*

Bernar'do. In Shakespeare's *Hamlet,* an officer in Denmark to whom the ghost of the murdered King appeared during the night-watch at the royal castle.

Bernar'do del Car'pio. A semi-mythical Spanish hero of the 9th century, and a favorite subject of the minstrels, and of Lope de Vega who wrote many plays around his exploits. He is credited with having defeated Roland (or Orlando) at Roncesvalles.

Bernesque Poetry. Serio-comic poetry; so called from Francesco Berni (1498–1535), of Tuscany, who greatly excelled in it. Byron's *Beppo* is a good example of English bernesque.

Bernhardi, Professor. See *Professor Bernhardi.*

Bernstein, Baroness. The name under which the Beatrix Esmond (*q.v.*) of *Henry Esmond* appears, as an old woman, in Thackeray's *Virginians.*

Berry, Bessie (*Mrs. Berry*). Richard's good-hearted old nurse in Meredith's *Richard Feverel* (*q.v.*).

Berser'ker. In Scandinavian mythology, a wild, ferocious, warlike being who was at times possessed of supernatural strength and fury. The origin of the name is doubtful; one account says that it was that of the grandson of the eight-handed Starka'der and the beautiful Alfhilde, who was called *bær-serce* (bare of mail) because he went into battle unharnessed. Hence, any man with the fighting fever on him.

Another disregards this altogether and holds that the name means simply "men who have assumed the form of bears." It is used in English both as an adjective denoting excessive fury and a noun denoting one possessed of such.

Let no man awaken it, this same Berserker rage!
Carlyle: Chartism.

You say that I am berserker. And . . . baresark I go to-morrow to the war.
Kingsley: Hereward the Wake.

Bertha. *Big Bertha, Busy Bertha,* etc. A German gun with a very large bore, so called from Frau Berta (or Bertha) Krupp von Bohlen und Halbach of the huge Krupp steel and munition works in Germany. Cp. *Frau Bertha, Berthe,* below.

Bertha, Frau. A German impersonation of the Epiphany, corresponding to the Italian Befana. Represented as a white lady, who steals softly into nurseries and rocks infants asleep in the absence of negligent nurses, she is, however, the terror of all naughty children. Her feet are very large, and she has an iron nose. See *Befana.*

Bertha, Plummer. (In Dickens' *Cricket on the Hearth.*) See *Plummer.*

Berthe au Grand Pied. (Bertha with the large foot.) Mother of Charlemagne, and great-granddaughter of Charles Martel; so called because she had a club-foot. She is a prominent character in the medieval romances dealing with Charlemagne and his court, and is in particular the heroine of a 13th century romance by a minstrel named Adenés which was immensely popular.

Bertoldo. A famous clown of popular Italian legend. The tales of his witty pranks were collected in a *Life of Bertoldo* (*Vita di Bertoldo*) by Giulio Cæsare Croce in the 16th century; and in the two centuries that followed, his exploits and those of his son Bertoldina and grandson Cacasenno, both of whom were supposed to have succeeded to his post of court

jester, formed the subject matter of many tales and poems.

Imperturbable as Bertoldo, i.e. not to be taken by surprise, thrown off your guard, or disconcerted at anything.

Bertram. (1) The hero of Shakespeare's *All's Well that Ends Well* (*q.v.*).

I cannot reconcile my heart to Bertram, a man noble without generosity, and young without truth; who marries Helena as a coward, and leaves her as a profligate. — *Dr. Johnson.*

(2) In Meyerbeer's opera *Robert le Diable* (*q.v.*), the fiend father of Robert.

Bertram, Edmund also *Maria Bertram* and *Sir Thomas Bertram.* Characters in Jane Austen's novel *Mansfield Park* (*q.v.*).

Bertram, Harry. Hero of Scott's *Guy Mannering* (*q.v.*), *alias* Captain Vanbeest Brown, *alias* Dawson, *alias* Dudley, son of the laird, and heir to Ellangowan. Harry Bertram is in love with Julia Mannering, and the novel concludes with his taking possession of the old house at Ellangowan and marrying Julia. The character was suggested by James Annesley, Esq., rightful heir of the earldom of Anglesey, of which he was dispossessed by his uncle Richard. He died in 1743.

Beside the Bonnie Briar Bush. A narrative of Scotch life by Ian Maclaren (1894), relating simple incidents in the little village of Drumtochty. Among the principal village characters are Domsie, the schoolmaster, Rev. Dr. Davidson and Dr. Weelum MacClure.

Bess, Good Queen. Queen Elizabeth (1533, 1558–1603).

Bess o' Bedlam. A female lunatic vagrant. See *Bedlam.*

Bess of Hardwick. Elizabeth Talbot, Countess of Shrewsbury (1518–1608), to whose charge, in 1569, Mary Queen of Scots was committed. The Countess treated the captive Queen with great harshness, being jealous of the earl her husband. Bess of Hardwick married four times: Robert Barlow (when she was only fourteen); Sir William Cavendish; Sir William St. Loe, Captain of Queen Elizabeth's Guard; and lastly, George sixth Earl of Shrewsbury. She built Hardwick Hall, and founded the wealth and dignity of the Cavendish family.

Bessee of Bednall Green. See *Beggar's Daughter.*

Bessie Bell and Mary Gray. A ballad by Allan Ramsey, relating how two young ladies of Perth, to avoid the plague of 1666, retired to a rural retreat called the Burnbraes, near Lynedock, the residence of Mary Gray. A young man, in love with both, carried them provisions, and they all died of the plague and were buried at Dornock Hough.

Bessus. In Beaumont and Fletcher's *King and No King*, a cowardly, bragging captain, a sort of Bob'adil (*q.v.*). His most famous expedient for evading an issue without loss of prestige was to regret that he could not fight a proposed duel for thirteen weeks because he had 212 others ahead.

Bestiaries or **Bestials.** Books very popular in the 11th, 12th, and 13th centuries, containing accounts of the supposed habits and peculiarities of animals, which, with the legendary lore connected with them, served as texts for devotional homilies. They were founded on the old *Physiologi*, and those in English were, for the most part, translations of continental originals. The *Bestiaires* of Philippe de Thaon, Guillaume le Clerc, and *Le Bestiaire d'Amour*, by Richard de Fournival, were among the most popular.

Bête Noire (Fr. black beast). The thorn in the side, the bitter in the cup, the spoke in the wheel, the black sheep, the object of aversion. A black sheep has always been considered an eyesore in a flock, and its wool is really less valuable. In times of superstition it was looked on as bearing the devil's mark.

Beth Gelert, or "the Grave of the Greyhound." A ballad by the Hon. William Robert Spencer. The tale is that one day Llewellyn returned from hunting, when his favorite hound, covered with gore, ran to meet him. The chieftain ran to see if anything had happened to his infant son, found the cradle overturned, and all around was sprinkled with blood. Thinking the hound had eaten the child, he stabbed it to the heart. Afterwards he found the babe quite safe, and a huge wolf under the bed, dead; Gelert had killed the wolf and saved the child. The story is of very old origin and very widespread: with variations it is found in Sanskrit and in most ancient literatures.

It is told of Tsar Piras of Russia and in the *Gesta Romanorum*, of Folliculus a knight, but instead of a wolf the dog is said to have killed a serpent. The story occurs again in the *Seven Wise Masters.* In the Sanskrit version the dog is called an ichneumon and the wolf a "black snake." In the *Hitopadesa* (iv. 3) the dog is an otter; in the Arabic a weasel; in the Mongolian a polecat; in the Persian a cat, etc.

Bethesda, Pool of. A spring in Jerusalem which was supposed to possess healing powers "when the water is troubled." Jesus here cured a sick man who had waited thirty-eight years, but had always been set aside by others.

Betrothed, The. A novel by Sir Walter Scott (1825), dealing with the times of Henry II of England. The heroine, Lady Eveline Beranger, becomes engaged to Sir Hugo de Lacy out of gratitude for his service in rescuing her from a Welsh prince who besieged her father's castle. But while Sir Hugo was off on a Crusade in the Holy Land, she was again molested by the prince and this times rescued by Sir Hugo's nephew, Sir Damian de Lacy, with whom she fell in love. When Sir Hugo returned, he generously withdrew in favor of his nephew.

Bett, Miss Lulu. See *Miss Lulu Bett.*

Bettina. The name taken by Elizabeth Brentano, Countess von Arnim (1785–1859), in her publication, *Letters to a Child,* in 1835. The letters purported to be her correspondence with Goethe (1807–1811), but they are largely spurious.

Betty. A name of contempt given to a man who interferes with the duties of female servants, or occupies himself in female pursuits. Cp. *Molly.* Also burglar's slang for a skeleton key (the servant of a picklock), and sometimes for a jemmy.

Betty, Cousin. (In Balzac's *Cousin Betty.*) See *Fischer, Lisbeth.*

Beulah. See *Land of Beulah.* A popular novel by Augusta Jane Evans Wilson (Am. 1859) was called *Beulah* from the name of its heroine.

Bev'an, Mr. In Dickens' *Martin Chuzzlewit,* an American physician, who befriends Martin Chuzzlewit and Mark Tapley in many ways during their stay in the New World.

Beverley, Cecilia. Heroine of Fanny Burney's novel, *Cecilia* (*q.v.*).

Beverley, Ensign. The name assumed by Captain Absolute (*q.v.*) in Sheridan's *School for Scandal.*

Beverley of Graustark. See *Graustark.*

Bevis. (1) Marmion's horse in Scott's narrative poem *Marmion.* (2) The faithful mastiff of Sir Harry Lee in Scott's novel *Woodstock.* See next entry.

Bevis, Sir, of Hamtown or Southampton. A very well known medieval chivalric romance, slightly connected with the Charlemagne cycle, which (in the English version given in Drayton's *Polyalbion*) tells how the father of Bevis was slain by the mother, and how, on Bevis trying to avenge the murder, she sold him into slavery to Eastern merchants. After many adventures he converts and carries off Josian, daughter of the Soldan, returns to England, gets his revenge, and all ends happily. See *Ascapart.*

Bey. See *Rulers, Titles of.*

Beyond Life. A narrative, or more properly a series of essays by James Branch Cabell (Am. 1919). The supposed author is John Charteris (*q.v.*) who appears in other of the Cabell novels and is frequently Cabell's mouthpiece.

Beyond the Horizon. A drama by Eugene O'Neill (Am. 1920). Robert Mayo, a romantic dreamer, has always wanted to seek adventure "beyond the horizon" but has given up his dreams to marry the girl he loves and stay on the New England farm. Instead his prosaic brother Andrew, who has also loved Ruth, the girl, is the one to go adventuring over seven seas and come home with strange tales. Robert's life is embittered by the fact that Ruth comes to despise him as a failure and to idealize Andrew, and finally disease takes away all hope. *Beyond the Horizon* was awarded the Pulitzer prize in 1920.

Bezo'nian. A new recruit; applied originally in derision to young soldiers sent from Spain to Italy, who landed both ill-accoutred and in want of everything (Ital. *besogni,* from *bisogno,* need; Fr. *besoin*). "Under which king, bezonian? Speak or die" (2 *Henry IV.* v. 3). Choose your leader or take the consequences.

> Great men oft die by vile bezonians.
> *Shakespeare:* 2 *Henry VI,* iv. 1.
> Base and pilfering besognios and marauders.
> *Scott: Monastery,* xvi.

Bhagavadgita, The. A very early Hindu poem of religious and philosophical import "sung by the holy one," that is by Krishna (*q.v.*). It is paraphrased in Edwin Arnold's *Song Celestial.*

Bian'ca. (1) In Shakespeare's *Taming of the Shrew* (*q.v.*) the younger daughter of Baptista of Pad'ua, as gentle and meek as her sister Katherine was violent and irritable.

(2) A courtesan in Shakespeare's *Othello.*

Bianca among the Nightingales. A poem by Elizabeth Barrett Browning. The Italian Bianca, forsaken by her English lover, pours out her grief and her hatred of the England in which she is living.

Bianchi. The political faction in Tuscany to which Dante belonged. It and the Neri (Whites and Blacks), both being branches of the Guelph family, engaged in a feud shortly before 1300 which became very violent in Florence and the neighboring cities, and eventually the Bianchi joined the Ghibellines, the opponents of the Guelphs. In 1301 the

Bianchi, including Dante, were exiled from Florence.

Bianchon, Horace. A tolerant and charitable Parisian physician who appears in many of the novels of Balzac's *Comédie Humaine*. He was a member of the Cénacle (*q.v.*)

Bibbs, Sheridan. In Tarkington's *Turmoil* (*q.v.*).

Biberius Caldius Mero. The punning nickname of Tiberius Claudius Nero (the Roman Emperor, Tiberius, who reigned from 14 to 37 *A. D.*). Biberius [Tiberius], drink-loving. Caldius Mero [Claudius Nero], by metathesis for *calidus mero*, hot with wine.

Bible, The English. The principal versions of the English Bible are:

American Revised Version. A separate version published in 1901, the work of the American Committee on the Revised Version. It differs in a few particulars from the Revised Version (*q.v.* below).

The Authorized Version. This, the version in general use in England, was made by a body of scholars working at the command of King James I (hence sometimes called "King James' Bible") from 1604 to 1611, and was published in 1611. The modern "Authorized Version" is, however, by no means an exact reprint of that authorized by King James; a large number of typographical errors which occurred in the first edition have been corrected, the orthography, punctuation, etc., has been modernized, and the use of italics, capital letters, etc., varied. The Bishops' Bible (*q.v.*) was used as the basis of the text, but Tyndale's, Matthew's, Coverdale's, and the Geneva translations were also followed when they agreed better with the original.

The Bishops' Bible. A version made at the instigation of Archbishop Parker (hence also called "Matthew Parker's Bible"), to which most of the Anglican bishops were contributors. It was a revision of the Great Bible (*q.v.*), first appeared in 1568, and by 1602 had reached its eighteenth edition. It is this edition that forms the basis of our Authorized Version. See *Treacle Bible* below.

Coverdale's Bible. The first complete English Bible to be printed, published in 1535 as a translation out of Douche (*i.e.* German) and Latin by Myles Coverdale. It consists of Tyndale's translation of the Pentateuch and New Testament, with translations from the Vulgate, a Latin version (1527–1528) by the Italian Catholic theologian, Sanctes Pegninus, Luther's German version (1534) and the Swiss-German version of Zwingli and Leo Juda (Zurich, 1527–1529). The first edition was printed at Antwerp, but the second (Southwark, 1537) was the first Bible printed in England. Matthew's Bible (*q.v.*) is largely based on Coverdale's. See *Bug Bible* below.

Cranmer's Bible. The name given to the Great Bible (*q.v.*) of 1540. It, and later issues, contained a prologue by Cranmer, and on the wood-cut title-page (by Holbein) Henry VIII is shown seated while Cranmer and Cromwell distribute copies to the people.

Cromwell's Bible. The Great Bible (*q.v.*) of 1539. The title-page (see *Cranmer's Bible* above) includes a portrait of Cromwell.

The Douai Bible. A translation of the Vulgate, made by English Catholic scholars in France for the use of English boys designed for the Catholic priesthood. The New Testament was published at Rheims in 1582, and the Old Testament at Douai in 1609; hence sometimes called the Rheims-Douai version. See *Rosin Bible* below; *Douai.*

The Geneva Bible. A revision of great importance in the history of the English Bible, undertaken by English exiles at Geneva during the Marian persecutions and first published in 1560. It was the work of William Whittingham, assisted by Anthony Gilby and Thomas Sampson. Whittingham had previously (1557) published a translation of the New Testament. The Genevan version was the first English Bible to be printed in roman type instead of black letter, the first in which the chapters are divided into verses (taken by Whittingham from Robert Stephen's Greek-Latin Testament of 1537), and the first in which italics are used for explanatory and connective words and phrases (taken from Beza's New Testament of 1556). It was immensely popular; from 1560 to 1616 no year passed without a new edition, and at least two hundred are known. In every edition the word "breeches" occurs in *Gen.* iii. 7; hence the Geneva Bible is popularly known as the "Breeches Bible." See *Goose Bible, Placemakers' Bible*, below.

The Great Bible. Coverdale's revision of his own Bible of 1535 (see *Coverdale's Bible* above), collated with Tyndale's and Matthew's, printed in Paris by Regnault, and published by Grafton and Whitchurch in 1539. It is a large folio, and a splendid

specimen of typography. It is sometimes called "Cromwell's Bible," as it was undertaken at his direction, and it was made compulsory for all parish churches to purchase a copy. The Prayer Book version of the Psalms comes from the November, 1540, edition of the Great Bible. See also *Cranmer's Bible.*

King James' Bible. The Authorized Version (*q.v.*).

Matthew Parker's Bible. The Bishops' Bible (*q.v.*).

Matthew's Bible. A pronouncedly Protestant version published in 1537 as having been "truly and purely translated into English by Thomas Matthew," which was a pseudonym, adopted for purposes of safety, of John Rogers, an assistant of Tyndale. It was probably printed at Antwerp, and the text is made up of the Pentateuch from Tyndale's version together with his hitherto unprinted translation of Joshua to 2 Chronicles inclusive and his revised edition of the New Testament, with Coverdale's version of the rest of the Old Testament and the Apocrypha. It was quickly superseded by the Great Bible (*q.v.*), but it is of importance as it formed the starting-point for the revisions which culminated in the Authorized Version. See *Bug Bible* below.

The Revised Version. A revision of the Authorized Version commenced under a resolution passed by both Houses of Convocation in 1870 by a body of twenty-five English scholars (assisted and advised by an American Committee), the New Testament published in 1881, the complete Bible in 1885, and the Apocrypha in 1895.

Rheims-Douai Version. See *Douai Bible* above.

Taverner's Bible. An independent translation by a Greek scholar, Richard Taverner, printed in 1539 (the same year as the first Great Bible) by T. Petit for T. Berthelet. It had no influence on the Authorized Version, but is remarkable for its vigorous, idiomatic English, and for being the first English Bible to include a third Book of Maccabees in the Apocrypha.

Tyndale's Bible. This consists of the New Testament (printed at Cologne, 1525), the Pentateuch (Marburg, Hesse, 1530 or 1531), Jonah, Old Testament lessons appointed to be read in place of the Epistles, and a MS. translation of the Old Testament to the end of Chronicles which was afterwards used in Matthew's Bible (*q.v.*). His revisions of the New Testament were issued in 1534 and 1535. Tyndale's principal authority was Erasmus' edition of the Greek Testament, but he also used Erasmus' Latin translation of the same, the Vulgate, and Luther's German version. Tyndale's version fixed the style and tone of the English Bible, and subsequent Protestant versions of the books on which he worked should — with one or two minor exceptions — be looked upon as revisions of his, and not as independent translations.

Wyclif's Bible. The name given to two translations of the Vulgate, one completed in 1380 and the other a few years later, in neither of which was Wyclif concerned as a translator. Nicholas of Hereford made the first version as far as Baruch iii. 20; who was responsible for the remainder is unknown. The second version has been ascribed to John Purvey, a follower of Wyclif. The Bible of 1380 was the first complete version in English; as a whole it remained unprinted until 1850, when the monumental edition of the two versions by Forshall and Madden appeared, but in 1810 an edition of the New Testament was published by H. H. Baber, an assistant librarian at the British Museum.

Bible, Specially named editions. The following Bibles are named either from typographical errors or archaic words that they contain, or from some special circumstance in connection with them:

Adulterous Bible. The "Wicked Bible" (*q.v.*).

Bamberg Bible. The "Thirty-Six Line Bible" (*q.v.*).

The Bear Bible. The Spanish Protestant version printed at Basle in 1569; so called because the woodcut device on the title-page is a bear.

Bedell's Bible. A translation of the Authorized Version into Irish carried out under the direction of Bedell (d. 1642), Bishop of Kilmore and Ardagh.

The Breeches Bible. The Genevan Bible (see above) was popularly so called because in it *Gen.* iii. 7, was rendered, "The eyes of them bothe were opened . . . and they sowed figge-tree leaves together, and made themselves breeches." This reading occurs in every edition of the Genevan Bible, but not in any other version, though it is given in the then unprinted Wyclif MS. ("ya sewiden ye levis of a fige tre and madin brechis"), and also in the translation of the Pentateuch given in Caxton's edition of Voragine's *Golden Legend* (1483).

The Brothers' Bible. The "Kralitz Bible" (*q.v.*).

The Bug Bible. Coverdale's Bible (*q.v.*) of 1535, is so called because *Ps.* xci. 5, is translated, "Thou shalt not nede to be afrayed for eny bugges by night." The same reading occurs in Matthew's Bible (*q.v.*) and its reprints; the Authorized and Revised Versions both read "terror."

Complutensian Polyglot. The great edition, in six folio volumes, containing the Hebrew and Greek texts, the Septuagint, the Vulgate, and the Chaldee paraphrase of the Pentateuch with a Latin translation, together with Greek and Hebrew grammars and a Hebrew Dictionary, prepared and printed at the expense of Cardinal Ximenes, and published at Alcala (the ancient Complutum) near Madrid, 1513–1517.

The Discharge Bible. An edition printed in 1806 containing *discharge* for *charge* in 1 *Tim.* v. 21: "I *dis*charge thee before God, . . . that thou observe these things, etc."

The Ears to Ear Bible. An edition of 1810, in which *Matt.* xiii. 43, reads: "Who hath ears to *ear*, let him hear."

The Ferrara Bible. The first Spanish edition of the Old Testament, translated from the Hebrew in 1553 for the use of the Spanish Jews. A second edition was published in the same year for Christians.

The Forty-two Line Bible. The "Mazarin Bible" (*q.v.*).

The Goose Bible. The editions of the Genevan Bible (*q.v.*) printed at Dort; the Dort press had a goose as its device.

Gutenberg's Bible. The "Mazarin Bible" (*q.v.*).

The He Bible. In the two earliest editions of the Authorized Version (both 1611) in the first (now known as "the He Bible") *Ruth* iii. 15, reads: "and *he* went into the city"; the other (known as "the She Bible") has the variant "*she.*" "He" is the correct translation of the Hebrew, but nearly all modern editions — with the exception of the Revised Version — perpetuate the confusion and print "she."

The Idle Bible. An edition of 1809 in which "the idole shepherd" (*Zech.* xi. 17) is printed "the idle shepherd." In the Revised Version the translation is "the worthless shepherd."

The Kralitz Bible. The Bible published by the United Brethren of Moravia (hence known also as the *Brothers' Bible*) at Kralitz, 1579–1593.

The Leda Bible. The third edition (second folio) of the Bishops' Bible (*q.v.*), published in 1572, and so called because the decoration to the initial at the *Epistle to the Hebrews* is a startling and incongruous woodcut of Jupiter visiting Leda in the guise of a swan. This, and several other decorations in the New Testament of this edition, were from an edition of Ovid's *Metamorphoses;* they created such a storm of protest that they were never afterwards used.

The Leopolita Bible. A Polish translation of the Vulgate by John of Lemberg (anc. Leopolis) published in 1561 at Cracow.

The Mazarin Bible. The first printed Bible (an edition of the Vulgate), and the first large book to be printed from movable metal type. It contains no date, but was printed probably in 1455, and was certainly on sale by the middle of 1456. It was printed at Mainz, probably by Fust and Schoeffer, but as it was for long credited to Gutenberg — and it is not yet agreed that he was not responsible — it is frequently called the *Gutenberg Bible.* By bibliographers it is usually known as the *Forty-two Line Bible* (it having 42 lines to the page), to differentiate it from the Bamberg Bible of 36 lines. Its popular name is due to the fact that the copy discovered in the Mazarin Library, Paris, in 1760, was the first to be known and described.

The Murderers' Bible. An edition of 1801 in which the misprint *murderers* for *murmurers* makes *Jude* 16, read: "These are murderers, complainers, walking after their own lusts, etc."

The Old Cracow Bible. The "Leopolita Bible" (*q.v.*).

The Ostrog Bible. The first complete Slavonic edition; printed at Ostrog, Volhynia, Russia, in 1581.

Pfister's Bible. The "Thirty-six Line Bible" (*q.v.*).

The Place-makers' Bible. The second edition of the Geneva Bible (*q.v.*), 1562; so called from a printer's error in *Matt.* v. 9, "Blessed are the placemakers [peacemakers], for they shall be called the children of God." It has also been called the "Whig Bible."

The Printers' Bible. An edition of about 1702 which makes David pathetically complain that "printers [princes] have persecuted me without a cause" (*Ps.* cxix. 161).

The Proof Bible (*Probe-Bibel*). The revised version of the first impression of

Luther's German Bible. A final revised edition appeared in 1892.

Rebecca's Camels Bible. An edition printed in 1823 in which *Gen.* xxiv. 61 tells us that "Rebecca arose, and her camels," instead of "her damsels."

The Rosin Bible. The Douai Bible (*q.v.*), 1609, is sometimes so called, because it has in *Jer.* viii. 22: "Is there noe rosin in Galaad." The Authorized Version translates the word by "balm," but gives "rosin" in the margin as an alternative. Cp. *Treacle Bible* below.

Sacy's Bible. A French translation, so called from Louis Isaac le Maistre de Sacy, director of Port Royal, 1650–1679. He was imprisoned for three years in the Bastille for his Jansenist opinions, and there translated, 1667, completing the Bible a few years later, after his release.

Schelhorn's Bible. A name sometimes given to the "Thirty-Six Line Bible" (*q.v.*).

The September Bible. Luther's German translation of the New Testament, published anonymously at Wittenberg in September, 1522.

The She Bible. See *He Bible.*

The Standing Fishes Bible. An edition of 1806 in which *Ezek.* xlvii. 10, reads: "And it shall come to pass that the fishes (instead of *fishers*) shall stand upon it, etc."

The Thirty-six Line Bible. A Latin Bible of 36 lines to the column, probably printed by A. Pfister at Bamberg in 1460. It is also known as the Bamberg, and Pfister's, Bible, and sometimes as Schelhorn's, as it was first described by the German bibliographer J. G. Schelhorn, in 1760.

The To-remain Bible. In a Bible printed at Cambridge in 1805 *Gal.* iv. 29, reads: "Persecuted him that was born after the spirit to remain, even so it is now." The words "to remain" were added in error by the compositor, the editor having answered a proofreader's query as to the comma after "spirit" with the penciled reply "to remain" in the margin. The mistake was repeated in the first 8vo edition published by the Bible Society (1805), and again in their 12mo edition dated 1819.

The Treacle Bible. A popular name for the Bishops' Bible (*q.v.*), 1568, because in it *Jer.* viii. 22, reads: "Is there no tryacle in Gilead, is there no phisition there?" Cp. *Rosin Bible* above. In the same Bible "tryacle" is also given for "balm" in *Jer* xlvi. 11, and *Ezek.* xxvii. 17. Coverdale's Bible (1535) also uses the word "triacle."

The Unrighteous Bible. An edition printed at Cambridge in 1653, containing the printer's error, "Know ye not that the unrighteous shall inherit [for "shall not inherit"] the Kingdom of God?" (1 *Cor.* vi. 9). The same edition gave *Rom.* vi. 13, as: "Neither yield ye your members as instruments of righteousness unto sin," in place of "*un*righteousness." This is also sometimes known as the "Wicked Bible."

The Wicked Bible. So called because the word *not* is omitted in the seventh commandment, making it, "Thou shalt commit adultery." Printed at London by Barker and Lucas, 1632. The "Unrighteous Bible" (*q.v.*) is also sometimes called by this name.

The Wife-hater Bible. An edition of 1810 in which the word "life" in *Luke* xiv. 26, is printed "wife."

Wuyck's Bible. The Polish Bible authorized by the Roman Catholics and printed at Cracow in 1599. The translation was made by the Jesuit, Jacob Wuyck.

The Zurich Bible. A German version of 1530 composed of Luther's translation of the New Testament and portions of the Old, with the remainder and the Apocrypha by other translators.

Bib'lia Pau'perum (*the poor man's Bible*). A picture-book, widely used by the illiterate in the Middle Ages in place of the Bible. It was designed to illustrate the leading events in the salvation of man, and later MSS. as a rule had a Latin inscription to each picture. These *Biblia* were probably the earliest books to be printed, first from blocks and later with movable type.

Bib'ulus. Colleague of Julius Cæsar, a mere cipher in office, whence his name has become proverbial for one in office who is a mere nonentity.

Bickerstaff, Isaac. A pseudonym assumed by Dean Swift, in his violent burlesque paper-war with Partridge, the almanac-maker and astrologer (1709). This Isaac Bickerstaff, entering into competition with the astrologer in his own field, solemnly predicted his death at a particular moment and afterwards announced the details of the demise. Partridge insisted that he was still very much alive, but Bickerstaff continued to argue to the contrary, and the joke was taken up and played upon for months. So popular was it that Richard Steele, editor of *The Tatler*, entitled his periodical

"The lucubrations of Isaac Bickerstaff, Esq., astrologer" (1709–1711) and continued to write for *The Tatler* under that pseudonym. Later a real Isaac Bickerstaffe (1735–1785) won fame as a dramatist.

Bicorn. A mythical beast, fabled by the early French romancers to grow very fat and well-favored through living on good and enduring husbands. It was the antitype to Chichevache (*q.v.*).

Chichevache (or *lean cow*) was said to live on good women; and a world of sarcasm was conveyed in always representing Chichevache as very poor, — all ribs, in fact — her food being so scarce as to keep her in a wretched state of famine. Bycorne, on the contrary, was a monster who lived on good men: and he was always bursting with fatness, like a prize pig.
Sidney Lanier: Shakespeare and his Forerunners, ch. vi.

Biddy (*i.e.* Bridget). A generic name for an Irish servant-maid, as Mike is for an Irish laborer. These generic names are very common: for example, Tom Tug, a waterman; Jack Pudding, a buffoon; Cousin Jonathan, a citizen of the United States; Cousin Michel, a German; John Bull, an Englishman; Moll and Betty, English female servants of the lower order; Colin Tompon, a Swiss; Nic Frog, a Dutchman; Mossoo, a Frenchman; John Chinaman, and many others.

Bidpay or **Bilpay.** See *Pilpay.*

Bif'rost (Icel. *bifa*, tremble, *rost*, path). In Scandinavian mythology, the bridge between heaven and earth, Asgard and Midgard; the rainbow may be considered to be this bridge, and its various colors are the reflections of its precious stones.

The keeper of the bridge is Heimdall (*q.v.*).

Big Ben. The name given to the large bell in the Clock Tower (or St. Stephen's Tower) at the Houses of Parliament. It weighs 13½ tons, and is named after Sir Benjamin Hall, Chief Commissioner of Works in 1856, when it was cast. There are now *Big Ben* and *Little Ben* alarm clocks on the market.

Big Bend State. Tennessee. See *States.*

Big Endians. In Swift's *Gulliver's Travels*, a party in the empire of Lilliput, who made it a matter of conscience to break their eggs at the *big end.* They were looked on as heretics by the orthodox party, who broke theirs at the *little end.* The *Big Endians* typify the Catholics, and the *Little Endians* (*q.v.*) the Protestants.

Big Stick, The. A phrase popularized by Theodore Roosevelt (1858–1919), president of the United States, denoting threats with some show of warlike attitude to back them up; pressure that may be brought to bear upon recalcitrant individuals, trusts, or nations who persist in wrong doing.

Biglow Papers, The. A series of satires, chiefly in verse, written in the New England vernacular by James Russell Lowell (Am. 1846–1848; second series, 1867). The original series, published during the Mexican War, was extremely popular throughout the North, where the general feeling was that the southern states were supporting the war merely to gain more slave territory. Three typical Yankee characters, created by Lowell, express their views in the *Biglow Papers:* — Hosea Biglow, a shrewd and sensible New England farmer with a deal of wit of the homely variety and a genuine enthusiasm for the cause of freedom; Birdofredum Sawin, a good-for-nothing fellow villager who goes off to the war and becomes an unconvincing advocate of the Southern cause; and Rev. Homer Wilber, an earnest but somewhat pompous and over-scholarly country minister. The second series tells how Birdofredum Sawin married and settled in the South.

Big-wig. A person in authority, a "nob." Of course, the term arises from the custom of judges, bishops, and so on, wearing large wigs.

Bildad the Shuhite. In the Old Testament, one of the three false comforters of Job (*q.v.*).

Bill, A.

A true bill. Under the old judicial system before a case went to the criminal Assizes it was examined by the Grand Jury whose duty it was to decide whether or not there was sufficient evidence to justify a trial. If they decided that there *was* they were said "to find a true bill"; if, on the other hand, they decided there was *not* sufficient evidence they were said "to ignore the bill." Hence *to find a true bill* is a colloquial way of saying that after proper examination one can assert that such and such a thing is true.

Bill of Attainder. A legislative Act, introduced and passed exactly like any other Bill, declaring a person or persons attainted. It was originally used only against offenders who fled from justice, but was soon perverted to the destruction of political opponents, etc. The last Bill of Attainder in England was that passed in 1697 for the attainting and execution of Sir John Fenwick for participation in the Assassination plot.

Bill of exchange. An order transferring a named sum of money at a given date

from the debtor ("drawee") to the creditor ("drawer"). The drawee having signed the bill becomes the "acceptor," and the document is then negotiable in commercial circles just as is money itself.

Bill of fare. A list of the dishes provided, or which may be ordered, at a restaurant, etc.; a menu.

Bill of health. A document, duly signed by the proper authorities, to certify that when the ship set sail no infectious disorder existed in the place. This is a *clean* bill of health, and the term is frequently used figuratively.

A foul bill of health is a document to show that the place was suffering from some infection when the ship set sail. If a captain cannot show a *clean bill*, he is supposed to have a foul one.

Bill of lading. A document signed by the master of a ship in acknowledgment of goods laden in his vessel. In this document he binds himself to deliver the articles in good condition to the persons named in the bill, certain exceptions being duly provided for. These bills are generally in triplicate — one for the sender, one for the receiver, and one for the master of the vessel.

Bill of Pains and Penalties. A legislative Act imposing punishment (less than capital) upon a person charged with treason or other high crimes. It is like a Bill of Attainder (*q.v.*), differing from it in that the punishment is never capital and the children are not affected.

Bill of quantities. An abstract of the probable cost of a building, etc.

Bill of Rights. The declaration delivered to the Prince of Orange on his election to the British throne, and accepted by him, confirming the rights and privileges of the people. (February 13, 1689.)

Bill of sale. When a person borrows money and delivers goods as security, he gives the lender a "bill of sale," that is, permission to sell the goods if the money is not returned on a stated day.

Bill Arp. See *Arp.*

Billee, Little. A comic ballad by Thackeray, telling how three sailors of Bristol city went to sea, and, having eaten all their food, resolved to make a meal of Little Billee; but the lad eluded his fate.

> There was gorging Jack, and guzzling Jimmy,
> And the youngest he was little Billee.
> Now, when they got as far 's th' equator,
> They'd nothing left but one split pea.
> To gorging Jack says guzzling Jimmy,
> "We've nothing left, us must eat we."

Little Billie or William Bagehot, is the hero of Du Maurier's *Trilby* (*q.v.*). The author borrowed the nickname from Thackeray's ballad.

Billings, Josh. The *nom de plume* of Henry Wheeler Shaw (1818–1885), an extremely popular American humorist. For many years he published an annual known as *Josh Billings' Farmers' Allminax.*

Billingsgate. The site of an old passage through that part of the city wall that protected London on the river side: so called from the Billings, who were the royal race of the Varini, an ancient tribe mentioned by Tacitus. Billingsgate has been the site of a fish-market for many centuries, and its porters, etc., were famous for their foul and abusive language at least three hundred years ago.

> Parnassus spoke the cant of Billingsgate.
> *Dryden: Art of Poetry*, c. 1.

To talk Billingsgate. To slang; to use foul, abusive language; to scold in a vulgar, coarse style.

Billy Barlow. A street droll, a merry-andrew; so called from a half-idiot of the name, who fancied himself some great personage. He was well known in the East of London in the early half of last century, and died in Whitechapel workhouse. Some of his sayings were really witty, and some of his attitudes really droll.

Bi-metallism. The employment for coinage of two metals, silver and gold, which would be of fixed relative value. Gold is the only standard metal in England and some other countries; silver coins, like copper, are mere tokens; but a gold sovereign is always of one fixed legal value. The object is to minimize the fluctuations in the value of money.

Bimini. A legendary island of the Bahama group where the Fountain of Youth (*q.v.*) conferred eternal youth on all who drank its waters. Many journeys were made in search of it. There is an island called Bimini or Bemini from this legend.

Binet Tests. See *Simon Binet Tests.*

Bing'en, Bishop of. See under *Hatto.*

Binnie, James. In Thackeray's *Newcomes*, an amiable Scotch bachelor of the Indian Civil Service who lives for a time with Colonel Newcome in London.

Biondel'lo. In Shakespeare's *Taming of the Shrew*, one of the servants of Lucentio, the future husband of Bianca.

Birch, Harvey. The patriotic peddler hero of Cooper's novel *The Spy* (*q.v.*).

Birchin Lane. *I must send you to*

Birchin Lane, i.e. whip you. The play is on *birch* (a rod).

A suit in Birchin Lane. Birchin Lane was once famous for all sorts of apparel; references to second-hand clothes in Birchin Lane are common enough in Elizabethan books.

> Passing through Birchin Lane amidst a camp-royal of hose and doublets, I took . . . occasion to slip into a captain's suit — a valiant buff doublet stuffed with points and a pair of velvet slops scored thick with lace.
> *Middleton: Black Book* (1604).

Bird. This is the Middle English and Anglo-Saxon *brid* (occasionally *byrde* in M. E.), which meant only the *young* of feathered flying animals, *foul, foule,* or *fowel* being the M.E. corresponding to the modern *bird.*

An endearing name for girl.

> And by my word, your bonnie bird
> In danger shall not tarry;
> So, though the waves are raging white,
> I'll row you o'er the ferry.
> *Campbell: Lord Ullin's Daughter.*

This use of the word is probably connected with *burd* (*q.v.*), a poetic word for a lady which has long been obsolete, except in ballads. In modern slang "bird" has not quite the same significance; here it is a rather contemptuous term for a young woman (perhaps connected with "flapper"), and conveys the suggestion that she is, to say the least, on the "fast" side.

A bird in the hand is worth two in the bush. Possession is better than expectation.

A bird of passage. A person who shifts from place to place; a temporary visitant, like a cuckoo, the swallows, starlings, etc.

The bird of Juno. The peacock.

The bird of Washington. The American eagle.

The Arabian bird. The phœnix.

Birds of Diomedes. Swans.

The Blue Bird. See under *Blue.*

Birdofredum Sawin. In Lowell's *Biglow Papers* (*q.v.*).

Birds, The. A famous comedy by Aristophanes (Gr. *B. C.* 414) in which "the birds" construct a cloud city (see *Cloud Cuckoo Land*) in midair and enter into friendly relations with the gods.

Birds' Christmas Carol, The. A Christmas tale by Kate Douglas Wiggin (Am. 1888). It tells the story of the gentle little invalid, Carol Bird, and how the uproarious Ruggles family threw aside the society manners painfully acquired for the occasion and thoroughly enjoyed their Christmas dinner at the Birds'. After a happy day, Carol listens to the Christmas chimes and then sleeps away her life.

Birmingham Poet. John Freeth, who died at the age of seventy-eight in 1808. He was wit, poet, and publican, who not only wrote the words and tunes of songs, but sang them also, and sang them well.

Biron. In Shakespeare's *Love's Labour's Lost* (*q.v.*), a merry mad-cap young lord, in attendance on Ferdinand, king of Navarre. Biron promises to spend three years with the King in study, during which time no woman is to approach his court; but no sooner has he signed the compact than he falls in love with Rosaline. He is described as follows in Act ii. Sc. i:

> A merrier man,
> Within the limit of becoming mirth,
> I never spent an hour's talk withal.
> His eye begets occasion for his wit:
> For every object that the one doth catch,
> The other turns to a mirth-moving jest;
> Which his fair tongue (conceit's expositor)
> Delivers in such apt and gracious words,
> That aged ears play truant at his tales,
> And younger hearings are quite ravished.

Birotteau, Cæsar. The hero of Balzac's novel, *Cæsar Birotteau,* (*L'Histoire de la Grandeur et de la Décadence de César Birotteau*), a dealer in perfumes who is allied with the militant royalists. When he is admitted into the Legion of Honor, he gives a great ball in honor of the occasion. The necessary changes in his apartments, together with unfortunate speculations, ruin him completely. He now devotes himself to the task of paying off his creditors and succeeds within three years, but dies soon afterward.

Birthday Suit. *He was in his birthday suit.* Quite nude, as when born.

Birthmark, The. An allegorical tale in Hawthorne's *Mosses from an Old Manse,* built around the theme that imperfection is necessary to anything mortal.

Bishop. *Bishop Barnaby.* The May-bug, lady-bird, etc.

Bishop of Chester. The wealth of the Bishopric of Chester in the 15th century was proverbial; hence the satiric expression *As poor as the Bishop of Chester.*

Bishop of Hippo. St. Augustine (354–430) is often so referred to. He held the See for many years.

Bishop's Bible. See under *Bible.*

Age of the Bishops. See *Ages.*

Bishop Blougram's Apology. A dramatic monologue by Browning in his *Men and Women* (1885). The speaker is Sylvester Blougram, a bishop who confesses to intellectual scepticism yet continues to stand before the world as an exponent of doctrines he no longer holds.

He justifies his position to Gigadibs, a young poet.

Bismarck of Asia. Li Hung Chang (1823–1901), the Chinese statesman; so called from Otto von Bismarck (1815–1898), the German statesman.

Bitter Sweet. A long narrative poem by J. G. Holland (Am. 1858), at one time widely read. Its characters are Israel, a good old New England farmer, and his numerous children and grandchildren, gathered together in the old homestead for Thanksgiving Day.

Bixion, Jean-Jacques. A keen-witted cartoonist and humorist who appears in many of the novels of Balzac's *Comédie Humaine*. He was one of the lesser officials of the Civil Service, where he exercised his talent for caricature and practical jokes in unofficial moments.

Bizet, Georges (1838–1875). French composer. His best-known opera is *Carmen* (*q.v.*).

Bjornson, Bjornstjerne (1832–1910). Norwegian poet, novelist and dramatist. His best-known plays are *Mary, Queen of Scots* and *The Gauntlet*.

Black. (See under *Colors* for its symbolisms, etc.)

Black and blue. Bruised.

In black and white. In plain writing, the paper being white and the ink black.

To swear black is white. To persist in an obvious untruth.

Blacks. (1) Mutes at funerals. (2) An Italian faction of the 14th century. See *Neri*.

Black and Tans. Members of the irregular force enlisted in 1920 for service in Ireland as auxiliaries to the Royal Irish Constabulary. So called because their original uniform was the army khaki with the black leather accouterments of the R. I. C.

Black art. The art practised by conjurors, wizards, and others who professed to have dealings with the devil; so called from the idea that necromancy was connected with the Lat. *niger*, black.

Black Assizes. July 6, 1577, when a putrid pestilence broke out at Oxford during the time of assize.

Black Books. To be in my black books. In bad odor; in disgrace; out of favor. A *black book* is a book recording the names of those who are in disgrace or have merited punishment. Amherst, in his *Terræ Filius, or the Secret History of the Universities of Oxford* (1726), speaks of the Proctor's black book, and tells us that no one can proceed to a degree whose name is found there.

Black Code. Legislation regulating the treatment of negroes in the southern part of the United States before the emancipation of the slaves. Properly, the *Code Noir* or Black Code, introduced by Bienville, the French governor of Louisiana, about 1723.

Black Death. A plague which ravaged Europe in 1348–1351; a putrid typhus, in which the body rapidly turned black.

Black diamonds. Coals. Coal and diamonds are both forms of carbon.

Black Douglas. William Douglas, lord of Nithsdale (d. 1390).

Black flag. The banner of a pirate ship; hence a symbol of defiance to the law. The pirate flag was usually decorated with skull and cross-bones and known as the "Jolly Roger." The name *Black Flags* has been given to (1) Moslem soldiers, from the black banner of the Abbasides; (2) Chinese sea pirates who opposed the French in Tonquin.

Black Friars. The Dominican monks; so called from their black cloaks. The district of this name in the City of London is the site of a large monastery of Dominicans who used to possess rights of sanctuary, etc.

Black Friday. (1) May 11, 1866, the date of the failure of Overend and Gurney, the Glasgow bankers, which led to a financial panic. (2) Dec. 6, 1745, the day on which the news reached London that the Young Pretender had reached Derby. (3) In the United States Sept. 24, 1869, and Sept. 18, 1873, days of financial panic in New York. (4) Good Friday, on account of the black vestments worn in the Roman Catholic Church.

Black goun. A parson, collegian, or other learned man, in allusion to the uniform of the two former classes.

Black Hand. A secret organization, especially among Italians, with the object of blackmail or lawlessness. The name comes from a former society in Spain with anarchistic aims.

Black hole. The lock-up in military barracks. It was the official British term until 1868. The allusion is to the so-called *Black Hole of Calcutta*, a dark, small, suffocating cell into which Suraja Dowlah thrust 146 British prisoners (1756), only twenty-three of whom survived.

Black Jack. (1) A large leather bottle tarred on the outside. (2) A name for the pirate flag. (3) A nickname given to the American general, John Alexander Logan

(1826–1886), on account of his complexion and hair.

Black Letter. The heavy Gothic type used generally by the early printers in England. Hence, *black-letter dogs* are literary antiquaries who pry into every corner to find out black-letter copies of books.

Black Letter Day. An unlucky day; one to be recalled with regret. The Romans marked their unlucky days with a piece of black charcoal, and their lucky ones with white chalk.

Black List. A list of persons in disgrace, or who have incurred censure or punishment; a list of bankrupts for the private guidance of the mercantile community.

Black Looks. Looks of displeasure. *To look black.* To look displeased. The figure is from black clouds indicative of foul weather.

Black Maria. The van which conveys prisoners from the police courts to jail. There is an unsupported tradition that the term originated in America. Maria Lee, a negress of great size and strength, kept a sailors' boarding house in Boston, and when constables required help it was a common thing to send for "Black Maria," who soon collared the refractory men and led them to the lock-up.

During the Great War *Black Maria* was one of the names given to large enemy shells that emitted dense smoke on bursting.

Black Man. The Evil One.

Black Monday. Easter Monday, April 14, 1360, was so called. Edward III was with his army lying before Paris, and the day was so dark, with mist and hail, so bitterly cold and so windy, that many of his horses and men died. Monday after Easter holidays is called "Black Monday," in allusion to this fatal day.

> It was not for nothing that my nose fell a-bleeding on Black Monday last, at six o'clock i' the morning.
> *Shakespeare: Merchant of Venice*, ii. 5.

February 27, 1865, was so called in Melbourne from a terrible sirocco from the N.N.W., which produced dreadful havoc between Sandhurst and Castlemain; the schoolboys give the name to the first Monday after the holidays are over, when lessons begin again.

Black Prince. Edward, Prince of Wales (1330–1376), eldest son of Edward III. Froissart says he was "styled black by terror of his arms." The appellation is sometimes thought to refer to the color of his armor, but usually to his martial deeds.

Black Republic. Hayti; a West Indian state formed for the most part of negroes.

Black Republicans. Republican opponents of slavery, during the period which preceded the American Civil War.

Black Rod. The short title of an English Court official, who is styled fully "Gentleman Usher of the Black Rod," so called from his staff of office — a black wand surmounted by a golden lion.

Black Saturday. Aug. 4, 1621; so called in Scotland, because a violent storm occurred at the very moment the Parliament was sitting to enforce episcopacy on the people.

Black sheep. A disgrace to the family or community. Black sheep are looked on with dislike by some shepherds, and are not so valuable as white ones. Cp. *Bête noire.*

Black swan. A very rare thing.

Black Thursday. Feb. 6, 1851, is so called in the colony of Victoria, from a terrible bush fire which occurred on that day.

Blackballed. Excluded from a club. In voting by ballot, those who accept the person proposed used to drop a white or red ball into the box, but those who would exclude the candidate a black one.

Black Beauty, *His Grooms and Companions.* An imaginary autobiography of the horse, Black Beauty, by Anna Sewall (1877). Black Beauty is accustomed to gentle treatment, but when a drunken groom breaks his knees, he is sold and enters upon a life of misery with many vicissitudes. Eventually he comes into the hands of a considerate master and friend, an old coachman for a family of ladies.

Black Dwarf, The. A novel by Sir Walter Scott (1816). The Black Dwarf (see also *Dwarf*) is called Elshander the Recluse or Cannie Elshie, the Wise Wight of Mucklestane Moor, but is in reality Sir Edward Mauley (*q.v.*). Embittered by his deformity and his own experience, he lives a solitary existence, but gives help to many who seek him out and finally declares his identity in order to prevent a forced marriage between Isabella Vere and Sir Frederick Langley. Isabella marries her true lover, Patrick Earnscliff. The character of the Black Dwarf is said to have been drawn from David Ritchie, whose cottage was on Manor Water in the county of Peebles.

Black Tulip, The. A historical romance by Alexander Dumas (Fr. 1895), dealing with 17th century Dutch history, par-

ticularly the struggle between the patriotic De Witt brothers and their enemies, who gained the support of William of Orange. The novel treats also of the famous Haarlem tulip craze; hence the name.

Black'acre, Widow. In Wycherly's comedy, *The Plain Dealer* (1677), a masculine, litigious, pettifogging, headstrong woman. She is considered the best of Wycherly's comic characters.

Blackamoor. *Washing the blackamoor white — i.e.*, engaged upon a hopeless and useless task. The allusion is to one of Æsop's fables so entitled.

Blackmore, Richard D. (1825–1900). English novelist, author of *Lorna Doone* (*q.v.*).

Blackstick, Fairy. The fairy of Thackeray's *Rose and the Ring* (*q.v.*).

Blackstone. An English jurist (1723–1780), author of the famous *Commentaries* bearing his name which are fundamental in any study of English law. Hence Blackstone is synonymous with the law.

Blackwood, Algernon (1869–). English novelist, author of *The Promise of Avi*, *The Garden of Survival*, etc.

Blair, Adam. See *Adam Blair*.

Blake, Goody. See *Goody Blake*.

Blake, William (1757–1827). English poet. His chief volumes are *Songs of Innocence* and *Songs of Experience*.

Blanchard, Jenny and **Emmy.** The principal characters in Swinnerton's *Nocturne* (*q.v.*).

Blanche'fleur. The heroine of the Old French metrical romance, *Flore et Blanchefleur*, which was used by Boccaccio as the basis of his prose romance, *Il Filocopo*. The old story tells of a young Christian prince who falls in love with the Saracen slavegirl with whom he has been brought up. They are parted, but after many adventures he rescues her unharmed from the harem of the Emir of Babylon. It is a widespread story, and is substantially the same as that of Dor'igen and Aurelius by Chaucer, and that of Diano'ra and Ansaldo in the *Decameron*. See *Dorigen*.

Blancove, Edward. The seducer of Dahlia Fleming in Meredith's novel, *Rhoda Fleming* (*q.v.*).

Blane, Neil. The landlord of the Howf in Scott's *Old Mortality*, also the town piper.

Blank Check. A check duly signed, but without specifying any sum of money; the amount to be filled in by the payee.

To give a blank check is, figuratively, to give *carte blanche*.

Blank Verse. Rhymeless verse. In English prosody the term refers to the unrhymed iambic pentameter first introduced by the Earl of Surrey in his version of the Æneid about 1540. Shakespeare and Milton wrote almost entirely in blank verse.

The quăl | ĭty | of mĕr | cy ĭs | nŏt strāined
It drŏp | pĕth as | thĕ gĕn | tlĕ dĕw | frŏm hĕaven
Upŏn | the plăce | bĕnēath; | ĭt ĭs | twĭce blessed.
Shakespeare: Merchant of Venice.

Blanket. *The wrong side of the blanket.* An illegitimate child is said to come of the wrong side of the blanket.

He grew up to be a fine waule fallow, like mony ane that comes o' the wrang side o' the blanket.
Scott: The Antiquary, ch. xxiv.

A wet blanket. A discouragement; a marplot or spoil-sport. A person is a wet blanket who discourages a proposed scheme. "A wet blanket influence" etc. A wet blanket is used to smother fire, or to prevent one escaping from a fire from being burnt.

A blanket term. One that covers many separate measures.

Blanketeers. The name given to a body of some 5,000 working men out of employment who assembled on St. Peter's Field, Manchester, March 10, 1817, and provided themselves with blankets intending to march to London, to lay before the Prince Regent a petition of grievances. Only six got as far as Ashbourne Bridge, when the expedition collapsed.

In more recent times journalists have applied the name to similar bodies of unemployed, both in Great Britain and in America.

Blarney. Soft, wheedling speeches to gain some end; flattery, or lying, with unblushing effrontery. Blarney is a village near Cork. Legend has it that Cormack Macarthy held its castle in 1602, and concluded an armistice with Carew, the Lord President, on condition of surrendering the fort to the English garrison. Day after day his lordship looked for the fulfillment of the terms, but received nothing but soft speeches, till he became the laughing-stock of Elizabeth's ministers, and the dupe of the Lord of Blarney.

To kiss the Blarney Stone. In the wall of the castle at Blarney, about twenty feet from the top and difficult of access, is a triangular stone containing this inscription: "Cormac Mac Carthy *fortis me fieri fecit, A. D.* 1446." Tradition says that to whomsoever can kiss this is given the power of being able to obtain all his desires by cajolery. As it is almost impossible to reach, a substitute has been pro-

vided by the custodians of the castle, and it is said that this is in every way as efficacious as the original.

Blas, Gil. See *Gil Blas.*

Blatant Beast. In Spenser's *Faërie Queene* "a dreadful fiend of gods and men, ydrad"; the type of calumny or slander. He was begotten of Cerberus and Chimæra, and had a hundred tongues and a sting; with his tongues he speaks things "most shameful, most unrighteous, must untrue"; and with his sting "steeps them in poison." Sir Artegal pursued him and Sir Calidore muzzled the monster, and drew him with a chain to Faërie Land. The beast broke his chain and regained his liberty. The word "blatant" seems to have been coined by Spenser, and he never uses it except as an epithet for this monster, who is not mentioned till the twelfth canto of the fifth book. It is probably derived from the provincial word *blate*, meaning to bellow or roar.

Blath'ers and Duff. In Dickens' *Oliver Twist*, detectives who investigate the burglary in which Bill Sikes had a hand.

Bleak House. A novel by Dickens (1852). The heroine is Esther Summerson (*q.v.*) or rather Esther Hawdon, the illegitimate child of Lady Dedlock and Captain Hawdon. Esther, whom Lady Dedlock believes dead, is the ward of Mr. Jarndyce of the interminable case of Jarndyce and Jarndyce (*q.v.*) in Chancery Court, and lives with him at Bleak House. Lord Dedlock's lawyer, Mr. Tulkinghorn, gets wind of Lady Dedlock's secret past; and when Tulkinghorn is murdered, Lady Dedlock is suspected, disappears and is later found dead.

Blefus'cu. In Swift's *Gulliver's Travels*, an island inhabited by pigmies. It was situated northeast of Lilliput, from which it was parted by a channel 800 yards wide. It is supposed to represent France.

Blenheim Steps. *Going to Blenheim Steps* meant going to be dissected, or unearthed from one's grave. There was an anatomical school, over which Sir Astley Cooper presided at Blenheim Steps, Bond Street. Here "resurrectionists" were sure to find a ready mart for their gruesome wares, for which they received sums of money varying from £3 to £10, and sometimes more.

Blessed Damozel, The. A poem by Dante Gabriel Rossetti (1850) giving expression to the longing of the "blessed damozel" in heaven for her lover on earth.

> The blessèd damozel leaned out
> From the gold bar of Heaven;
> Her eyes were deeper than the depth
> Of waters stilled at even;
> She had three lilies in her hand,
> And the stars in her hair were seven.

Bli'fil. A noted character in Fielding's *Tom Jones.* He pretends to be Tom Jones' friend, but is in reality a hypocritical villain of the deepest dye.

Blighter. Slightly contemptuous but good-natured slang for a man, a fellow; generally with the implication that he is a bit of a scamp or, at the moment, somewhat obnoxious.

Blighty. Soldiers' slang for the homeland. It came into popular use during the Great War, but was well known to soldiers who had served in India long before. It is the Urdu Vilayati or Bilati, an adjective meaning provincial, removed at some distance; hence adopted by the military for England.

Blimber, Dr. In Dickens' novel, *Dombey and Son*, head of a school for the sons of gentlemen, at Brighton.

Mrs. Blimber. Wife of the doctor, not learned, but wishing to be thought so.

Cornelia Blimber. The doctor's daughter, a slim young lady, who kept her hair short and wore spectacles. Miss Blimber "had no nonsense about her," but had grown "dry and sandy with working in the graves of dead languages." She married Mr. Feeder, B.A., Dr. Blimber's usher.

Blind. *A blind alley.* A *cul de sac*, an alley with no outlet. It is blind because it has no "eye" or passage through it.

Blind Beggar of Bethnal Green. See under *Beggar.*

Blind bard or poet. Homer.

Blind boy. Cupid (*q.v.*).

Blind Department. In British Post Office parlance, that department where letters with insufficient, or illegible addresses are examined. The clerk so employed is called "The Blind Man."

Blind Harper. John Parry, who died 1739.

Blind Harry. A Scotch minstrel of the 15th century. His epic of *Sir William Wallace* runs to 11,861 lines.

Blind leaders of the blind. An allusion to the Pharisees (*Matt.* xv. 14).

Blind old Man of Scio's rocky Isle. Homer is so called by Byron in his *Bride of Abydos.*

Blindman's holiday. The hour of dusk, when it is too dark to work, and too soon to light candles.

Blindman's Buff. A very old and well-

known children's game. "Buff" here is short for "buffet," and is an allusion to the three buffs or pats which the "blind man" gets when he has caught a player.

Blithedale Romance, The. A novel by Nathaniel Hawthorne (1852). The action takes place in a socialistic community similar to Brook Farm (*q.v.*) where Hawthorne had spent some time. Two men, Miles Coverdale, who tells the story, and Hollingsworth, an ardent social reformer, selfish and ruthless in his very philanthropy, are in love with the delicate and pretty little seamstress Priscilla. Not only is Priscilla utterly dominated by Hollingsworth, but the more vivid Zenobia, a woman of full-blooded beauty and brilliant intellectual gifts, is also passionately in love with him. Because of his love for Priscilla she finally drowns herself. The character of Zenobia has often been likened to that of Margaret Fuller whom Hawthorne knew at Brook Farm.

Blondel de Nesle. A troubadour who appears in Scott's *Talisman*.

Blood. (1) Family descent. (2) A buck, an aristocratic rowdy. A term taken from blood horses.

Blood thicker than water. Relationship has a claim which is generally acknowledged.

A Prince of the Blood. One of the Royal Family.

Bad blood. Anger, ill-feeling and contention.

Blue blood. See under *Blue*.

Young blood. Fresh members; as, "To bring young blood into the concern."

In cold blood. Deliberately; not in the excitement of passion or of battle.

It makes one's blood boil. It provokes indignation and anger.

It runs in the blood. It is inherited or exists in the family race.

My own flesh and blood. My own children, brothers, sisters or other near kindred.

The field of blood. Aceldama (*q.v.*). See *Acts* i, 19.

The Man of Blood. Charles I; so called by the Puritans on account of his armed opposition to them.

Blood and iron policy. A relentless policy of war. The phrase was popularized though not coined, by the German statesman, Otto von Bismarck, in a speech before the Budget Commission of the Prussian House of Delegates in 1862. Hence Bismarck is known as *the Man of Blood and Iron*.

Blood and thunder. Melodrama; cheap sensationalism in fiction.

Blood of the Grograms. Taffety gentility; make-believe aristocratic blood. Grogram is a coarse silk taffety stiffened with gum (French, *gros-grain*).

Blood money. Money paid to a person for giving such evidence as shall lead to the conviction of another; money paid to the next of kin to induce him to forgo his "right" of seeking blood for blood, or (formerly) as compensation for the murder of his relative; money paid to a person for betraying another, as Judas was paid blood money for his betrayal of the Savior.

Blood, Captain Thomas. A villainous historical character (1628–1680) who appears in Scott's *Peveril of the Peak*. He was "a robber from his cradle, a murderer since he could hold a knife."

Blood, Lydia. Heroine of W. D. Howells' *Lady of the Aroostook* (*q.v.*).

Bloods. *The Five Bloods of Ireland.* (1) The O'Neils of Ulster; (2) the O'Connors of Connaught; (3) the O'Briens of Thomond; (4) the O'Lachlans of Meath; and (5) the M'Murroughs of Leinster. These are the five principal septs or families of Ireland, and all not belonging to one of these five septs were (even down to the reign of Elizabeth) accounted aliens or enemies, and could "neither sue nor be sued."

Bloody.

Bloody Hand. A term in old Forest Law denoting a man whose hand was bloody, and was therefore presumed to be the person guilty of killing the deer shot or otherwise slain. In *heraldry*, the "bloody hand" is the badge of a baronet, and the armorial device of Ulster.

Bloody Mary. Queen Mary of England, daughter of Henry VIII and elder half-sister of Queen Elizabeth. So called on account of the sanguinary persecutions carried on against the Protestants in her short reign (1553–1558).

Bloody Wedding. The massacre of St. Bartholomew in 1572 is so called because it took place during the marriage feast of Henri (afterwards Henri IV) and Marguerite (daughter of Catherine de Medici).

Bloody Week. The week ending on Sunday, May 28, 1871, when Paris was set on fire by the Communists.

Bloom'ers. A female costume consisting of a short skirt and loose trousers gathered closely round the ankles, so called from Mrs. Amelia Bloomer, of

New York, who tried in 1849 to introduce the fashion. Nowadays "bloomers" is usually applied only to the trousers portion of the outfit.

Blot on the 'Scutcheon, A. A poetic drama by Robert Browning (1843). The chief character is Thorold, earl of Tresham, head of a noble family whose boast is that no blot has ever stained their 'scutcheon. Henry, earl of Mertoun, Thorold's neighbor, whose lands adjoin, asks permission to marry Thorold's young sister Mildred, and Thorold, unaware of the fact that Mertoun had seduced Mildred, consents. When he learns the truth, he is beside himself with fury and shame. He kills Mertoun and poisons himself, and Mildred dies soon after.

Blougram, Bishop Sylvester. See *Bishop Blougram's Apology*.

Blowzelin'da. A country maiden in Gay's pastoral called *The Shepherd's Week*.

> "Sweet is my toil when Blowzelind is near;
> Of her bereft, 'tis winter all the year. . . .
> Come, Blowzelinda, ease thy swain's desire,
> My summer's shadow and my winter's fire."
> Pastoral i.

Bludsoe, Jim. See *Jim Bludsoe*.

Bludyer, Mr. In Thackeray's *Pendennis*, a cruel literary critic who "had a certain notoriety in his profession and reputation for savage humor. He smashed and trampled down the poor spring flowers with no more mercy than a bull would have on a parterre; and having cut up the volume to his heart's content, went and sold it at a bookstall and purchased a pint of brandy with the proceeds."

Blue or *Azure* is the symbol of divine eternity and human immortality. Consequently, it is a mortuary color — hence its use in covering the coffins of young persons. When used for the garment of an angel, it signifies faith and fidelity. As the dress of the Virgin, it indicates modesty. In *blazonry*, it signifies chastity, loyalty, fidelity, and a spotless reputation, and seems frequently to represent silver; thus we have the *Blue Boar* of Richard III, the *Blue Lion* of the Earl of Mortimer, the *Blue Swan* of Henry IV, the *Blue Dragon*, etc.

The *Covenanters* wore blue as their badge, in opposition to the scarlet of royalty They based their choice on *Numb.* xv. 38, "Speak unto the children of Israel, and bid them that they make them fringes in the borders of their garments . . . and that they put upon the fringe . . . a *ribband of blue*."

See *Colors* for its symbolisms.

A blue or a *staunch blue* descriptive of political opinions, for the most part means a Tory, for in most counties the Conservative color is blue. *A blue* is also a *blue stocking* (*q.v.*).

A dark blue. An Oxford man or Harrow boy.

A light blue. A Cambridge man or Eton boy.

An old blue. One who has taken part in any of the English University athletic contests.

True blue. This is a Spanish phrase. See *Blue Blood*.

True as Coventry blue. The reference is to a blue cloth and blue thread made at Coventry, noted for its permanent dye.

Presbyterian true blue. The allusion is to the blue apron which some of the Presbyterian preachers used to throw over their preaching-tub before they began to address the people.

Blue Apron Statesman. A lay politician, a tradesman who interferes with the affairs of the nation. The reference is to the blue apron once worn by almost all tradesmen.

Blue Beans. Bullets, because lead is blue.

Blue Blood. High or noble birth or descent; it is a Spanish phrase, and refers to the fact that the veins shown in the skin of the pure-blooded Spanish aristocrat, whose race had suffered no Moorish or other admixture, were more blue than those of persons of mixed, and therefore inferior, ancestry.

Blue Bottle. A beadsman, a policeman; so called from the color of his dress.

Blue Beard. See below.

Blue Bird. See below.

Blue Bonnets, or *Blue Caps*. The Highlanders of Scotland, or the Scots generally. So called from the blue woolen cap at one time in very general use in Scotland, and still far from uncommon.

Blue Books. In England, parliamentary reports and official publications presented by the Crown to both Houses of Parliament. Each volume is in folio, and is covered with a blue wrapper.

In America a *Blue Book* is a list of persons or places of special prestige. The *New York Blue Book* is an exclusive social register, and the *Automobile Blue Book* a list of specially recommended hotels and restaurants for tourists.

Blue Devils, or *A fit of the Blues*. A fit of spleen, low spirits.

Blue Flag. He has hoisted the blue flag.

He has turned publican or fishmonger, in allusion to the blue apron still worn to some extent by English tradesmen.

Blue Gown. (1) A harlot, from the blue gown worn in the English House of Correction. (2) A Scottish bedesman or beggar licensed by the King, so called from his blue cloak.

Blue Hen's Chickens. The nickname for inhabitants of the State of Delaware. It is said that in the Revolutionary War a certain Captain Caldwell commanded, and brought to a high state of efficiency, a Delaware regiment. He used to say that no cock could be truly game whose mother was not a blue hen. Hence the Delaware regiment became known as "Blue Hen's Chickens," and the name was transferred to the inhabitants of the State generally.

Blue Laws. Puritanical laws from the extremely rigid codes passed at various times and places in the 17th and 18th centuries in America, especially those passed in 1732, at New Haven, Connecticut. Their object was to stamp out "heresy," enforce a strict observance of the Sunday, and regulate even kissing between husbands and wives. Connecticut is sometimes called the *Blue Law State.*

Blue Monday. The Monday before Lent, spent in dissipation; the dreary Monday spent at work after a week end devoted to pleasure.

Blue Moon. Once in a blue moon. Very rarely indeed.

Blue Murder. To shout blue murder. An expression indicative more of terror or alarm than of real danger.

Blue noses. The Nova Scotians, supposedly from the name of a variety of potato.

"'Pray, sir,' said one of my fellow-passengers, 'can you tell me the reason why the Nova Scotians are called "Blue-noses"?'

"'It is the name of a potato,' said I, 'which they produce in the greatest perfection, and boast to be the best in the world. The Americans have in consequence, given them the nickname of *Blue Noses.*'"
Haliburton: Sam Slick.

Blue Peter. A flag with a blue ground and white square in the center, hoisted as a signal that the ship is about to sail. Peter is a corruption of the French *partir* (leave or notice of departure). Hence, *to hoist the blue Peter.* To leave.

In whist, *Blue Peter* is a "call for trumps"; that is, laying on your partner's card a higher one than is required.

Blue Ribbon. The *blue ribbon* is the Garter, the badge of the highest and most coveted Order of Knighthood in the gift of the British Crown; hence the term is used to denote the highest honor attainable in any profession, walk of life, etc. *The Blue Ribbon of the Turf.* The Derby.

Blue Ribbon Army. A total abstinence society founded in the early eighties of the last century by Richard Booth in the United States. The members were distinguished by wearing a piece of narrow blue ribbon in the buttonhole of the coat. From this symbol the phrase *Blue Ribbon Army* came in time to be applied to the body of teetotalers generally, whether connected with the original society or not.

Blue Stocking, or *Bas Bleu.* A female pedant, a woman of pretentious intellectual or literary interests. The term Blue Stocking originated about 1750 in allusion to the frequenters of the salon of Mrs. Elizabeth Montagu in London. The usual derivation goes back to 1400 when a society of ladies and gentlemen was formed at Venice, distinguished by the color of their stockings and called *della calza.* In 1590 a similar movement was the rage among the lady *savantes* of Paris. Another theory has it that the term Blue Stocking was in allusion to Mr. Benjamin Stillingfleet, a prominent member of Mrs. Montagu's clique who always wore blue worsted stockings instead of the customary black silk.

Blue talk. Indecent conversation.

Blue-pencil. To edit or delete portions of a MS. From the blue pencil usually employed in the process.

Blues and Grays. In the American Civil War, the Union and Confederate forces respectively, from the color of their uniforms.

Blue Bird, The. (*L'Oiseau Bleu*). A drama by Maurice Maeterlinck (Bel. 1909), dealing with the search for the Blue Bird of Happiness undertaken at the behest of the old Fairy Berylune by the woodcutter's children, Tyltyl and Mytyl. With the aid of a green cap with a magic diamond that can be turned at will, Tyltyl and his little sister bring to life the personalities of the familiar things about them, such as Fire, Water, the Hours and the animals, Cat and Dog; visit the Land of Memory, the Palace of Night, the Garden of Happiness, and the Kingdom of the Future, but return without the Blue Bird. Next morning they discover that their pet dove, which they are sending to a little sick friend, is blue, but when the child brings the bird back, it makes its escape. In *The Betrothal*

Maeterlinck has provided a sequel to the play.

Bluebeard (*La Barbe Bleue*). A famous ogre, hero of one of the *Contes* of Charles Perrault (1697). The Chevalier Raoul is a merciless tyrant, with a blue beard. His young wife is entrusted with all the keys of the castle, with strict injunctions on pain of death not to open one special room. During the absence of her lord the "forbidden fruit" is too tempting to be resisted, the door is opened, and the young wife finds the floor covered with the dead bodies of her husband's former wives. She drops the key in her terror, and can by no means obliterate from it the stain of blood. Bluebeard, on his return, commands her to prepare for death, but Sister Anne (*q.v.*) watches from the tower and at last, by the timely arrival of her brothers, her life is saved and Bluebeard put to death.

The Bluebeard story has been widely adapted into English literature. Among the burlesques and plays on the subject are those by George Colman, Jr. (1798), J. R. Planché (1839), H. J. Byron (1860), F. C. Burnand (1883). Maeterlinck has made it the subject of his *Ariane et Barbe Bleue* (*q.v.*).

Bluebeard's Key. When the blood stain of this key was rubbed out on one side, it appeared on the opposite side; so prodigality being overcome will appear in the form of meanness; and friends, over-fond, will often become enemies.

Bluff, Captain Noll. In Congreve's *Old Bachelor* (1693), a swaggering bully and boaster. He says, "I think that fighting for fighting's sake is sufficient cause for fighting. Fighting, to me, is religion and the laws."

Bluff Hal or **Bluff Harry.** Henry VIII (1491, 1509–1547).

Blumine. The "Rose Goddess," heroine of Carlyle's *Sartor Resartus* (*q.v.*) beloved by Teufelsdröckh, whom she makes "immortal by a kiss." She marries another and more eligible suitor and leaves him to despair.

Blunderbore. A nursery-tale giant, brother of Cormoran, who put Jack the Giant Killer to bed and intended to kill him; but Jack thrust a billet of wood into the bed, and crept under the bedstead. Blunderbore came with his club and broke the billet to pieces, but was much amazed at seeing Jack next morning at breakfast-time. When his astonishment was abated, he asked Jack how he had slept. "Pretty well," said the Cornish hero, "but once or twice I fancied a mouse tickled me with its tail." This increased the giant's surprise. Hasty pudding being provided for breakfast, Jack stowed away such huge stores in a bag concealed within his dress that the giant could not keep pace with him. Jack cut the bag open to relieve "the gorge," and the giant, to effect the same relief, cut his throat and thus killed himself.

Blurb. Any highly inflated publicity, particularly that got out by publishers with reference to new books and printed on the book jacket and elsewhere. The term was invented by Gelett Burgess in his *Burgess Unabridged* (Am. 1914) and has become common usage.

Bly, Nelly. A character in Grundy and Solomon's operetta, *The Vicar of Bray* (1882). Also the assumed name of a New York woman journalist who attracted note in 1890 by touring the world to rival the feat accomplished by Phileas Fogg in Jules Verne's romance, *Around the World in Eighty Days.*

Bo Peep. A heroine of nursery rhyme:

> Little Bo Peep has lost her sheep
> And can't tell where to find them,
> Leave them alone and they'll come home,
> Bringing their tails behind them.

Bo Tree. The pipal tree, or *Ficus religiosa*, of India, allied to the banyan, and so called from Pali *Bodhi*, perfect knowledge, because it is under one of these trees that Gautama attained enlightenment and so became the Buddha.

Boadicea. In legendary British history, a queen contemporary with Nero who rebelled against Roman rule.

Boanerges. A name given to James and John, the sons of Zeb'edee, because they wanted to call down "fire from heaven," to consume the Samaritans for not "receiving" the Lord Jesus. It is said in the Bible to signify "sons of thunder," but "sons of tumult" would probably be nearer its meaning (*Luke* ix. 54; see *Mark* iii. 17).

Boar, The. Richard III.

> The wretched, bloody, and usurping boar
> That spoiled your summer fields and fruitful vines:
> . . . This foul swine . . . lies now . .
> Near to the town of Leicester, as we learn.
> *Shakespeare: Richard III*, v. 3.

The bristled Baptist boar. So Dryden denominates the Anabaptists in his *Hind and Panther.*

> The bristled Baptist boar, impure as he [*the ape*],
> But whitened with the foam of sanctity,
> With fat pollutions filled the sacred place,
> And mountains levelled in his furious race.
> Pt. i. 43.

The Calydonian boar. In Greek legend, Æneus, king of Calydon, in Ætolia,

having neglected to sacrifice to Artemis, was punished by the goddess sending a ferocious boar to ravage his lands. A band of heroes collected to hunt the boar, who was eventually slain by Meleager after he had been first wounded by Atalanta.

The wild boar of the Ardennes. Guillaume, Comte de la Marck (died 1485), so called because he was fierce as the wild boar, which he delighted to hunt. Introduced by Scott in *Quentin Durward.*

Boar's Head. The Old English custom of serving this as a Christmas dish is said to derive from Scandinavian mythology. Freyr, the god of peace and plenty, used to ride on the boar Gullinbursti; his festival was held at Yuletide (*winter solstice*), when a boar was sacrificed to his honor.

The head was carried into the banqueting hall, decked with bays and rosemary on a gold or silver dish, to a flourish of trumpets and the songs of the minstrels. Many of these carols are still extant and the following is the first verse of that sung before Prince Henry at St. John's College, Oxford, at Christmas, 1607:

> The Boar is dead,
> So, here is his head;
> What man could have done more
> Than his head off to strike,
> Meleager like
> And bring it as I do before?

The Boar's Head Tavern. Made immortal by Shakespeare, this used to stand in Eastcheap, on the site of the present statue of William IV. The sign was the cognizance of the Gordons, the progenitor of which clan slew, in the forest of Huntley, a wild boar, the terror of all the Merse (1093).

Boatswain. The name of Byron's favorite dog, buried in Newstead Abbey garden. According to Byron's inscription on the monument over his grave he "had all the Virtues of Man without his Vices."

> To mark a friend's remains, these stones arise;
> I never knew but one, — and here he lies.

Bob, Son of Battle. A novel by Alfred Ollivant (Am. 1898), the first novel of any note to have a dog for its hero. Bob, Son of Battle, or "Owd Bob," as he is sometimes called, is a "gray dog of Kenmuir," a faithful sheep-dog whose adventures, particularly those in which his rival "Red Wull" is concerned, are very realistically told.

Bobadil, Captain. A military braggart of the first water. He is a character in Ben Jonson's *Every Man in his Humor* (1598), an ignorant, clever, shallow bully, thoroughly cowardly, but thought by his dupes to be an amazing hero. Master Stephen was greatly struck with his "dainty oaths," such as "By the foot of Pharaoh!" "Body of Cæsar!" "As I am a gentleman and a soldier!" His device to save the expense of a standing army is inimitable for its conceit and absurdity —

> "I would select 19 more to myself throughout the land; gentlemen they should be, of a good spirit and able constitution. I would choose them by an instinct, . . . and I would teach them the special rules . . . till they could play [*fence*] very near as well as myself. This done, say the enemy were 40,000 strong, we 20 would . . . challenge 20 of the enemy, . . . kill them; challenge 20 more, kill them; 20 more, kill them too; . . . every man his 10 a day, that's 10 score . . . 200 a day; five days, a thousand; 40,000, 40 times 5, 200 days; kill them all." — *Ben Jonson; Every Man in His Humor*, iv. 7.

This name was probably suggested by Bobadilla, first governor of Cuba, who sent Columbus home in chains.

> Bobadil is the author's best invention, and is worthy to march in the same regiment with Bessus and Pistol, Parolles, and the Copper Captain. — *B. W. Procter.*
>
> "Bobadil, especially, is one of Ben's masterpieces. He is the most colossal coward and braggart of the comic stage. — *Atlantic Monthly*, October, 1867.

Bobby. An English policeman. This slang word is either derived from Sir Robert Peel, or became popular through his having in 1828 remodeled the London Metropolitan Police Force.

Boccaccio, Giovanni (1313–1375). Italian fiction writer, famous for his *Decameron* (*q.v.*).

Boche or **Bosche.** An insulting name for a German which came into use during the World War. It may be derived from German *bursch*, a lad, or from *bürschen*, to shoot (with a rifle). Another derivation given is from *Les Alboches*, a contemptuous nickname given by French printers to Germans in the same trade in the sixties of the last century, and itself derived from the colloquial *boche* coined in France about 1860 to designate a worthless person.

Still another derivation is from the French *caboche*, "head," implying in the new word something of the meaning of blockhead.

Body-snatcher. One who snatches or purloins bodies, newly buried, to sell them to surgeons for dissection. The first instance on record was in 1777, when the body of Mrs. Jane Sainsbury was "resurrected" from the burial ground near Gray's Inn Lane. The "resurrection men" (*q.v.*) were imprisoned for six months.

By a play on the words, a bumbailiff was so called, because his duty was to snatch or capture the body of a delinquent.

Bœo'tian. A rude, unlettered person, a dull blockhead. The ancient Bœotians loved agricultural and pastoral pursuits, so the Athenians used to say they were dull and thick as their own atmosphere; yet Hesiod, Pindar, Corinna, Plutarch, Pelop'idas, and Epaminondas, were all Bœotians.

Bœo'tian ears. Ears unable to appreciate music or rhetoric.

Bœuf, Front de. See *Front de Bœuf.*

Boffin, Nicodemus. In Dickens' novel *Our Mutual Friend*, "the golden dustman," foreman of old John Harmon, dustman and miser. Being residuary legatee of John Harmon, dustman, he came in for £100,000. Afterwards, when John Harmon, the son, was discovered, Mr. Boffin surrendered the property to him, and lived with him.

Mrs. Boffin. Wife of Mr. Boffin, and the daughter of a cat's-meat man. After Mr. Boffin came into his fortune she became "a high flyer at fashion," wore black velvet and sable, but retained her kindness of heart and love for her husband.

Bogy. A hobgoblin; a person or object of terror; a bugbear. The word appeared only in the early 19th century, and is probably connected with the Scottish *bogle*, and so with the obsolete *bug*.

Colonel Bogy. A name given in golf to an imaginary player whose score for each hole is settled by the committee of the particular club and is supposed to be the lowest that a good average player could do it in. *Beating Bogy* or *the Colonel*, is playing the hole in a fewer number of strokes.

Bohème, La. An opera by Puccini (1896) based upon Murger's *Vie de Bohème*. The story deals with the love affair of Rudolph, a poet, and Mimi, a Paris flower girl; also with Rudolph's penniless Bohemian friends and the ups and downs of artist life in the Latin Quarter. Mimi is ill and finally dies.

Bohe'mia. Any locality frequented by journalists, artists, actors, opera-singers and other similar characters. See next entry.

Bohe'mian. A slang term applied to literary men and artists of loose and irregular habits, living by what they can pick up by their wits. Originally the name was applied to the gipsies, from the belief that before they appeared in western Europe they had been denizens of Bohemia, or because the first that arrived in France came by way of Bohemia (1427). When they presented themselves before the gates of Paris they were not allowed to enter the city, but were lodged at La Chapelle, St. Denis. The French nickname for gipsies is *cagoux* (unsociables).

Bohemian Girl, The. A light opera by M. W. Balfe (1843), libretto by Bunn. The plot centers about the kidnapping of Arline, the little daughter of the Governor of Presburg, by Devilshoof and his gipsy band. With the gipsies is Thaddeus, a Polish exile from justice, who falls in love with Arline. The Gipsy Queen is jealous and makes trouble, but after many difficulties Arline is restored to her father and marries Thaddeus, whose identity is finally revealed.

Bohort, Sir. A knight of Arthur's Round Table, brother of Sir Lionel, and nephew of Launcelot of the Lake. Also called Sir Bors.

Boiardo or **Bojardo** (1313–1375). Italian poet, famous for his epic, *Orlando Innamorato* (*q.v.*).

Bois-Guilbert, Sir Brian de. In Scott's *Ivanhoe*, a preceptor of the Knights Templars. He offers insult to Rebecca, and she threatens to cast herself from the battlements if he touches her. When the castle is set on fire by the sibyl, Sir Brian carries off Rebecca from the flames. Later, the Grand-Master of the Knights Templars charges Rebecca with sorcery, and she demands a trial by combat. Sir Brian de Bois-Guilbert is appointed to sustain the charge against her, and Ivanhoe is her champion. Sir Brian is found dead in the lists, and Rebecca is declared innocent.

Boldwood, William. A character in Hardy's *Far from the Madding Crowd* (*q.v.*).

Bolshevik or (less correctly) **Bolshevist.** Properly, a member of the Russian revolutionary party that seized power under Lenin in 1917, declared war on capitalism and the *bourgeoisie* in all lands, and aimed at the establishment of supreme rule by the proletariat. The Bolshevik government was so called because it professed to act in the name of the majority (*bolshe* is the comparative of the adjective *bolshoi*, big, large, and *bolsheviki*-majority). In America and England the name *Bolshevist* is applied to those who are, or who are suspected of being "super-anarchists" who wish to overthrow the whole basis of society.

Bolton, Fanny. In Thackeray's *Pendennis*, the pretty sentimental daughter of a

London porter, with whom Pen is madly in love for a short time.

Boltrope. A seaman in Cooper's *Pilot* (*q.v.*). Cooper was of the opinion that the character was better drawn than Long Tom Coffin (*q.v.*), but both popular and critical opinion run counter to his choice.

Bombastes Furio'so. One who talks big or in an ultra-bombastic way. From the hero of a burlesque opera so called by William Barnes Rhodes, produced in 1810 in parody of *Orlando Furioso*. *Bombastes Furioso* is the general of Artaxam'inous, king of Utopia. He is plighted to Distaffi'na, but Artaxaminous promises her "half-a-crown" if she will forsake the general for the King. When Bombastes sees himself flouted, he goes mad, and hangs his boots on a tree, with this label duly displayed:

> Who dares this pair of boots displace,
> Must meet Bombastes face to face.

The King, coming up, cuts down the boots, and Bombastes "kills him." Fusbos, seeing the King fallen, "kills" the general; but at the close of the farce the dead men rise one by one, and join the dance, promising, if the audience likes, "to die again to-morrow."

In *Orlando Furioso* (*q.v.*), the hero, Orlando, went mad, and hung up his armor on a tree, with this distich attached thereto:

> Orlando's arms let none displace,
> But such who'll meet him face to face.

Bon Gaultier Ballads. Parodies of contemporary poetry by W. E. Aytoun and Sir Theodore Martin. They first appeared in *Tait's*, *Fraser's*, and *Blackwood's Magazines* in the 'forties, and were published in volume form in 1855.

Bon gré mal gré (Fr.). Willing or unwilling, willy nilly, *nolens volens*. Literally, "good will bad will."

Bon mot (Fr.). A good or witty saying; a pun; a clever repartee.

Bon ton (Fr.). Good manners or manners accredited by good society.

Bon vivant (Fr.). A free liver; one who indulges in the "good things of the table." *Bon viveur* means much the same, but is rather stronger, suggesting one who makes a pursuit of other pleasures besides those of the table.

Bona fide (Lat.). Without subterfuge or deception; really and truly. Literally, *in good faith*. *To produce one's bona fides* is to produce one's credentials, to give proof that one is what he appears to be or can perform that which he says he can.

Bonanza. A stroke of luck. After the Bonanza silver-mine in Nevada which was at first considered a failure but which suddenly produced immense wealth.

Bonduca. One of the many forms of the name of the British Queen, which in Latin was frequently (and in English is now usually) written *Boadicea*, but which should properly be *Bonduca*. Fletcher wrote a fine tragedy with this name (1616), the principal characters being Caractacus and Bonduca.

Bone. *To have a bone to pick with one.* To have an unpleasant matter to discuss and settle. Two dogs and one bone invariably forms an excellent basis for a fight.

To make no bones about the matter. To do it, say it, etc., without hesitation; to offer no opposition, present no difficulty or scruple. Dice are called "bones," and the Fr. *flatter le dé* (to mince the matter) is the opposite of our expression. To make no bones of a thing is not to flatter, or "make much of," or humor the dice in order to show favor. Hence, *without more bones*. Without further scruple or objection.

Bo'ney. A familiar contradiction of Bo'naparte used by the English in the early part of the 19th century by way of depreciation. Thus Thomas Moore speaks of "the infidel Boney."

Bonhomme. A French peasant. See *Jacques Bonhomme*.

Bon'iface, Father. In Scott's novel *The Monastery*, the successor of the Abbot Ingelram, as Superior of St. Mary's Convent. In its sequel *The Abbot* he has retired, still in search of the peace and quiet which, due to the pressure of contemporary events, he has failed to find in the cloister. In this second novel he first appears under the name of Blinkhoodie in the character of gardener at Kinross, and afterwards as the old gardener at Dundrennan.

Boniface, St. See under *Saint*.

Bon'iface, Will. A famous character in Farquhar's comedy *The Beaux' Stratagem* (1707), landlord of the inn at Lichfield, in league with the highwaymen. This sleek, jolly publican is fond of the cant phrase, "as the saying is." Thus, "I'm old Will Boniface; pretty well known upon this road, as the saying is." He had lived at Lichfield "man and boy above eight and fifty years, and not consumed eight and fifty ounces of meat," for, said he, "I have fed purely upon ale. I have eat my ale, drank my ale, and I

always sleep upon my ale." Hence *Boniface* has become a common term for a publican or tavern keeper.

Bonnard, Sylvestre. Hero of *The Crime of Sylvestre Bonnard* (*q.v.*) by Anatole France.

Bonnet Rouge. The red cap of Liberty worn by the leaders of the French revolution. It is the emblem of Red Republicanism.

Bonnicastle, Arthur. Hero of J. G. Holland's *Arthur Bonnicastle* (*q.v.*).

Bonnie Dundee. John Graham of Claverhouse, Viscount Dundee. Born about 1649, he became a noted soldier in the Stuart cause, and was killed at the Battle of Killiecrankie in 1689.

Bonnie Lesley. A lyric by Robert Burns. The heroine of this song, in real life, was Miss Leslie Baillie.

> O saw ye bonnie Lesley
> As she gaed o'er the border?
> She's gane like Alexander,
> To spread her conquests farther.

Bonnivard, François de. A historical character (1495–1570) who appears in idealized form as the hero of Byron's *Prisoner of Chillon.* See *Chillon.*

Bontemps, Roger. A fat, cheery, optimistic companion, the personification of "Never say die." The character is from a famous popular song by Beranger (Fr. 1814). The first stanza (translated by William Young) is as follows:

> To show our hypochondriacs
> In days the most forlorn
> A pattern set before their eyes
> Roger Bontemps was born.
>
> To live obscurely at his will,
> To keep aloof from strife
> Hurray for fat Roger Bontemps!
> This is his rule of life.

Bonze. The name given by Europeans to the Buddhist clergy of the Far East, particularly of Japan. In China the name is given to the priests of the Fohists.

Boo'by, Lady. In Fielding's novel, *Joseph Andrews* (*q.v.*), a vulgar upstart who tries to seduce her footman, Joseph Andrews. Parson Adams reproves her for laughing in church. Lady Booby is a caricature of Richardson's Pamela.

Book. *The Book of Books.* The Bible; also called simply "the Book," or "the good Book."

The Book of Life, or of Fate. In Bible language, a register of the names of those who are to inherit eternal life (*Phil.* iv. 3; *Rev.* xx. 12).

For *Black, Blue, Red* and *Yellow Book,* see under respective colors.

Battle of the Books. See under *Battle.*

Bell, book and candle. See under *Bell.*

Book of Martyrs. A famous work by John Foxe published in Latin in 1554; also known as the *History of the Acts and Monuments of the Church.* It contains the stories of the martyred saints.

Book of Nonsense. A well-known volume of humorous verse by Edward Lear (1846). See *Limerick.*

Book of Snobs, The. A series of papers by Thackeray (1846–1847) portraying a variety of typical English snobs.

Bookworm. One always poring over books; so called in allusion to the maggot that eats holes in books, and lives both in and on its leaves.

Boötes. Greek for "the ploughman"; the name of the constellation which contains the bright star, Arcturus (*q.v.*). See also *Icarius.* According to ancient mythology, Boötes invented the plough, to which he yoked two oxen, and at death, being taken to heaven with his plough and oxen, was made a constellation. Homer calls it "the wagoner," *i.e.* the wagoner of "Charles' Wain," the Great Bear.

Booth, Captain. In Fielding's novel *Amelia* (*q.v.*), the husband of Amelia. Said to be a drawing of the author's own character and experiences. He has all the vices of Tom Jones, with an additional share of meanness.

Amelia Booth. Heroine of the novel.

Booth, William. The organizer of the Salvation Army. He is the subject of a poem by Vachel Lindsay (Am. 1879–), called *General William Booth Enters Heaven.*

Boots at the Holly-tree Inn. A story by Charles Dickens (1855). The "boots" in his own picturesque language glibly tells the story of a boy, eight years old, eloping to Gretna Green with a girl of seven.

Bor. See *Borr.*

Borach'io. In Shakespeare's *Much Ado About Nothing,* a follower of Don John of Aragon. He is a great villain, engaged to Margaret, the waiting-woman of Hero.

Bor'ak or **Al Borak** (the lightning). The animal brought by Gabriel to carry Mahomet to the seventh heaven, and itself received into Paradise. It had the face of a man, but the cheeks of a horse; its eyes were like jacinths, but brilliant as the stars; it had the wings of an eagle, spoke with the voice of a man, and glittered all over with radiant light.

Border, The. The frontier of England and Scotland, which, from the 11th to the 15th century, was the field of constant forays, and a most fertile source of ill

blood between North and South Britain.

Border Eagle State. Mississippi. See *States.*

Border Minstrel. Sir Walter Scott (1771–1832) because he sang of the border.

Border States. See *States.*

Border-thief School. A term applied by Thomas Carlyle, in his *Sartor Resartus*, to Walter Scott and others, who celebrated the achievements of free-booters, etc., like Rob Roy.

Bor'eas. In Greek mythology, the god of the north wind, and the north wind itself. He was the son of Astræus, a Titan, and Eos, the morning, and lived in a cave of Mount Hæmus, in Thrace.

Borgia, Lucrezia. The notorious Italian poisoner of history, titular heroine of a drama by Victor Hugo and an opera by Donizetti. See *Lucrezia Borgia.*

Boris Godounoff. An opera by Moussorgsky (1874) based on Pushkin's historical drama of the same title. The action is laid in Russia and deals with the last years of Boris Godounoff (c. 1551–1605), czar of Russia. He was suspected of having murdered the Czarevitch Dimitri, son of Ivan the Terrible, in order to secure the throne. A pretender, a monk named Gregory who claimed to be Dimitri, headed an uprising against him and was acclaimed by the people. Boris, half insane, died in the midst of the excitement.

Borkman, John Gabriel. See *John Gabriel Borkman.*

Borr. In Scandinavian mythology, the son of Buri (see *Audhumla*) and father of Odin, Ville, Ve, and Hertha or Earth. The priests claimed descent from him.

Borrow, George (1803–1881). English prose writer, author of *Romany Rye* (*q.v.*), etc.

Bosche. See *Boche.*

Bosinney, Philip. An architect in Galsworthy's *Forsyte Saga* (*q.v.*).

Boss (Dut. *baas*, head of the household). Hence the great man, chief, overseer. The word has been widely applied in business and in the political field. In the latter case it generally has a derogatory meaning, implying the use of dubious methods of control. Hence *boss-rule* and the verb *to boss.* See next entry.

Boss, The. A drama of politics and business by Edward Sheldon (Am. 1886–). The heroine, Emily Griswold, accused of "playing round with the crook who's stolen your father's business," replies after her first encounter with Michael Regan of Regan and Co., Contractors, that she finds him tough but "just like a little boy." The drama deals with their married life and Regan's career as boss.

Boston Tea Party, The. The destruction in Boston Harbor (Dec. 16th, 1773) of a number of chests of tea by disguised citizens as a protest against the British proposal to tax the American colonists.

Bostonians, The. A novel by Henry James (Am. 1886), a study of the New England temperament and feminism as combined in the strong-minded but none too lovable heroine, Olive Chancellor.

Boswell, James. The biographer (1740–1795) of Dr. Samuel Johnson. His work is considered one of the greatest of all biographies. Boswell's tirelessness in gathering intimate first-hand material during Dr. Johnson's lifetime and his unbounded admiration for Johnson are proverbial; hence, *Boswellian.*

Bothwell, Francis Stewart, Earl of. A historic character, known as the Bastard Earl (d. 1624). He appears in Scott's *Fortunes of Nigel.*

Bothwell, James Hepburn, Earl of (c. 1536–1578). The husband of Mary Queen of Scots (*q.v.*). He is the hero of Swinburne's tragedy *Bothwell* (1874), one of a trilogy on the unhappy Queen.

Bothwell, Sergeant, *alias* Francis Stewart. An officer in the royal army in Scott's *Old Mortality.*

Bottle, Oracle of the Holy. See under *Oracle.*

Bottle-washer. Chief agent; the principal man employed by another; a factotum. The full phrase — which usually is applied more or less sarcastically — is "head cook and bottle-washer."

Bottled Moonshine. Social and benevolent schemes, such as Utopia, Coleridge's Pantisocracy, the dreams of Owen, Fourier, St. Simon, and so on.

Bottom, the Weaver. A character in Shakespeare's *Midsummer Night's Dream*, a man who fancies he can do everything, and do it better than any one else. Shakespeare has drawn him as profoundly ignorant, brawny, mock heroic, and with an overflow of self-conceit. When the play of *Pyramus and Thisbe* is cast, Bottom covets every part; the lion, Thisbe, Pyramus, all have charms for him. He is in one part of the drama represented with an ass' head, and Titania, queen of the fairies, under a spell, caresses him as an Ado'nis.

Bottomless Pit, The. Hell is so called in the book of *Revelation.* The expression

had previously been used by Coverdale in his translation of *Job* xxxvi. 16.

William Pitt was humorously called *the bottomless Pitt*, in allusion to his remarkable thinness.

Bounds, Beating the. An old custom, still kept up in many English parishes, of going round the parish boundaries on Holy Thursday, or Ascension Day. The school-children, accompanied by the clergymen and parish officers, walked through their parish from end to end; the boys were switched with willow wands all along the lines of boundary, the idea being to teach them to know the bounds of their parish.

Many practical jokes were played even during the first quarter of the nineteenth century, to make the boys remember the delimitations: such as "pumping them," pouring water clandestinely on them from house windows, beating them with thin rods, etc.

Beating the bounds was called in Scotland *Riding the marches* (bounds), and in England the day is sometimes called *gang-day*.

Bountiful, Lady. A famous character in Farquhar's comedy *The Beaux' Stratagem* (1705), the widow of Sir Charles Bountiful. Her delight was curing the parish sick and relieving the indigent. It was said of her that she had cured more people in and about Lichfield within ten years than the doctors had killed in twenty " and that's a bold word." Hence a *Lady Bountiful* is a gracious dispenser of charity.

Bourbon. The Bourbon Kings of France were Henry IV, Louis XIII, XIV, XV and XVI (1589–1793). This royal family, it was said, "learned nothing and forgot nothing"; hence a *Bourbon* is any one who fails to learn by experience. The name was given to the American Democratic party by its opponents.

Bourgeoisie (Fr.). The merchants, manufacturers, and master-tradesmen considered as a class. In recent years, particularly since the Russian Revolution, when this class was held to be chiefly responsible for the continuance of privilege and for all sorts of abuses during the old régime and the early part of the new, the word *bourgeoisie* has acquired a new signification.

Bourgh, Lady Catherine. A patronizing and overbearing " great lady " in Jane Austen's *Pride and Prejudice*.

Bourke, Chevalier. An Irish character in Stevenson's *Master of Ballantrae*, devoted to the Master.

Bourne, Reuben. The chief character in Hawthorne's *Roger Malvin's Funeral* (*q.v.*).

Bouts-rimés (Fr. *rhymed-endings*). A parlor game which, in the 18th century, had a considerable vogue in literary circles as a test of skill. A list of words that rhyme with one another is drawn up; this is handed to the competitors, and they have to make a poem to the rhymes, each rhyme-word being kept in its place on the list.

Bovary, Emma. Heroine of Flaubert's *Madame Bovary* (*q.v.*).

Bowdlerize. To expurgate a book. Thomas Bowdler, in 1818, gave to the world an edition of Shakespeare's works " in which nothing is added to the original text; but those words and expressions are omitted which cannot with propriety be read aloud in a family." This was in ten volumes. Bowdler subsequently treated Gibbon's *Decline and Fall* in the same way. Hence the words Bowdlerist, Bowdlerizer, Bowdlerism, Bowdlerization, etc.

Bow-wow Word. A word in imitation of the sound made, as hiss, cackle, murmur, cuckoo, etc. Hence *the bow-wow school*, a term applied in ridicule to philologists who sought to derive speech and language from the sounds made by animals. The terms were first used by Max Müller.

Bower of Bliss. A beautiful and enchanting place of temptation. (1) In Tasso's *Jerusalem Delivered*, a garden belonging to the enchantress Armi'da. It abounded in everything that could contribute to earthly pleasure. Here Rinal'do spent some time with Armi'da (*q.v.*) but he ultimately broke from the enchantress and rejoined the war. (2) In Spenser's *Faërie Queene* the residence of the witch Acras'ia, a beautiful and most fascinating woman. This lovely garden was situated on a floating island filled with everything which could conduce to enchant the senses, and " wrap the spirit in forgetfulness."

Bowery. The " tough " district of New York City; the slums. Bowery or *bouwerij* is the old Dutch word for farm; and Bowery Lane received its name because it led out to the farm of Peter Stuyvesant, one of the Dutch governors of colonial days. It was for a long time the height of fashion to live on Bowery Lane, but with the growth of the city the character of the district underwent a radical change.

Bowling, Lt. Tom. The immortal type of a brave and hardy sailor; from the character of that name in Smollett's

Roderick Random. He is the uncle of Random; a man too frankly the product of the sea to be anything but ill at ease and careless of the niceties of life ashore.

In a famous sea-song Captain Thomas Dibdin is commemorated by his brother Charles Dibdin under the name of Tom Bowling.

> Here a sheer hulk lies poor Tom Bowling,
> The darling of the crew.

Box and Cox. A farce by J. M. Morton (1847) the principal characters of which are Box and Cox. It has been called "the best farce for three characters in the English language." The third character is the thrifty landlady who rents the same rooms to Box and Cox (one of whom is employed by night, the other by day) in the vain hope that her two tenants will remain ignorant of each other's existence Hence a *Box and Cox arrangement*.

Boxers. A secret society in China which took a prominent part in the rising against foreigners in 1900 which was suppressed by joint European action. The Chinese name was *Gee Ho Chuan*, signifying "righteousness, harmony, and fists," and implying training as in athletics, for the purpose of developing righteousness and harmony.

Boy and the Mantle. A ballad in Percy's *Reliques*. See *Mantle of Fidelity*.

Boy Bishop. St. Nicholas of Bari was called "the Boy Bishop" because from his cradle he manifested marvelous indications of piety. The custom of choosing a boy from the cathedral choir, etc., on his day (December 6th), as a mock bishop, is very ancient. The boy possessed episcopal honor for three weeks, and the rest of the choir were his prebendaries. If he died during his time of office he was buried *in pontifica'libus*. Probably the reference is to Jesus Christ sitting in the Temple among the doctors while He was a boy. The custom was abolished in the reign of Henry VIII.

Boycott. *To boycott a person* is to refuse to deal with him, to take any notice of him, or even to sell to him. The term arose in 1881, when Captain Boycott, an Irish landlord, was thus ostracized by the Irish agrarian insurgents.

Boyle Controversy. A book-battle between Charles Boyle, fourth Earl of Orrery, and the famous Bentley, respecting the *Epistles of Phal'aris*, which were edited by Boyle in 1695. Swift's *Battle of the Books* (*q.v.*) was one result of the controversy.

Boynton, Dr. A leading character in Howells' *Undiscovered Country* (*q.v.*). His daughter Egeria is also prominent.

Boythorn, Laurence. In Dickens' *Bleak House*, a robust gentleman with the voice of a Stentor, a friend of Mr. Jarndyce. He would utter the most ferocious sentiments, while at the same time he fondled a pet canary on his finger. Once on a time he had been in love with Miss Barbary, Lady Dedlock's sister; but "the good old times — all times when old are good — were gone." The character is supposed to have been drawn from Walter Savage Landor, the noted poet.

Boz. Charles Dickens (1812–1870). His *Sketches by Boz* (two series) appeared in 1836. "Boz, my signature in the *Morning Chronicle*," he tells us, "was the nickname of a pet child, a younger brother, whom I had dubbed Moses, in honor of the *Vicar of Wakefield*, which, being pronounced *Bozes*, got shortened into *Boz*."

Bozzaris, Marco. See *Marco Bozzaris*.

Bozzy. James Boswell, the biographer of Dr. Johnson (1740–1795).

Brabançonne. The national anthem of Belgium, composed by Van Campenhout in the revolution of 1830, and so named from Brabant, of which Brussels is the chief city.

Braban'tio. In Shakespeare's *Othello*, a senator of Venice, father of Desdemo'na. He thought the "insolence" of Othello in marrying his daughter unpardonable, and that Desdemona must have been drugged with love-potions so to demean herself.

Brac'cio. In Browning's poetical drama, *Luria* (*q.v.*), the commissary of the republic of Florence, employed in picking up every item of scandal he could find against Lu'ria.

Bracebridge Hall. A volume of sketches by Washington Irving (Am. 1822). Many of them deal with the comfortable country home and the family concerns of Squire Bracebridge, a delightfully typical old English gentleman whose whims and customs give Irving opportunity for some of his most pertinent comments on English life.

Bracy, Sir Maurice de. In Scott's *Ivanhoe*, a follower of Prince John. He sues the Lady Rowen'a to become his bride, and threatens to kill both Cedric and Ivanhoe if she refuses. The interview is intercepted, and at the close of the novel Rowena marries Ivanhoe.

Bradamant. In Carlovingian legend, a celebrated female warrior, prominent in

both Boiardo's *Orlando Innamorato* and Ariosto's *Orlando Furioso*. She is the sister of Rinaldo and niece of Charlemagne and is known as the "Virgin Knight." She wears white armor and a white plume and possesses an irresistible spear which unhorses any knight at a touch. Although she is in love with Rogero the Moor, she refuses to marry him until he is baptized. Her marriage and Rogero's victory over Rodomont form the subject of the last book of *Orlando Furioso*.

Bradstreet, Anne (1612–1672). Early American poet, known for her *Tenth Muse Lately Sprung up in America* (*q.v.*).

Bradwardine, Como Cosmyne, Baron of. One of Scott's most famous characters, described by him in *Waverley* as "the very model of the old Scottish cavalier, with all his excellencies and peculiarities." He is a scholar, full of pedantry and vanity, but very gallant and lovable.

Rose Bradwardine. The Baron's daughter, heroine of *Waverley*.

In Thackeray's *Book of Snobs* ii, the *Baron of Bradwardine*, described as "the most famous man in Haggisland," is meant for Sir Walter Scott.

Braes of Yarrow. See *Yarrow*

Brag, Jack. See *Jack Brag*.

Bragelonne, The Vicomte de. See *Three Musketeers*.

Braggado'chio. A braggart; one who is valiant with his tongue but a great coward at heart. The character is from Spenser's *Faërie Queene*, and a type of the "Intemperance of the Tongue." After a time, like the jackdaw in borrowed plumes, Braggadochio is stripped of all his glories: his shield is claimed by Sir Mar'inell; his lady is proved by the golden girdle to be the false Florimel; his horse is claimed by Sir Guyon; Talus shaves off his beard and scourges his squire; and the pretender sneaks off amidst the jeers of every one. It is thought that the poet had the Duke d'Alençon, a suitor of Queen Elizabeth, in his eye when he drew this character. Others believe it was drawn from Philip II of Spain.

Bra'gi. In Scandinavian mythology the son of Odin and Frigga, and the god of poetry; represented as an old man with a long white beard. His wife was Iduna.

Bragi's apples were an instant cure of weariness, decay of power, ill temper, and failing health; the supply was inexhaustible, for immediately one was eaten another took its place.

Bragi's cup. To each new king before he ascended the high-seat of his fathers Bragi's cup was handed, and he had to make a pledge by it and drain it.

Bragi's story. A lengthy but interesting tale.

Brah'ma. In Hinduism, Brahma, properly speaking, is the Absolute, or God conceived as entirely impersonal. The theological abstraction was endowed with personality, and became the Creator of the universe, the first in the divine Triad, of which the other partners were Vishnu, the Maintainer, and Siva (or Shiva), the Destroyer. As such the Brahmins claim Brahma as the founder of their religious system.

Brahmin. A worshiper of Brahma, a member of the highest caste in the system of Hinduism, and of the priestly order. See *Caste*.

Brahmo Somaj (Sansk., the Society of Believers in the One God). A monotheistic sect of Brahmins, founded in 1818 in Calcutta by Ramohun Roy (1744–1833), a wealthy and well educated Brahmin who wished to purify his religion and found a National Church which should be free from idolatry and superstition. In 1844 the Church was reorganized by Debendro Nath Tagore, and since that time its reforming zeal and influence has gained it many adherents. In recent years the Brahmo Somaj has become more and more political, and it is now looked upon as one of the chief factors in the movement for complete nationalization and autonomy.

Brain'worm. In Ben Jonson's comedy *Every Man in His Humor* (1598), the servant of Kno'well, a man of infinite shifts, and a regular Proteus in his metamorphoses. He appears first as Brainworm; afterwards as Fitz-Sword; then as a reformed soldier whom Knowell takes into his service; then as Justice Clement's man; and lastly as valet to the courts of law, by which devices he plays upon the same clique of some half-dozen men of average intelligence.

Bramble, Matthew. The chief character of Smollett's *Expedition of Humphrey Clinker*, an "odd kind of humorist," "always on the fret," dyspeptic, and afflicted with the gout, but benevolent, generous, and kind-hearted. With his sister Tabitha and her maid he goes on a "family tour" which furnishes the chief interest of the book.

Miss Tabitha Bramble. In the same book, the old maiden sister of Matthew Bramble, of some forty-five years of age,

noted for her bad spelling. She is starch, vain, prim, and ridiculous; soured in temper, prying and uncharitable. She contrives at last to marry Captain Lismaha'go, who is content to take her for the sake of her £4000.

Bra'mine and **Bra'min.** Mrs. Elizabeth Draper and the English novelist Laurence Sterne. Ten of Sterne's letters to Mrs. Draper are published, and called *Letters to Eliza.* The fact that Sterne was a clergyman and that Mrs. Draper had been born in India suggested the names.

Bran. *If not Bran, it is Bran's brother.* If not the real "Simon Pure," it is just as good. A complimentary expression. Bran was Fingal's dog, a mighty favorite.

Branch, Anna Hempstead. Contemporary American poet. Her first volume was *The Heart of the Road and Other Poems* (1910).

Brand. A drama by Henrik Ibsen (Nor. 1866). The hero is an idealistic peasant priest in violent revolt against the pettiness and evil of conventional society. He perishes at last in the ruins of his ice-church under an avalanche. The dramatist wrote of him "Brand is myself in my best moments."

Brand, Ethan. See *Ethan Brand.*

Brandan or **Brendan, St.** See under *Saint.*

Brandon, Charles. The hero of Major's historical romance, *When Knighthood Was in Flower* (*q.v.*).

Brandt, Margaret. The heroine of Reade's historical novel, *The Cloister and the Hearth* (*q.v.*), the mother of Erasmus. Her father, Peter Brandt, is a prominent character.

Branghtons. Vulgar, malicious, jealous people, from a family of that name in Fanny Burney's *Evelina.* They are cousins of the heroine, Evelina, and put her to endless embarrassment and shame by their vulgarity and their habit of making use of her friends for their own purposes, but she is too well bred to make them feel their own lack of breeding.

Branwen. In Welsh legend, the daughter of King Llyr of Britain and wife of Matholch, king of Ireland.

Brass, Sampson. In Dickens' *Old Curiosity Shop,* a knavish, servile attorney, affecting great sympathy with his clients but in reality fleecing them without mercy.

Sally Brass. Sampson's sister, and an exaggerated edition of her brother.

Brassbound, Captain. Hero of Shaw's *Captain Brassbound's Conversion* (*q.v.*).

Brattle, Carry. A character in Trollope's *Vicar of Bullhampton.* In his preface the author says, "I have introduced in *The Vicar of Bullhampton* the character of a girl whom I will call — for want of a truer word that shall not in its truth be offensive — a castaway. I have endeavored to endow her with qualities that may create sympathy, and I have brought her back at last from degradation at least to decency."

Braves, The. In American baseball parlance, a nickname for the Boston Nationals. Cp. *Baseball Teams.*

Bravo, The. A novel by James Fenimore Cooper (Am. 1831), dealing with the intrigues of 16th century Venice. The "bravo," Jacopo, revolts against his trade of spying and murdering and assists a pair of young lovers to escape their enemies, but pays for his act with his life.

Bray, Vicar of. See under *Vicar.*

Brazen Age. The age of war and violence. See also under *Age.*

Brazen Head. The legend of the wonderful head of brass that could speak and was omniscient is common property to early romances, and is of Eastern origin. In *Valentine and Orson,* for instance, we hear of a gigantic head kept in the castle of the giant Fer'ragus (*q.v.*), of Portugal. It told those who consulted it whatever they required to know, past, present, or to come; but the most famous in English legend is that fabled to have been made by the great Roger Bacon.

It was said if Bacon heard it speak he would succeed in his projects; if not, he would fail. His familiar, Miles, was set to watch, and while Bacon slept the Head spoke thrice: "Time is"; half an hour later it said, "Time was." In another half-hour it said, "Time's past," fell down, and was broken to atoms. Byron refers to this legend.

> Like Friar Bacon's brazen head, I've spoken,
> "Time is," "Time was," "Time's past."
> *Don Juan,* i. 217.

References to Bacon's Brazen Head are frequent in literature; among them may be mentioned:

> Bacon trembled for his brazen head.
> *Pope: Dunciad,* iii, 104.
>
> Quoth he, "My head's not made of brass,
> As Friar Bacon's noddle was."
> *Butler, Hudibras,* ii. 2.

Bread-Winners, The. A novel by John Hay (Am. 1883) dealing with labor problems. The hero, Alfred Farnham, organizes a body of volunteer policemen to preserve order during a strike. The

novel, which was first published anonymously aroused much discussion.

Breakfast Table Series. See *Autocrat of the Breakfast Table.*

Breck, Alan. An adventurer in Stevenson's *Kidnapped* and *David Balfour* (*q.v.*), whose full name is Alan Breck Stewart.

Breeches, Bible, The. See *Bible, Specially named.*

Breen, Grace. The heroine of Howells' novel, *Dr. Breen's Profession* (*q.v.*).

Breitmann, Hans. A "Pennsylvania Dutchman" of picturesque speech and jovial habits, created by Charles Godfrey Leland. He first appeared in *Hans Breitmann's Party* in 1856, and in 1868 his adventures were collected into book form in the *Breitmann Ballads.* He is typical of the German immigrants of 1848 and thereabouts.

Brenda Troil. (In Scott's *Pirate.*) See *Troil, Brenda.*

Brendan, St. See *Brandan* under *Saint.*

Brenn or **Brenhin.** See *Rulers, Titles of.*

Brentford, The two kings of. In the Duke of Buckingham's farce called *The Rehearsal* (1671), the two kings of Brentford enter hand-in-hand, dance together, sing together, walk arm-in-arm, and to heighten the absurdity, the actors represent them as smelling at the same nosegay (Act ii. 2). Some say this was a skit on Charles II and James (afterwards James II.) Others think the persons meant were Boabdelin and Abdalla, the two contending kings of Granada in Dryden's tragedy, *The Conquest of Granada.*

Brer Rabbit, Brer Fox, etc. Animal characters, heroes of the stories in *Uncle Remus* (*q.v.*) by Joel Chandler Harris.

Bretwalda. See *Rulers, Titles of.*

Breugnon, Colas. See *Colas Breugnon.*

Brevet Rank. Titular rank without the pay that usually goes with it. A brevet major has the title of major, but the pay of captain, or whatever his *substantive* rank happens to be. (Fr. *brevet,* dim. of *bref.* a letter, a document.)

Brewster, Margaret. The heroine of Whittier's poem *In the Old South Church,* versifying an incident of July, 1677, when the Quaker, Margaret Brewster, came to church in Puritan Boston in sackcloth and ashes. She was whipped through the town by way of punishment.

Brian de Bois Guilbert, Sir. (In Scott's *Ivanhoe.*) See *Bois Guilbert.*

Briar'eus, or **Æge'on.** In Greek mythology a giant with fifty heads and a hundred hands. Homer says the gods called him Briar'eus, but men called him Ægeon (*Iliad,* i. 403). He was the offspring of Heaven and Earth and was of the race of the Titans, with whom he fought in the war against Zeus.

Brice, Stephen. The hero of Churchill's *Crisis* (*q.v.*).

Brick. *A regular brick.* A jolly good fellow; perhaps because a brick is solid, four-square, plain, and reliable.

To make bricks without straw. To attempt to do something without having the necessary material supplied. The allusion is to the Israelites in Egypt, who were commanded by their taskmasters so to do (*Ex.* v. 7).

Brick, Jefferson. In Dickens' *Martin Chuzzlewit,* a very weak, pale young man, the war correspondent of the *New York Rowdy Journal,* of which Colonel Diver was editor.

Bride of Aby'dos, The. A poem by Byron (1813). The heroine is Zulei'ka, daughter of Giaffer, pasha of Abydos. She is the trothplight bride of Selim; but Giaffer shoots the lover, and Zuleika dies of a broken heart.

Bride of Lammermoor. A historical novel by Sir Walter Scott laid in the time of William III. The titular heroine is Lucy Ashton, daughter of Sir William Ashton, lord-keeper of Scotland. She is in love with Edgar, master of Ravenswood. The lovers plight their troth at the "Mermaid's Fountain," but Lucy is compelled to marry Frank Hayston, laird of Bucklaw. In a fit of insanity, the bride attempts to murder the bridegroom, and dies in convulsions. Bucklaw recovers, and goes abroad. Colonel Ashton appoints a hostile meeting with Edgar; but on his way to the place appointed young Ravenswood is lost in the quicksands of Kelpies Flow, in accordance with an ancient prophecy.

In Donizetti's opera of *Lucia di Lammermoor* (*q.v.*), Bucklaw dies of the wound inflicted by the bride, and Edgar, heartbroken, comes on the stage and kills himself.

Bride of the Sea. Venice; so called from the ancient ceremony of the wedding of the sea by the doge, who threw a ring into the Adriatic, saying, "We wed thee, O sea, in token of perpetual domination." This took place each year on Ascension Day, and was enjoined upon the Venetians in 1177 by Pope Alexander III, who gave the doge a gold ring from his own finger in token of the victory achieved by the Venetian fleet at Istria over Frederick

Barbarossa, in defence of the pope's quarrel. See *Bucentaur.*

> What, they lived once thus at Venice where the merchants were the kings,
> Where St. Mark's is, where the Doges used to wed the sea with rings?
> *Browning: A Toccata of Galuppi's.*

Brideau, Philippe. An unscrupulous villain who appears in several of the novels of Balzac's *Comédie Humaine,* notably *Scenes from a Courtesan's Life* (*Les Splendours, et Misères des Courtesanes*). He was originally in the army, but was forced to find other means of livelihood after being involved in a military plot. He then became a ruthless plunderer, robbed his aunt, his brother and his mother, and even disowned the latter, in spite of her unfailing devotion, because he thought she stood in the way of his social success.

Joseph Brideau. Philippe's brother, a talented artist and one of the members of the club known as the Cénacle.

Agatha Brideau. The affectionate, devoted mother of the scoundrel Philippe and his brother.

Bridehead, Sue. The chief female character in Hardy's novel, *Jude the Obscure* (*q.v.*).

Bridewell. A generic term for a house of correction, or prison, so called from the London Bridewell, Bridge Street, Blackfriars, which was built as a hospital on the site of a former royal palace over a holy well of medical water, called St. Bride's (Bridget's) Well.

Bridge of Sighs. Over this bridge, which connects the palace of the doge with the state prisons of Venice, prisoners were conveyed from the judgment hall to the place of execution.

> I stood in Venice on the Bridge of Sighs,
> A palace and a prison on each hand.
> *Byron: Childe Harold's Pilgrimage,* iv. 1.

Waterloo Bridge, in London, used, some years ago, when suicides were frequent there, to be called *The Bridge of Sighs,* and Hood gave the name to one of his most pathetic poems.

Bridges, Robert (1844–). English poet. He was appointed poet laureate in 1913.

Bridget Allworthy. (In Fielding's *Tom Jones.*) See *Allworthy.*

Bridlegoose, Judge. The anglicized form given to Taiel de Bridoison (or *Juge Bridoie*), a judge in Rabelais' *Gargantua and Pantagruel,* who decided the causes brought before him, not by weighing the merits of the case, but by the more simple process of throwing dice. Beaumarchais, in his *Marriage of Figaro* (1784), has introduced this judge under the name of "Brid'oison." The person satirized by Rabelais is said to be Chancellor Poyet (1474–1548) who served as chancellor of France under Francis I.

Bridoison. See *Bridlegoose, Judge.*

Brieux, Eugene (1852–). French dramatist. His best-known plays are *The Red Robe* (*q.v.*) and *Damaged Goods.*

Brigard, Gilberte. The heroine of *Frou-Frou* (*q.v.*), a drama by Meilhac and Halévy.

Briggs, Mr. An ardent but very poor amateur sportsman whose blundering adventures at hunting and fishing were depicted in the London *Punch* in serial form. Mr. Briggs was the invention of John Leech.

Brimming Cup, The. A novel by Dorothy Canfield (Am. 1920), the story of how the heroine, Maurise, chose to resist the attractions of an ardent, sophisticated and wealthy lover from the great world outside and remain in her little Vermont village, faithful to her husband and children. *Rough Hewn* (1922) relates the early life and love affair of Maurise and her husband Neale.

Brinker, Hans. See *Hans Brinker.*

Briseis. The patronymic name of Hippodamia, daughter of Briseus. She was the cause of the quarrel in the *Iliad* between Agamemnon and Achilles, and when the former robbed Achilles of her, Achilles refused any longer to go to battle, and the Greeks lost ground daily.

Bristol Boy, The. Thomas Chatterton, the poet (1752–1770).

> "The marvellous boy,
> The sleepless soul that perished in his pride."
> *Wordsworth: Resolution and Independence.*

Britannia. A personification of the British Empire. The first known representation of Britannia as a female figure sitting on a globe, leaning with one arm on a shield, and grasping a spear in the other hand, is on a Roman coin of Antoninus Pius, who died 161 *A. D.* The figure reappeared on the English copper coin in the reign of Charles II, 1665, and the model was Frances Stewart, afterwards created Duchess of Richmond. The engraver was Philip Roetier, 1665.

> The King's new medall, where, in little, there is Mrs. Stewart's face, . . . and a pretty thing it is, that he should choose her face to represent Britannia by.
> — *Pepys' Diary.*

British Lion, The. The pugnacity of the British nation, as opposed to the *John Bull,* which symbolizes the substantiality, solidity, and obstinacy of the people, with

all their prejudices and national peculiarities.

To rouse the British lion is to flourish a red flag in the face of John Bull; to provoke him to resistance even to the point of war.

To twist the tail of the British lion used to be a favorite phrase in America for attempting to annoy the British people and government by abuse and vituperation.

Britling, Mr. See *Mr. Britling Sees It Through*.

Brit'omart. In Spenser's *Faërie Queene*, a female knight, daughter of King Ryence of Wales. She is the impersonation of chastity and purity; encounters the "savage, fierce bandit and mountaineer," without injury, and is assailed by "hag and unlaid ghost, goblin, and swart fairy of the mine," but "dashes their brute violence into sudden adoration and blank awe." She finally marries Artegal.

> She charmed at once and tamed the heart,
> Incomparable Britomart. *Scott.*

Spenser got the name, which means "sweet maiden," from Britomartis, a Cretan nymph of Greek mythology, who was very fond of the chase. King Minos fell in love with her, and persisted in his advances for nine months. She finally threw herself into the sea.

Broad Highway, The. A historical novel by Jeffrey Farnol (Am. 1911) concerning the England of the early 18th century. The hero, Peter Vibart, who is also the feigned author, is left a fortune on condition that he marries the unknown Lady Sophia Sefton. Instead he chooses to wander on the Broad Highway, where he protects, falls in love with and marries the charming Charmian Brown, who turns out to be Lady Sophia herself.

Broadway. A term synonymous with the American theater, from Broadway, the street on or near which the theaters of New York City are to be found. In a more general sense it denotes the gay night life of the American metropolis.

Brobdingnag. In Swift's *Gulliver's Travels*, the country of gigantic giants, to whom Gulliver was a pigmy "not half so big as a round little worm plucked from the lazy finger of a maid." Hence the adjective, *Brobdingnagian*, colossal, gigantic.

Brocken. *Specter of the Brocken.* An optical illusion, first observed on the Brocken (the highest peak of the Hartz range in Saxony), in which shadows of the spectators, greatly magnified, are projected on the mists about the summit of the mountain opposite. In one of De Quincey's opium-dreams there is a powerful description of the Brocken specter.

Brom Bones. The nickname of Brom Van Brunt, Ichabod Crane's rival in Irving's *Legend of Sleepy Hollow* (*q.v.*). "He was always ready for either a fight or a frolic."

Bromfield Corey. (In Howells' novels.) See *Corey, Bromfield*.

Bromide and Sulphite. Words coined by Gelett Burgess in his widely read humorous essay, *Are You a Bromide* or *The Sulphitic Theory* (Am. 1906), which explained "the terms 'bromide' and 'sulphite' as applied to psychological rather than chemical analysis." The Bromide, according to Burgess, "does his thinking by syndicate. He follows the main-traveled roads, he goes with the crowd. In a word, they all think and talk alike — one may predicate their opinion upon any given subject. They are, intellectually, all peas in the same conventional pod, unenlightened, prosaic, living by rule and rote. They have their hair cut every month and their minds keep regular office hours. . . . They worship dogma. The Bromide conforms to everything sanctioned by the majority and may be depended upon to be trite, banal and arbitrary." A list of "well-known Bromidioms now in use" further identifies the Bromide. The Sulphite, on the other hand, is unconventional, original, everything that the Bromide is not. According to Burgess, "Hamlet was a Sulphite, Polonius a Bromide, Becky Sharp sulphitic, Amelia Sedley bromidic," and "of all Bromides Adam was the progenitor, while Eve was a Sulphite from the first."

Brontë, Charlotte (1816–1855). English novelist, author of *Jane Eyre, Shirley, Villette*. See those entries; also *Bell*.

Brontë, Emily (1818–1848). English poet and novelist, sister of Charlotte Brontë. She is the author of *Wuthering Heights* (*q.v.*).

Brook Farm. A famous literary and economic community of a somewhat Utopian nature, more formally known as the Brook Farm Institute of Agriculture and Education, which was established in 1841 at West Roxbury, nine miles from Boston. It was disbanded in 1846. Its founder was the Rev. George Ripley and among its interested visitors of note were Emerson, Alcott, Theodore Parker, Mar-

garet Fuller and other Transcendentalists. Hawthorne's *Blithedale Romance* (*q.v.*) gives a picture of Brook Farm.

Brook Kerith, The. A historical novel by George Moore (Eng. 1915), a presentation of the life of Jesus. The author follows the customary account as far as the Crucifixion, but later, according to the novel, Joseph of Arimathea finds Jesus still alive. For thirty years afterward he lives as a shepherd by the Brook Kerith. He is utterly disillusioned concerning his early belief in himself, which he considers blasphemy, and when finally he meets Paul the Apostle and hears his version of the story, he is horrified and plans to go to Jerusalem to confess. Paul, however, considers him mad, and he is forced to admit that his story would not be believed.

The ravens fed Elijah by this brook of Palestine, called in the Biblical narrative Cherith.

Brook, Master. In Shakespeare's *Merry Wives of Windsor* (*q.v.*), the name assumed by Ford when Sir John Falstaff makes love to his wife. Sir John, not knowing him, confides to him every item of his amour.

Brooke, Dorothea. The heroine of George Eliot's *Middlemarch* (*q.v.*). Her sister *Celia* and their uncle, *Squire Brooke*, with whom they live, are also prominent characters.

Brooke, Rupert (1887–1915). English poet. His best-known poems are *Grantchester*, *The Great Lover* and his series of war sonnets entitled *1914*. He died of sunstroke in service in the World War. St. John Ervine is said to have drawn the hero of his novel *Changing Winds* from Rupert Brooke.

Brookfield, Jack. A professional gambler, one of the chief characters in the play, *The Witching Hour* (*q.v.*) by Augustus Thomas.

Brooks of Sheffield. A name frequently used in place of that of an actual person, from an imaginary individual mentioned in *David Copperfield* to put little David off the scent that he was being referred to:

> "Quinnion," said Mr. Murdstone, "take care, if you please. Somebody's sharp."
> "Who is?" asked the gentleman, laughing.
> I looked up quickly; being curious to know.
> "Only Brooks of Sheffield," said Mr. Murdstone.
> I was quite relieved to find it was only Brooks of Sheffield; for, at first, I really thought it was I. Ch. ii.

Cp. *Harris, Mrs.*

Brother Jonathan. When Washington was in want of ammunition, he called a council of officers, but no practical suggestion could be offered. "We must consult Brother Jonathan," said the general, meaning His Excellency Jonathan Trumbull, governor of the State of Connecticut. This was done, and the difficulty was remedied. "To consult Brother Jonathan" then became a set phrase, and Brother Jonathan became a cognomen of the United States.

Brothers' Bible. See *Bible, Specially Named.*

Brothers Karamazov, The. A novel by Dostoievski (Rus. 1879–1880), a story of three brothers. The oldest, Dmitri, quarrels violently with his father over money matters and over a woman, and when the father is found murdered, he is accused of the crime. In reality the old man has been killed by Smerdyakov, a fourth and illegitimate son who is a servant, subject to epilepsy. Ivan, the second son, discovers he has all unconsciously suggested the crime to Smerdyakov by his cynical philosophy. Smerdyokov commits suicide and Ivan tries in vain to save his brother Dmitri. There is a third brother, Alyoshi, a gentle, lovable man, in strong contrast with his brothers.

Browdie, John. In Dickens' *Nicholas Nickleby*, a brawny, big-made Yorkshire corn-factor, bluff, honest, and kind-hearted. He befriends poor Smike, and is much attached to Nicholas Nickleby. John Browdie marries Matilda Price, a miller's daughter.

Brown, Alice (1857–). American novelist and short story writer, author of *Meadow Grass; Tales of New England Life*, *The Prisoner*, etc., and of the prize play *Children of the Earth* (*q.v.*).

Brown, Buster. See *Buster Brown.*

Brown, Captain. A likable character in Mrs. Gaskell's *Cranford* (*q.v.*).

Brown, Charles Brockden (1771–1810). One of the first American novelists, author of *Wieland* (*q.v.*).

Brown, Jones, and Robinson. The typification of middle-class Englishmen; from the adventures of three Continental tourists of these names which were told and illustrated in *Punch* in the 1870's by Richard Doyle. They hold up to ridicule the gaucherie, insular ideas, vulgarity, extravagance, conceit and snobbism that too often characterize the class.

Brown, Sir Ralph. A leading character in George Sand's *Indiana* (*q.v.*).

Brown Study. Absence of mind; apparent thought, but real vacuity. The corresponding French expression explains it

— *sombre réverie*. *Sombre* and *brun* both mean sad, melancholy, gloomy, dull.

Browne, Sir Thomas (1605–1682). English prose writer, famous for his *Urn Burial* and *Religio Medici*.

Brown, Tom. See *Tom Brown*.

Brown, Vanbeest. In Scott's *Guy Mannering*, lieutenant of Dirk Hatteraick, the smuggler and mate of his vessel. Under this same name of Vanbeest Brown, the young Harry Bertram, the missing heir of Ellangowan, grows up believing that the "lieutenant" is his father.

Brownie. The house spirit in Scottish superstition. At night he is supposed to busy himself in doing little jobs for the family over which he presides. Farms are his favorite abode. Brownies are brown or tawny spirits, in opposition to fairies, which are fair ones. In America the adventures of the Brownies were popularized by a series of *Brownie Books* by Palmer Cox.

Browns, The. In American baseball parlance, a nickname for the St. Louis Americans. Cp. *Baseball Teams*.

To astonish the Browns. To do or say something regardless of the annoyance it may cause or the shock it may give to Mrs. Grundy.

Browning, Elizabeth Barrett (1801–1861). English poet, best known for her *Sonnets from the Portuguese*. *Casa Guidi Windows* and *Aurora Leigh* (*q.v.*) are her longer poems of note.

Browning, Robert (1812–1889). English poet. His most pretentious work is *The Ring and the Book* (*q.v.*). Among his dramas are *Paracelsus*, *Strafford*, *Pippa Passes*, *A Blot on the 'Scutcheon*. His best-known poems are dramatic monologues, such as *Caliban upon Setebos*, *Andrea del Sarta*, *Saul*, etc. See those entries.

Brownyng. One of the names given to the bear in Caxton's version of *Reynard the Fox*. Cp. *Bruin*.

Bruce. The Scottish national hero, Robert Bruce, is a prominent character in Jane Porter's *Scottish Chiefs* (*q.v.*).

Bruce and the Spider. See under *Spider*.

Bruin. In Butler's *Hudibras*, one of the leaders arrayed against the hero. His prototype in real life was Talgol, a Newgate butcher who obtained a captaincy for valor at Naseby. He marched next Orsin (Joshua Gosling, landlord of the bear-gardens at Southwark).

Sir Bruin. The bear in the famous German beast-epic, *Reynard the Fox*. Cp. *Brownyng*.

Brumaire. The month in the French Republican Calendar from October 23rd to November 21st. It was named from *brume* fog (Lat. *bruma*, winter). The celebrated 18th Brumaire (November 9th, 1799) was the day on which the Directory was overthrown and Napoleon established his supremacy.

Brum'magem. Worthless or very inferior metallic articles made in imitation of better ones. The word is a local form of the name *Birmingham*, which is the great mart and manufactory of gilt toys, cheap jewelry, imitation gems, and such-like.

Brummel, Beau. See *Beau Brummel*.

Brunhild. A heroine of Teutonic and Scandinavian legend. In the *Nibelungenlied* (*q.v.*) she was the Queen of Issland, who made a vow that none should win her who could not surpass her in three trials of skill and strength: (1) hurling a spear; (2) throwing a stone; and (3) jumping. Gunther, king of Burgundy, undertook the three contests, and by the aid of Siegfried who was clad in his invisible cloak, succeeded in winning the martial Queen. After marriage Brunhild was so obstreperous that the King again applied to Siegfried, who succeeded in depriving her of her ring and girdle, after which she became a very submissive wife. In the *Volsunga Saga* (*q.v.*), the Scandinavian version of the *Nibelungenlied*, Brunhild is a Valkyrie who becomes a mortal, and Wagner follows this version in his *Nibelungen Ring*. Brunhild plays a leading rôle in *Die Walkürie*, *Siegfried* and *Gotterdämmerung*, three of the four operas of the Ring. For the story, see *Nibelungen Ring*.

Brut. A rhyming chronicle of British history beginning with the mythical *Brut*, or *Brute* (*q.v.*), and so named from him. Wace's *Le Roman de Brut*, or *Brut d'Angleterre*, written in French about 1150, is a rhythmical version of Geoffrey of Monmouth's *History* with additional legends. It is here that first mention is made of Arthur's Round Table. Wace's work formed the basis of Layamon's *Brut* (early 13th century), a versified history of England from the fall of Troy to 689 *A. D.* Layamon's poem contains 32,250 lines: Wace's rather over 14,000. See *Arthur*.

Brute or **Brutus.** In the mythological history of England, the first king of the Britons, son of Sylvius (grandson of Ascanius and great-grandson of Æne'as). Having inadvertently killed his father,

he first took refuge in Greece and then in Britain. In remembrance of Troy, he called the capital of his kingdom Troynovant (*q.v.*), now London. His tale is told at length in the *Chronicles* of Geoffrey of Monmouth, in the first song of Drayton's *Polyolbion*, and in Spenser's *Faërie Queene*, ii.

Brutus, Lucius Junius. In legend, the first consul of Rome, fabled to have held office about *B. C.* 509. He condemned to death his own two sons for joining a conspiracy to restore to the throne the banished Tarquin. He was —

> The public father who the private quelled,
> And on the dread tribunal sternly sat.
> *Thomson: Winter.*

This subject was dramatized by N. Lee (1679) and John H. Payne, under the title of *Brutus, or The Fall of Tarquin* (1820). Alfieri, in 1783, wrote an Italian tragedy on the same subject. In French we have the tragedies of Arnault (1792) and Ponsard (1843) both entitled *Lucrèce*. See *Lucretia*.

The Spanish Brutus. Alphonso Perez de Guzman (1258–1320). While he was governor, Castile was besieged by Don Juan, who had revolted from his brother, Sancho IV. Juan, who held in captivity one of the sons of Guzman, threatened to cut his throat unless Guzman surrendered the city. Guzman replied, "Sooner than be a traitor, I would myself lend you a sword to slay him," and he threw a sword over the city wall. The son, we are told, was slain by the father's sword before his eyes.

Brutus, Marcus (*B. C.* 85–42). Cæsar's friend, who joined the conspirators to murder him because he made himself a dictator. This Brutus is the real hero of Shakespeare's tragedy of *Julius Cæsar*, and the poet endows him with every quality of a true patriot. He loved Cæsar much, but he loved Rome more.

Et tu, Brute. What! Does my own familiar friend lift up his heel against me? The reference is to the exclamation of Julius Cæsar when he saw that his old friend was one of the conspirators against him.

Bryant, William Cullen (1794–1878). American poet. His most famous poems are *Thanatopsis*, *To a Water Fowl*, *To a Fringed Gentian*, etc.

Brynhild. The Valkyrie awakened by Sigurd in the Scandinavian *Volsunga Saga* (*q.v.*). See *Brunhild*.

Bubas'tis. Greek name of Bast, or Pasht, the Diana of Egyptian mythology. She was daughter of Isis and sister of Horus, and her sacred animal was the cat.

Bubble, or **Bubble Scheme.** A project or scheme of no sterling worth and of very ephemeral duration — as worthless and frail as a bubble. See *Mississippi; South Sea*.

The Bubble Act. An Act of George I, passed in 1719, its object being to punish the promoters of bubble schemes. It was repealed in 1825.

Bucen'taur. A gaily ornamented ship or barge, from the name of the Venetian state-galley employed by the Doge when he went on Ascension Day to wed the Adriatic. The word is Gr. *bous*, ox, and *centauros*, centaur; and the original galley was probably ornamented with a man-headed ox.

Buceph'alos (bull-headed). A horse. Strictly speaking, the favorite charger of Alexander the Great. By taming him Alexander fulfilled an oracle as to the succession to the throne of Macedon.

Buck. The dog hero of Jack London's *Call of the Wild* (*q.v.*), the offspring of a St. Bernard father and a Scotch shepherd dog.

Buck'et, Mr. In Dickens' *Bleak House*, a shrewd detective officer, who cleverly discovers that Hortense, the French maidservant of Lady Dedlock, was the murderer of Mr. Tulkinghorn, and not Lady Dedlock who was charged with the deed by Hortense. Swinburne, speaking of the detectives of fiction, calls Bucket "that matchless master of them all," and "the incomparable Mr. Bucket."

Buck-eye State. Ohio. See *States*.

Buckingham. *Off with his head! so much for Buckingham!* A famous line, often searched for in vain in Shakespeare's *Richard III*. It is not to be found there, but is in Act iv, Sc. iii, of Colley Cibber's *The Tragical History of Richard III*, altered from Shakespeare (1700).

Buckingham. *George Villiers, first duke of Buckingham.* The profligate favorite of James I, who called him "Steenie" from his beauty, a pet corruption of Stephen, whose face at martyrdom was "as the face of an angel." This was the duke who was assassinated by Fenton (1592–1628). He is introduced by Walter Scott in *The Fortunes of Nigel* and by Dumas in his *Three Musketeers*.

George Villiers, second duke of Buckingham. Son of the preceding, and favorite of Charles II. He made the "whole body of vice his study." His name furnishes the third letter of the famous anagram

"*Cabal.*" This was the Duke who wrote *The Rehearsal.* He is introduced by Walter Scott in *Woodstock* and *Peveril of the Peak*, and by Dryden in his *Absalom and Achitophel*, where he is called Zimri (*q.v.*).

Bucklaw, The Laird of (Frank Hayston). Lucy's suitor in Scott's *Bride of Lammermoor* (*q.v.*).

Bucolic. A term referring to shepherds or herdsmen. Virgil's pastoral poems are called *Bucolics.* Cp. *Idyll.*

Buck-tail. A member of the American Democratic-Republican Party. It originally referred to Tammany (*q.v.*).

Buddha (Sanskrit, "the Enlightened"). The title given to Prince Siddhar'tha or Gautama (*q.v.*), also called (from the name of his tribe, the Sakhyas) Saky'a muni, the founder of Buddhism, who lived in the 6th century *B. C.*

Buddhism. The system of religion inaugurated by the Buddha in India in the 6th century *B. C.*

The four sublime verities of Buddhism are as follows:

(1) Pain exists.
(2) The cause of pain is "birth sin." The Buddhist supposes that man has passed through many previous existences, and all the heaped-up sins accumulated in these previous states constitute man's "birth sin."
(3) Pain is ended only by Nirva'na.
(4) The way that leads to Nirvana is — right faith, right judgment, right language, right purpose, right practice, right obedience, right memory, and right meditation (eight in all).

The abstract nature of the religion, together with the overgrowth of its monastic system and the superior vitality and energy of Brahminism, caused it to decline in India itself; but it spread rapidly in the surrounding countries and took so permanent a hold that it is computed that at the present time it has some 140,000,000 adherents, of whom ten and three-fourths millions are in India, and the rest principally in Ceylon, Tibet, China, and Japan.

Esoteric Buddhism. See *Theosophy.*

Buffalo Bill. A venturesome cowboy; the name under which the daredevil exploits of Col. William F. Cody attained dime-novel fame.

Buffer State. A small, self-governing state separating two larger states, and thus tending to prevent hostilities between the two. The term seems to have originated on the northwest frontiers of India.

Buford, Chad. The hero of *The Little Shepherd of Kingdom Come* (*q.v.*) by John Fox.

Bug. An old word for goblin, sprite, bogy; probably from Welsh *bwg*, a ghost. The word is used in Coverdale's Bible, which is hence known as the "Bug Bible" (see *Bible, specially named*), and survives in *bogle, bogy*, and in *bugaboo*, a monster or goblin, introduced into the tales of the old Italian romancers, and *bugbear*, a scarecrow, or sort of hobgoblin in the form of a bear.

For all that here on earth we dreadfull hold,
Be but as bugs to fearen babes withall.
Spenser: Faërie Queene, II, xii, 25.

Warwick was a bug that feared us all.
Shakespeare: 3 Henry IV, v. 3.

To the world no bugbear is so great
As want of figure and a small estate.
Pope: Satires, iii. 67–68.

Making believe
At desperate doings with a bauble-sword,
And other bugaboo-and-baby-work.
Browning: Ring and the Book, v. 949.

A big bug. A person of importance — especially in his own eyes; a swell; a pompous or conceited man. There is an old adjective *bug*, meaning pompous, proud.

Bulba, Taras. See *Taras Bulba.*

Bulbo, Prince. A character in Thackeray's *Rose and the Ring* (*q.v.*).

Bulfinch, Thomas (1796–1867). American scholar, author of *The Age of Fable, The Age of Chivalry, Legends of Charlemagne*, etc., based upon classic and medieval legends.

Bull. A blunder, or inadvertent contradiction of terms, for which the Irish are proverbial.

In astronomy, the English name of the northern constellation (Lat. *Taurus*) which contains Aldebaran and the Pleiades; also the sign of the zodiac that the sun enters about April 22nd and leaves a month later. It is between Aries and Gemini. The time for ploughing, which in the East was performed by oxen or bulls.

The Pope's bull. An edict or mandate issued by the Pope, so called from the heavy leaden seal (Lat. *bulla*) appended to the document. See *Golden Bull.*

A bull in a china shop. A maladroit hand interfering with a delicate business; one who produces reckless destruction.

To take the bull by the horns. To attack or encounter a threatened danger fearlessly; to go forth boldly to meet a difficulty.

John Bull. See *John Bull.*

Bullion State. Missouri. See *States.*

Bulwer Lytton. (Edward George Earle Lytton Bulwer, afterwards Baron Lytton of Knebworth.) (1803–1873) English novelist. His best-known novels are *The Last Days of Pompeii, Eugene Aram, Rienzi, Ernest Maltravers, The Last of the Barons, Harold, Last of the Saxons, Kenelm Chillingly* and *The Caxtons.* See those entries. His best-known drama is *Richelieu.*

Bum'ble. In Dickens' *Oliver Twist*, beadle of the workhouse where Oliver Twist was born and brought up. A stout, consequential, hard-hearted, fussy official, with mighty ideas of his own importance. This character has given to the language the word *bumbledom*, the officious arrogance and bumptious conceit of a parish authority or petty dignitary. After marriage with Mrs. Corney, the high and mighty beadle was sadly hen-pecked and reduced to a Jerry Sneak.

Bumboat Woman, The. Heroine of one of the most popular of Sir William Gilbert's *Bab Ballads*. Her name was Poll Pineapple, and she sailed in seaman's clothes with Lieutenant Belaye' in the *Hot Cross-Bun*. Jack tars generally greet each other with "Messmate, ho! what cheer?" but the greeting on the *Hot Cross-Bun* was always, "How do you do, my dear?" and never was any oath more naughty than "Dear me!" One day, Lieutenant Belaye came on board and said to his crew, "Here, messmates, is my wife, for I have just come from church." Whereupon they all fainted; and it was found that the crew consisted of young women only, who had dressed like sailors to follow the fate of the handsome lieutenant.

Bumpo, Natty. The central figure of Cooper's Leatherstocking series, better known as Leatherstocking (*q.v.*).

Bunch, Mother. A noted London alewife of the late Elizabethan period, on whose name have been fathered many jests and anecdotes, and who is mentioned more than once in Elizabethan drama, *e.g.*:

> Now, now, mother Bunch, how dost thou? What, dost frowne, Queene Gwyniver, dost wrinckle?
> *Dekker: Satiromastix*, III. i.

In 1604 was published *Pasquil's Jests, mixed with Mother Bunches Merriments* and in the "Epistle to the Merrie Reader" is given a humorous description of her:

> . . She spent most of her time in telling of tales, and when she laughed, she was heard from Aldgate to the Monuments at Westminster, and all Southwarke stood in amazement, the Lyons in the Tower, and the Bulls and Beares of Parish Garden roar'd louder than the great roaring Megge . . . She dwelt in Cornhill, neere the Exchange, and sold strong Ale . . . and lived an hundreth, seventy and five yeares, two dayes and a quarter, and halfe a minute.

Other books were named after her, such, for instance, as *Mother Bunch's Closet newly Broke Open*, "containing rare secrets of art and nature, tried and experienced by learned philosophers, and recommended to all ingenious young men and maids, teaching them how to get good wives and husbands."

Buncombe or **Bunkum.** Claptrap. The story is that a representative at Washington being asked why he made such a flowery speech, so wholly uncalled for, made answer, "I was not speaking to the House, but to Buncombe," the county in North Carolina which he represented.

Bungay. In Thackeray's *Pendennis*, bookseller and publisher of the *Pall Mall Gazette*, edited by Captain Shannon. He publishes Arthur's novel.

Bungay or **Bongay, Friar.** A famous necromancer of the 15th century, whose story is much overlaid with legend. It is said that he "raised mists and vapors which befriended Edward IV at the battle of Barnet." In the old prose romance, *The Famous History of Friar Bacon*, and in Greene's *Honourable History of Friar Bacon and Friar Bungay* (acted 1591), he appears as the assistant to Roger Bacon (d. 1292) in his diabolical scientific experiments, and he is introduced into Bulwer Lytton's *Last of the Barons*.

> [Friar Bungay is] the personification of the charlatan of science in the 15th century.
> *Lytton: The Last of the Barons.*

Buns'by, Captain John or **Jack.** In Dickens' *Dombey and Son*, the owner of the *Cautious Clara*. Captain Cuttle considered him "a philosopher, and quite an oracle." Captain Bunsby had one "stationary and one revolving eye," a very red face, and was extremely taciturn. The Captain was entrapped by Mrs. McStinger, the termagant landlady of his friend, Captain Cuttle, into marrying her.

Bunthorne. The hero of Gilbert and Sullivan's comic opera, *Patience* (*q.v.*), the subtitle of which is *Bunthorne's Bride*.

Bunyan, John (1628–1688). English prose writer, famous for his *Pilgrim's Progress* (*q.v.*).

Bunyan, Paul. A legendary hero of the lumber camps of the American Northwest. Many tales are told of his feats in a sort of chapbook called *Paul Bunyan Comes West*. The dragging of his pick behind him cuts out the Grand Canyon of the Colorado. When he builds a hotel he has "the last seven stories put on hinges so's they could be swung back for to let the moon go by." Innumerable stories of the prowess of this remarkable Paul Bunyan have been invented by the lumbermen for their own amusement.

Burbon. In Spenser's *Faërie Queene* (Bk. v) the lover of Fleurdelis (France), typifying Henry of Navarre. He is

assailed by a rabble rout, who batter his shield to pieces, and compel him to cast it aside. The rabble rout is the Roman Catholic party that tried to throw him off; the shield he is compelled to abandon is Protestantism; his carrying off Fleurde'lis is his obtaining the kingdom by a *coup* after his renunciation of the Protestant cause.

Burchell, Mr. The name assumed by Sir William Thornhill (*q.v.*) in Goldsmith's *Vicar of Wakefield*. Under this disguise he whimsically chose to go about relieving distress and uttering his famous "Fudge" at any egotistical or affected remarks.

Burd Helen. See *Helen, Burd*.

Burgess, Gelett (1866–). American humorist, author of *Goops and How to Be Them, Are You a Bromide*, etc. See *Goop, Bromide*.

Burgundy, Charles the Bold, duke of. A historical personage introduced by Scott in his *Quentin Durward* and in *Anne of Geierstein*. The latter novel contains an account of the Duke's defeat at Nancy, and his death.

Bu'ridan's Ass. A man of indecision; like one "on double business bound, who stands in pause where he should first begin and both neglects." Buridan is reputed by differing authorities to be either a Greek sophist or a French scholastic philosopher who died about 1360. He is credited with inventing the well-known sophism:

> If a hungry ass were placed exactly between two haystacks in every respect equal, it would starve to death, because there would be no motive why it should go to one rather than to the other.

Burke, Edmund (1729–1797). English statesman and author. His *Philosophical Inquiry into the Origin of our Ideas of the Sublime and Beautiful* is his most ambitious work.

Burke, Tom. See *Tom Burke*.

Burleigh, Lord. (1) A parliamentary leader introduced in Scott's *Legend of Montrose*, which deals with the times of Charles I.

(2) *William Cecil* (*Lord Burleigh*). Lord treasurer to Queen Elizabeth, introduced by Scott in *Kenilworth*.

(3) A character in Sheridan's comedy *The Critic* (1799). From him comes the expression *a Lord Burleigh shake of the head*, a great deal meant by a look or movement, though little or nothing is said. Puff, in his tragedy of *The Spanish Armada* (a burlesque "play within a play" produced in *The Critic*), introduces Lord Burleigh, "who has the affairs of the whole nation in his head, and has no time to talk"; but his lordship comes on the stage and shakes his head, by which he means far more than words could utter. Puff says:

> Why, by that shake of the head he gave you to understand that even though they had more justice in their cause and wisdom in their measures, yet, if there was not a greater spirit shown on the part of the people, the country would at last fall a sacrifice to the hostile ambition of the Spanish monarchy.
>
> *Sneer.* Did he mean all that by shaking his head?
>
> *Puff.* Every word of it.

(4) Tennyson has a ballad, *The Lord of Burleigh*. In the guise of a painter, the noble-born hero woos and wins a country maiden who knows nothing of his wealth or title. When he takes her home to his estate, she pines away and dies. The historic original was Henry Cecil, later earl and marquis of Exeter, who took a country bride to live at Burleigh Hall, but the ballad presents a highly idealized version of their story.

Burney, Fanny (Madame d'Arblay) (1752–1840). English authoress known for her diaries and letters and her two novels *Evelina* (*q.v.*) and *Cecilia* (*q.v.*).

Burning Bush. A bush out of which the voice of God spoke to Moses, "and behold the bush burned with fire, and the bush was not consumed."

Burns, Helen. A character in Charlotte Bronté's novel, *Jane Eyre* (1847).

Burns, Robert (1759–1796). The greatest of Scottish poets. His two poems of any length are *Tam o' Shanter* (*q.v.*) and *The Cotter's Saturday Night* (*q.v.*). Among the best-known of his shorter lyrics are *To a Mouse, To a Daisy, Ye Banks and Braes, My Luve Is Like a Red, Red Rose, John Anderson, My Jo, A Man's a Man for a' That, To Mary in Heaven.*

Burroughs, John (1837–1921). American scientist and essayist on nature subjects.

Burton, Robert (1577–1640). English prose writer, author of *The Anatomy of Melancholy* (*q.v.*).

Bush, Ishmael. A rough, ferocious squatter in Cooper's novel *The Prairie*, whose story, with that of his family, comprises much of the action of the novel.

Business. A.S. *bisigness*, from *bisigian*, to occupy, to worry, to fatigue. In theatrical parlance "business" or "biz" means by-play. Thus, Hamlet trifling with Ophelia's fan, Lord Dundreary's hop, and so on, are the special "business" of the actor of the part. As a rule, the "business" is invented by the actor who creates the part, and it is handed down by tradition.

Business To-morrow. When the Spartans seized upon Thebes they placed Arc'hias over the garrison. Pelop'idas, with eleven others, banded together to put Archias to the sword. A letter containing full details of the plot was given to the Spartan polemarch at the banquet table; but Archias thrust the letter under his cushion, saying, "Business to-morrow." But long ere that sun arose he was numbered with the dead.

Business as usual. An expression meaning that the everyday routine must be carried on as usual to preserve morale in a crisis. It was much in use during the World War.

To mean business. To be determined to carry out one's project; to be in earnest.

Bu'sirane. An enchanter bound by Brit'omart in Spenser's *Faërie Queene* (Bk. iii). He is the typification of unrestrained amorous passion.

Busi'ris. A mythical king of Egypt who, in order to avert a famine, used to sacrifice to the gods all strangers who set foot on his shores. Hercules was seized by him; and would have fallen a victim, but he broke his chain, and slew the inhospitable king. He is the titular hero of a blood-and-thunder tragedy by Edward Young (1718).

Buskin. Tragedy. The Greek tragic actors used to wear a sandal some two or three inches thick, to elevate their stature. To this sole was attached a very elegant buskin, and the whole was called *cothur'nus.*

Busqueue, Lord. In Rabelais' *Gargantua and Pantagruel,* plaintiff in the great Pantagruelian lawsuit known as "Lord Busqueue *v.* Lord Suckfist." See *Suckfist.*

Bussy D'Ambois. A historical tragedy by George Chapman (1607). The hero wins for himself a position of influence at the French court of Henry III, but his downfall is brought about by his enemies through their exposure of his clandestine love affair with the Countess Tamyra.

Buster Brown. A young imp of the American comic supplement, the invention of R. F. Outcault. He was very popular as the titular hero of a comedy, and Buster Brown suits, dresses and collars, so named from his mode of dress, were for a time in great demand.

Butler, Samuel (1612–1680). English poet, famous for his satirical poem, *Hudibras* (*q.v.*).

Butler, Samuel (1835–1902). English man of letters, best known for his novel, *The Way of All Flesh* (*q.v.*), his philosophical romance *Erewhon* (*q.v.*) and his *Notebooks.*

Buttercup, Little. In Gilbert and Sullivan's comic opera, *H. M. S. Pinafore* (1877), a "bumboat woman." She interchanged the babies who afterwards became Ralph Rackstraw and the Captain of the *Pinafore.*

Butterfly. See *Madame Butterfly.*

Butterworth, Elias Baptist. The hero of George Eliot's poem *A Minor Prophet*; an American "vegetarian seer."

Buz'fuz, Sergeant. In Dickens' *Pickwick Papers,* the pleader retained by Dodson and Fogg for the plaintiff in the celebrated case of "Bardell *v.* Pickwick." Sergeant Buzfuz was an able orator, who proved that Mr. Pickwick's note about "chops and tomato sauce" was a declaration of love; and that his reminder "not to forget the warming-pan" was only a flimsy cover to express the ardor of his affection.

Buzzards. The inhabitants of Georgia, so called from the wild turkeys in that state.

Bycorne. See *Bicorn.*

Bynner, Witter (1881–). American poet, best known for his *Grenstone Poems, The Beloved Stranger* and *A Canticle to Pan.*

Byron, George Noel Gordon (Lord Byron) (1788–1824). English poet, famous for his *English Bards and Scotch Reviewers, Childe Harold, Don Juan, Cain, a Mystery, Manfred, The Prisoner of Chillon, The Corsair* and its sequel *Lara,* etc. See those entries. His gloomy and romantic temperament has given rise to the term *Byronic.*

The French Byron. Alfred de Musset (1810–1857).

The Oregon Byron. Joaquin Miller.

The Polish Byron. Adam Mickiewicz (1798–1855).

The Russian Byron. Alexander Sergeivitch Pushkin (1799–1837).

Byron, Harriet. In Richardson's *Sir Charles Grandison,* a beautiful and accomplished woman of high rank, devotedly attached to Sir Charles Grandison, whom ultimately she marries.

Byzan'tine. *Byzantine art* (from Byzantium, the ancient name of Constantinople). That symbolical system which was developed by the early Greek or Byzantine artists out of the Christian symbolism. Its chief features are the circle, dome, and round arch; and its

chief symbols the lily, cross, vesica, and nimbus. St. Sophia, at Constantinople, and St. Mark, at Venice, are excellent examples of Byzantine architecture and decoration, and the Roman Catholic Cathedral at Westminster is a development of the same.

Byzantine Empire. The Eastern or Greek Empire, which lasted from the separation of the Eastern and Western Empires on the death of Theodosius in 395 *A. D.*, till the capture of Constantinople by the Turks in 1453.

C

Ca' canny. A Scots expression meaning "go easily," "don't exert yourself." It is used in trade union slang, and the method of "ca' canny" is adopted by workmen for the purpose of bringing pressure on the employers when, in the workmen's opinion, a strike would be hardly justifiable, expedient, or possible. *Ca'* is Scots *caw*, to drive or impel.

Ca Ira (it will go). The name, and refrain, of a popular patriotic song in France which became the *Carillon National* of the French Revolution (1790). It went to the tune of the *Carillon National*, which Marie Antoinette was for ever strumming on her harpsichord.

"*Ça Ira.*" The rallying cry was borrowed from Benjamin Franklin of America, who used to say, in reference to the American revolution, "*Ah! ah! ça ira, ça ira!*" ('twill be sure to do).

The refrain of the French revolutionary version was:

> Ah! ça ira, ça ira, ça ira,
> Les aristocrates à la lanterne.

Caaba or *Al Caaba.* See *Kaaba.*

Cabbages and Kings. A volume of short stories by O Henry (Am. 1862–1910). The title is taken from Lewis Carroll's ballad on the walrus in *Alice Through the Looking-Glass.*

> The time has come, the walrus said,
> To talk of many things,
> Of ships and shoes and sealing wax
> Of cabbages and kings.

Cabal'. A junto (*q.v.*) or council of intriguers. One of the Ministries of Charles II was called a "cabal" (1670), because the initial letters of its members formed the word: **C**lifford, **A**shley, **B**uckingham, **A**rlington, and **L**auderdale. This accident may have popularized the word, but it was in use in England many years before this, and is the Hebrew *qabbalah.* See *Cabbala.*

> These ministers were emphatically called the Cabal, and they soon made the appellation so infamous that it has never since . . . been used except as a term of reproach. — *Macaulay: England,* I, ii.

Conway Cabal. A faction organized by Gen. Thomas Conway, of the American Revolutionary army, to supersede Washington and make Gen. Gates commander-in-chief. This was in 1777-1778.

Cabala, Cabalist. See *Cabbala.*

Cabbala. The oral traditions of the Jews, said to have been delivered by Moses to the rabbis and from them handed down through the centuries from father to son by word of mouth. In medieval times the term included the occult philosophy of the rabbis, and the *cabbala* and its guardians, the *cabbalists*, were feared as possessing secrets of magical power. The word is the Heb. *qabbalah*, accepted tradition.

Cabell, James Branch (1879–). American novelist. His best-known books are *The Cords of Vanity, Domnei* or *The Soul of Melicent, The Cream of the Jest, Jurgen, Figures of Earth, Beyond Life.* See those entries, also *Poictesme.*

Cable, G. W. (1844–). American novelist and short-story writer, author of *Old Creole Days, The Grandissimes, Dr. Sevier*, etc., all stories of New Orleans. See those entries.

Cacique, See *Rulers, Titles of.*

Cac'odæ'mon. An evil spirit (Gr. *kakos daimon*). Astrologers give this name to the Twelfth House of Heaven, from which only evil prognostics proceed.

> Hie thee to hell for shame, and leave the world,
> Thou cacodemon.
> *Shakespeare: Richard III*, i. 3.

Ca'cus. In classical mythology, a famous robber, represented as three-headed, and vomiting flames. He lived in Italy, and was strangled by Hercules.

Cade. *Jack Cade legislation.* Pressure from without. The allusion is to the insurrection of Jack Cade, an Irishman, who headed about 20,000 armed men, chiefly of Kent, "to procure redress of grievances" (1450). One of the most successful dramas of the American stage of a century ago was Conrad's *Jack Cade* (Am. 1832).

Cade'nus. A name for Dean Swift. The word is simply de-ca-nus ("a dean") with the first two syllables transposed (ca-de-nus). "Vanessa" is Miss Esther Vanhomrigh, a young lady who fell in love with Swift, and proposed marriage. The Dean's reply is given in a poem entitled *Cadenus and Vanessa* (*i.e.*, Van-Esther).

Ca'di. Arabic for a town magistrate or inferior judge.

Cadignan, Diane de. The Duchess of Manfrigneuse, afterwards Princess of Cadignan, one of Balzac's most heartless, brilliant and accomplished women, the mistress in turn of many of the men who appear in the novels of his *Comédie Humaine.* Her great achievement is perhaps her affair with the high-minded Daniel d'Arthez (*q.v.*) who was the best friend of her dead lover. Diane considered

herself the friend of the Marquise d'Espard and her rival in social leadership. She is the heroine of *The Secrets of a Princess* (*Les Secrets de la Princesse de Cadignan*, 1839).

Cadmus. In Greek mythology, the son of Agenor, king of Phœnicia, and Telephassa; founder of Thebes (Bœotia) and the introducer of the alphabet into Greece. The name is Semitic for "the man of the. East." Legend says that, having slain the dragon which guarded the fountain of Dirce, in Bœotia, he sowed its teeth, and a number of armed men sprang up surrounding Cadmus with intent to kill him. By the counsel of Minerva, he threw a precious stone among the men, who, striving for it, killed one another.

Cadmean letters. The Greek alphabet.

Cadmean victory. A very costly victory.

Cadu'ceus. A white wand carried by Roman heralds when they went to treat for peace; the wand placed in the hands of Mercury, the herald of the gods, of which poets feign that he could therewith give sleep to whomsoever he chose; wherefore Milton styles it "his opiate rod" in *Paradise Lost*, xi, 133. It is generally pictured with two serpents twined about it (a symbol thought to have originated in Egypt), and — with reference to the serpents of Æsculapius — it was adopted as the badge of the Royal Army Medical Corps.

> So with his dread caduceus Hermes led
> From the dark regions of the imprisoned dead;
> Or drove in silent shoals the lingering train
> To Night's dull shore and Pluto's dreary reign.
> *Darwin: Loves of the Plants*, ii. 291.

Cad'wal. In Shakespeare's *Cymbeline* (*q.v.*), Arvir'agus, son of Cym'beline, was so called while he lived in the woods with Bela'rius.

Cadwallader, Rev. Mr. and **Mrs.** The rector and his wife in George Eliot's *Middlemarch*. The rector was kindly disposed toward every one, but his wife had a sharp tongue on occasion.

Cadwallon. In Scott's novel, *The Betrothed*, the favorite bard of Prince Gwenwyn. He entered the service of Sir Hugo de Lacy, disguised, under the assumed name of Renault Vidal.

Cædmon. Cowherd of Whitby, the greatest poet of the Anglo-Saxons. He lived in the latter half of the 7th century, and, according to Bede, he was an ignorant man and knew nothing of poetry until one night, when sleeping in the byre, he was miraculously commanded by an angel to sing the Creation and the beginning of created things. In his metrical paraphrase of *Genesis* we find the germ of Milton's *Paradise Lost*.

Ca'erle'on, on the Usk, in Wales. The habitual residence of King Arthur, where he lived in splendid state, surrounded by hundreds of knights, twelve of whom he selected as Knights of the Round Table.

Cæsar, Caius Julius. Roman general and administrator (*B. C.* 100–44). He made himself master of the Roman world by defeating Pompey and ruled supreme until he was assassinated by a group of conspirators headed by Brutus and Cassius. Cæsar appears in many historical dramas, notably in Shakespeare's *Julius Cæsar* (c. 1601) and G. B. Shaw's *Cæsar and Cleopatra* (1898). In *Julius Cæsar* (*q.v.*), although he plays the title rôle, Cæsar is in reality a subordinate figure and something of a weakling and braggart, and the characterization has often been criticized as untrue to history. Shaw, who is quoted as saying that Shakespeare's character is "the *reductio ad absurdum* of the real Julius Cæsar," wrote his *Cæsar and Cleopatra* as "a simple return to nature and history." Cæsar's own account of his *Gallic Wars* is still regarded as a Latin classic. His traditional energy and versatility are thus described in Longfellow's *Courtship of Miles Standish*.

> Somewhere I've read, but where I forget, he could dictate
> Seven letters at once, at the same time writing his memoirs . . .
> Better be first, he said, in a little Iberian village
> Than be second in Rome, and I think he was right when he said it.
> Twice was he married before he was twenty, and many times after;
> Battles five hundred he fought, and a thousand cities he conquered;
> But was finally stabbed by his friend the orator Brutus.

Cæsar's famous despatch, "*Veni, vidi, vici* (I came, I saw, I conquered)," written to the senate to announce his overthrow of Pharnaces, king of Pontus.

Cæsar's wife must be above suspicion. The name of Pompe'ia having been mixed up with an accusation against P. Clodius, Cæsar divorced her; not because he believed her guilty, but because the wife of Cæsar must not even be suspected of crime.

Aut Cæsar aut nullus (Lat., Either Cæsar or no one), everything or nothing; all or not at all.

The City of the Cæsars. See *City*.

Cæsar Birotteau. (In Balzac's novels.) See *Birotteau*.

Cæsura. In English prosody a rhythmic break or pause which occurs naturally

about the middle of a line of any length, but may be varied with different effects. It is usually a sense pause. The classical cæsura was the division of a foot between two words.

Caf. See *Kaf.*

Cagots. A sort of gipsy race living in the Middle Ages in Gas'cony and Bearne, supposed to be descendants of the Visigoths, and shunned as something loathsome. In modern French, a hypocrite or an ultra-devout person is called a *cagot.*

Caiaphas. In the New Testament, a high priest, before whom Jesus was brought for trial.

Cain. In the Old Testament, the son of Adam and Eve and murderer of his brother Abel. After the murder, which was committed out of jealousy because Abel's sacrifice was more acceptable to Jehovah than Cain's, Jehovah cursed Cain and made him "a fugitive and a wanderer in the earth." Cain and Abel are called in the *Koran* "Kabil and Habil."

The Mohammedan tradition is this: Cain was born with a twin sister who was named Aclima, and Abel with a twin sister named Jumella. Adam wished Cain to marry Abel's twin sister, and Abel to marry Cain's. Cain would not consent to this arrangement, and Adam proposed to refer the question to God by means of a sacrifice. God rejected Cain's sacrifice to signify his disapproval of his marriage with Aclima, his twin sister, and Cain slew his brother in a fit of jealousy.

Byron's dramatic poem *Cain, a Mystery* (1821) is based largely on the Biblical narrative. Cain's wife he calls Adah, and Abel's wife he calls Zillah. Coleridge wrote a prose poem called *The Wanderings of Cain* (1798).

The brand of Cain. The stigma of an outlaw from society (*Gen.* iv. 15).

The curse of Cain. Continual wandering.

Cain-colored Beard. Yellowish, or sandy red, symbolic of treason. In the ancient tapestries Cain and Judas are represented with yellow beards; but it is well to note that in the extract below the word, in some editions, is printed "*cane*-colored."

> He hath but a little wee face, with a little yellow beard, a Cain-coloured beard. — *Shakespeare: Merry Wives of Windsor,* i. 4.

Cain'ites. An heretical sect of the 2nd century. They renounced the New Testament in favor of *The Gospel of Judas,* which justified the false disciple and the crucifixion of Jesus; and they maintained that heaven and earth were created by the evil principle, and that Cain with his descendants were the persecuted party.

Cai'us. (1) In Shakespeare's *King Lear,* the assumed name of the Earl of Kent when he attended on King Lear, after Goneril and Re'gan refused to entertain their aged father with his suite.

(2) *Dr. Cai'us.* In Shakespeare's *Merry Wives of Windsor,* a French physician, whose servants are Rugby and Mrs. Quickly.

Cake. *To take the cake.* To carry off the prize. The allusion is to the cake-walk of the Southern negroes of the United States, but cakes were prizes for competitions even in ancient times.

You cannot eat your cake and have it too. You cannot spend your money and yet keep it. You cannot serve God and Mammon.

My cake is dough. My project has failed.

Cakes and ale. Luxuries.

The Land of Cakes. Scotland, from its oatmeal cakes.

Calainos. The most ancient of Spanish ballads. Calainos the Moor asked a damsel to wife; she consented, on condition that he should bring her the heads of the three paladins of Charlemagne — Rinaldo, Roland, and Olivier. Calainos went to Paris and challenged the paladins. First Sir Baldwin, the youngest knight, accepted the challenge and was overthrown; then his uncle, Roland, went against the Moor and smote him.

Calamity Jane. One who is always predicting misfortune; one who puts the worst possible interpretation on any turn of events. The allusion is to *Deadwood Dick on Deck,* or *Calamity Jane the Heroine of Whoop Up,* a popular dime-novel by Edward J. Wheeler.

Calandri'no. A typical simpleton frequently introduced in Boccaccio's *Decameron;* expressly made to be befooled and played upon. Macaulay said that his "misfortunes have made all Europe merry for four centuries."

Calchas. In Greek mythology, a celebrated soothsayer among the Greeks at Troy.

Calderon de la Barca, Pierre (1600–1681). The most important of the early Spanish dramatists.

Caleb. In the Old Testament, one of the twelve spies who were sent by the Israelites to investigate the land of Canaan. He and Joshua (*q.v.*) were the

only ones who reported favorably; hence they were the only ones of their generation permitted to enter the Promised Land.

Caleb. In Dryden's satire of *Absalom and Achitophel*, is meant for Lord Grey of Wark (Northumberland), one of the adherents of the Duke of Monmouth.

> And, therefore, in the name of dulness, be
> The well-hung Balaam [Earl of Huntingdon] and old
> Caleb free. *Lines* 512–13.

Caleb Williams. A novel by William Godwin (1794). The central character is Falkland, an aristocrat who valued his good name above everything else. Under great provocation, he was goaded on to commit murder, but was honorably acquitted, and another person was executed for the crime. Caleb Williams, a lad in Falkland's service, accidentally became acquainted with these secret facts and was made to swear a solemn oath of secrecy. Finally unable to live in the house under the suspicious eyes of Falkland, he ran away. Falkland tracked him from place to place, like a bloodhound, and at length arrested him for robbery. The true statement now came out, and Falkland died of shame and a broken spirit. This tale has been dramatized by G. Colman, under the title of *The Iron Chest*, Falkland is called Sir Edward Mortimer and Caleb Williams is called Wilford.

Caledo'nia. Scotland; the ancient Roman name, now used only in poetry and in a few special connections, such as the *Caledonian Railway*, the *Caledonian Canal*, etc.

Calendar.

The Julian Calendar. See *Julian.*

The Gregorian Calendar. A modification of the Julian, introduced in 1582 by Pope Gregory XIII, and adopted in Great Britain in 1752. This is called "the New Style." See *Gregorian Year.*

The Mohammedan Calendar, used in Mohammedan countries, dates from July, 16th, 622, the day of the Hegira (*q.v.*). It consists of 12 lunar months of 29 days 12 hours, 44 minutes each; consequently the Mohammedan year consists of only 354 or 355 days. A cycle is 30 years.

The French Revolutionary Calendar, adopted on October 5th, 1793, retrospectively as from September 22nd, 1792, and in force in France till January 1st, 1806, consisted of 12 months of 30 days each, with 5 intercalary days, called Sansculotides at the end. It was devised by Gilbert Romme (1750–1795), the names of the months having been given by the poet, Fabre d'Eglantine (1755–1794).

The Newgate Calendar. See *Newgate.*

Calender. The Persian *galandar*, a member of a begging order of dervishes, founded in the 13th century by Qalandar Yusuf al-Andalusi, a native of Spain, with the obligation on its members of perpetual wandering. This feature has made the calenders prominent in Eastern romance; the story of the Three Calenders in the *Arabian Nights* is well known. They were three royal princes, disguised as begging dervishes, each of whom had lost his right eye.

Tale of the First Calender. No names are given. This calender was the son of a king, and nephew of another king. While on a visit to his uncle, his father died, and the vizier usurped the throne. When the prince returned, he was seized, and the usurper pulled out his right eye. The uncle died, and the usurping vizier made himself master of this kingdom also. So the hapless young prince assumed the garb of a calender, wandered to Bagdad, and being received into the house of "the three sisters," told his tale in the hearing of the Caliph Haroun al Raschid.

Tale of the Second Calender. No names given. This calender, like the first, was the son of a king. On his way to India he was attacked by robbers, and though he contrived to escape, he lost all his effects. In his flight he came to a large city, where he encountered a tailor, who gave him food and lodging. In order to earn a living, he turned woodman for the nonce, and accidentally discovered an underground palace, in which lived a beautiful lady, confined there by an evil genius. With a view of liberating her, he kicked down the talisman; the genius killed the lady and turned the prince into an ape. As an ape he was taken on board ship, and transported to a large commercial city, where his penmanship recommended him to the sultan; who made him his vizier. The sultan's daughter undertook to disenchant him and restore him to his proper form; but to accomplish this she had to fight with the malignant genius. She succeeded in killing the genius, and restoring the enchanted prince; but received such severe injuries in the struggle that she died, and a spark of fire which flew into the right eye of the prince, destroyed it. The sultan was so heart-broken at the death of his only child, that he insisted on the prince's quitting the kingdom without delay. So

he assumed the garb of a calender, and being received into the hospitable house of "the three sisters," told his tale in the hearing of the Caliph Haroun al Raschid.

Tale of the Third Calender. This calender, King Agib, was wrecked on the loadstone mountain, which drew all the nails and iron bolts from his ship; but he overthrew the bronze statue on the mountain-top, the cause of the mischief. Agib now visited ten young men, each of whom had lost his right eye, and was carried by a roc to the palace of forty princesses, with whom he tarried a year. The princesses were then obliged to leave for forty days, but entrusted him with the keys of the palace, with free permission to enter every room but one. On the fortieth day curiosity finally induced him to open this room, where he saw a horse, which he mounted, and was carried through the air to Bagdad. The horse then deposited him, and knocked out his right eye with a whisk of its tale, as it had done the ten young men whom he had previously met.

Cal'ends. The first day of the Roman month. Varro says the term originated in the practice of *calling together* or assembling the people on the first day of the month, when the pontifex informed them of the time of the new moon, the day of the nones, with the festivals and sacred days to be observed. The custom continued till *A. U. C.* 450, when the *fasti* or *calendar* was posted in public places.

Greek Calends. Never; because there are no Greek Calends.

Calf. *To kill the fatted calf.* To welcome with the best of everything. The phrase is taken from the parable of the prodigal son (*Luke* xv. 30).

The Golden Calf. We all worship the golden calf, i.e. money. The reference is to the golden calf made by Aaron when Moses was absent on Mount Sinai. (*Exod.* xxxii.)

Calf-love. Youthful fancy as opposed to lasting attachment.

Calf-skin. Fools and jesters used to wear a calf-skin coat buttoned down the back; hence, a fool.

Cal'iban. Rude, uncouth, unknown; as a Caliban style, a Caliban language. The allusion is to Shakespeare's Caliban in *The Tempest* (*q.v.*), the deformed, half-human son of a devil and a witch, slave to Prospero. Browning's poem *Caliban upon Setebos* or *Natural Theology in the Island* is an attempt to express for such a creature as Caliban his crude philosophy of God and the universe. Percy Mackaye has a poetic drama called *Caliban* (Am. 1916), showing the regeneration of Caliban through love for Miranda.

Cal'iburn. Same as *Excalibar* (*q.v.*), the famous sword of King Arthur.

Calico Cat. See *Gingham Dog and Calico Cat.*

Cal'idore, Sir. In Spenser's *Faërie Queene* (Bk. vi) the type of courtesy, and the lover of "fair Pastorella." He is described as the most courteous of all knights, and is entitled the "all-beloved." It is said that he typifies Sir Philip Sidney. His adventure is against the Blatant Beast, whom he muzzles, chains, and drags to Faërie Land. *Calidore* is also the name of a poetical fragment by Keats (1796–1821).

California widow. See under *Widow.*

Calis'ta. The heroine of Rowe's tragedy *The Fair Penitent* (1703), the fierce and haughty daughter of Sciol'to, a proud Genoese nobleman. She yielded to the seduction of Lotha'rio, but promised to marry Al'tamont, a young lord who loved her dearly. On the wedding day a letter was picked up which proved her guilt, and she was subsequently seen by Altamont conversing with Lothario. A duel ensued, in which Lothario fell. In a street-row Sciolto received his death-wound, and Calista stabbed herself.

Calisto. See *Callisto.*

Call of the Wild, The. A novel by Jack London (Am. 1903), usually considered his best. The dog hero, Buck, is stolen from his comfortable home and pressed into service as a sledge dog in the Klondike. At first he is abused by both men and dogs, but he learns to fight ruthlessly and finally finds in John Thornton a master whom he can respect and love. When Thornton is murdered, he breaks away to the wilds and becomes the leader of a pack of wolves.

Calliope (Gr. beautiful voice). Chief of the nine Muses (*q.v.*); the muse of epic or heroic poetry, and of poetic inspiration and eloquence. Her emblems are a stylus and wax tablets.

Callir'rhoe. The lady-love of Chæ'reas, in Char'iton's Greek romance, entitled the *Loves of Chæreas and Callirrhoë*, probably written in the 6th century *A. D.*

Callista, *a Sketch of the Third Century.* A historical romance by Cardinal Newman (1855). The Greek heroine, Callista, is loved by the Christian Agellius, becomes converted and suffers martyrdom.

Callis'to and Arcas. Callisto was an

Arcadian nymph metamorphosed into a she-bear by Jupiter. Her son Arcas having met her in the chase, would have killed her, but Jupiter converted him into a he-bear, and placed them both in the heavens, where they are recognized as the Great and Little Bear.

Callum Beg, Little. See *Beg, Callum.*

Calpe. Gibraltar, one of the Pillars of Hercules, the other, the opposite promontory in Africa (mod. Jebel Musa, or Apes' Hill), being anciently called *Abyla.* According to one account, these two were originally one mountain, which Hercules tore asunder; but some say he piled up each mountain separately, and poured the sea between them.

> Heaves up huge Abyla on Afric's sand,
> Crowns with high Calpe Europe's salient strand,
> Crests with opposing towers the splendid scene,
> And pours from urns immense the sea between.
> *Darwin: Economy of Vegetation.*

Cal'umet. This name for the tobacco-pipe of the North American Indians, used as a symbol of peace and amity, is the Norman form of Fr. *chalumeau* (from Lat. *calamus,* a reed), and was given by the French-Canadians to certain plants used by the natives as pipe-stems, and hence to the pipe itself.

The calumet, or "pipe of peace," is about two and a half feet long, the bowl is made of highly polished red marble, and the stem of a reed, which is decorated with eagles' quills, women's hair, and so on.

To present the calumet to a stranger is a mark of hospitality and good will; to refuse the offer is an act of hostile defiance.

Cal'vary. The Latin translation of the Gr. *golgotha* (*q.v.*), which is a transliteration of the Hebrew word for "a skull." The name given to the place of Jesus' crucifixion; hence a place of martyrdom. Legend has it that the skull of Adam was preserved here, but the name is probably due to some real or fancied resemblance in the configuration of the ground to the shape of a skull.

Calvo, Baldassarre. In George Eliot's *Romola* (*q.v.*), the wealthy scholar who brought up Tito Melema as a son.

Calydonian Boar, The. In Greek legend, Œneus, king of Calydon, in Ætolia, having neglected to sacrifice to Artemis, was punished by the goddess' sending a ferocious boar to ravage his lands. A band of heroes collected to hunt the boar, who was eventually slain by Meleager after he had been first wounded by Atalanta. A dispute over the boar's head led to a war between the Curetes and the Calydonians.

Calyp'so. In classical mythology, the queen of the island Ogyg'ia on which Ulysses was wrecked. She kept him there for seven years, and promised him perpetual youth and immortality if he would remain with her for ever. Ogygia is generally identified with Gozo, near Malta. In *Telemaque* (*q.v.*), a prose epic by Fenelon, *Calyp'so* is said to be meant for Mme. de Montespan.

Cam and Isis. The universities of Cambridge and Oxford; so called from the rivers on which they stand.

> May you, my Cam and Isis, preach it long,
> "The right divine of kings to govern wrong."
> *Pope: Dunciad,* iv. 187.

Cama. See *Kama.*

Cama'cho. In Cervantes' *Don Quixote,* the "richest of men," who makes grand preparations for his wedding with Quite'ria, "fairest of women"; but as the bridal party are on their way, Basil'ius cheats him of his bride. Hence *Camacho's wedding* has become a byword for vast but futile expenditures of time or money.

Camaral'zaman, Prince. In the *Arabian Nights,* the lover of Badoura (*q.v.*).

Camari'na. *Ne moveas Camarinam* (Don't meddle with Camarina). Camarina, a lake in Sicily, was a source of malaria to the inhabitants, who, when they consulted Apollo about draining it, received the reply, "Do not disturb it." Nevertheless, they drained it, and ere long the enemy marched over the bed of the lake and plundered the city. The proverb is applied to those who remove one evil, but thus give place to a greater — leave well alone. The application is very extensive, as: Don't kill the small birds, or you will be devoured by insects; one pest may be a safeguard against a greater one.

A similar Latin phrase is *Anagyrin movere.*

> When the laird of Ellangowan drove the gipsies from the neighbourhood, though they had been allowed to remain there undisturbed hitherto, Dominie Sampson warned him of the danger by quoting the proverb "*Ne moveas Camarinam.*" — *Scott: Guy Mannering,* ch. vii.

Cam'balo's Ring. Cambalo was the second son of Cambuscan in Chaucer's unfinished *Squire's Tale.* He is introduced, as Cambel (*q.v.*), in Spenser's *Faërie Queene* (Bk. iv). The ring, which was given him by his sister Can'ace (*q.v.*), had the virtue of healing wounds.

> Well mote ye wonder, how that noble knight,
> After he had so often wounded been,
> Could stand on foot now to renew the fight . . .
> All was through virtue of the ring he wore;

> The which, not only did not from him let
> One drop of blood to fall, but did restore
> His weakened powers, and dulled spirits whet.
> *Spenser: Faërie Queene, IV.* iii. 23–24.

Cambalu. The chief city of Cathay, described in the *Voyages* of Marco Polo (*q.v.*). It is identified with Peking.

Cambel. The name given by Spenser in his sequel to Chaucer's *Squire's Tale* (*Faërie Queene*, Bk. iv) to Cam'balo, brother of Can'ace (*q.v.*). He challenged every suitor to his sister's hand, and overthrew all except Tri'amond, who married her.

Camber. In British legend, the second son of Brute (*q.v.*). Wales fell to his portion; which is one way of accounting for its ancient name of Cambria.

Cam'bria. The ancient name of Wales, the land of the Cimbri or Cymry.

Cam'buscan. In Chaucer's unfinished *Squire's Tale*, the King of Sarra, in Tartary, model of all royal virtues. His wife was El'feta; his two sons, Algarsife (*q.v.*) and Cam'balo; and his daughter, Can'ace (*q.v.*). On her birthday (October 15th) the King of Arabia and India sent Cambuscan a "steed of brass, which, between sunrise and sunset, would carry its rider to any spot on the earth." All that was required was to whisper the name of the place in the horse's ear, mount upon his back, and turn a pin set in his ear. When the rider had arrived at the place required, he had to turn another pin, and the horse instantly descended, and, with another screw of the pin, vanished till it was again required. Milton refers to the story in *Il Penseroso*.

Camby'ses. King of Persia (*B. C.* 529–522). In drama he appears as a pompous, ranting character in Preston's tragedy, *Cambyses, King of Persia* (1569); and his name has become proverbial for bombastic language, because of Falstaff's speech (1 *Henry IV.* ii. 4). "Give me a cup of sack, to make mine eyes look red; for I must speak in passion, and I will do it in King Cambyses' vein."

Camel. *To break the camel's back.* To pile on one thing after another till at last the limit is reached and a catastrophe or break-down caused. The proverb is, "It is the last straw that breaks the camel's back."

The Camel Driver of Mecca. Mahomet.

Cam'elot. In British fable, the legendary spot where King Arthur held his court. It has been tentatively located at various places — in Somerset, near Winchester, in Wales, and even in Scotland.

Camil'la. (1) In Roman legend a virgin queen of the Volscians. Virgil (*Æneid*, vii. 809) says she was so swift that she could run over a field of corn without bending a single blade, or make her way over the sea without even wetting her feet. She aided Turnus against Æneas.

(2) One of the principal characters of *The Fatal Curiosity* (*q.v.*), an episode in Cervantes' *Don Quixote*.

Camille. (1) The name under which the French *Dame aux Camélias* (The Lady of the Camelias), a novel and later a drama by Alexander Dumas *fils*, was produced on the American stage. The play was enormously successful, both in France (1852) and in its various American adaptations which appeared in 1853, 1857 and 1874. Its heroine is a beautiful courtesan who gives up the one man she has come to love genuinely because she does not want to ruin his life, and goes back to her old round of frivolity. The character was drawn from the French courtesan, Madeleine du Plessis. In the French novel and drama she is known as Marguerite Gauthier, in the American versions as Camille and in Verdi's opera, *La Traviata*, founded on the story, she becomes Violetta Valery.

(2) In Corneille's historical tragedy, *Les Horaces*, the name of the daughter of Horatius (*q.v.*), heroine of the drama.

Camillo. In Shakespeare's *Winter's Tale* (*q.v.*), a lord in the Sicilian court, and a very good man. Being commanded by King Leontes to poison Polixenes, instead of doing so he gave him warning, and fled with him to Bohemia.

Camisards. In French history, the Protestant insurgents of the Cevennes, who resisted the violence of the dragonnades, after the revocation of the edict of Nantes (1685), and so called from the white shirts (*camisards*) worn by the peasants. Their leader was Cavalier, afterwards governor of Jersey.

Camlan, Battle of. In Arthurian legend the battle which put an end to the Knights of the Round Table, and at which Arthur received his death wound from the hand of his nephew Modred, who was also slain. It took place about 537 *A. D.*, but its site (traditionally placed in Cornwall) is as conjectural as that of Camelot (*q.v.*).

Camoëns, Luis de (1524–1579). The most famous of Portuguese poets. His masterpiece is the epic poem *The Lusiad* (*q.v.*).

Camorra. A lawless, secret society of Naples, Italy, organized early in the 19th

century. It claimed the right of settling disputes, etc., and was so named from the blouse (Ital. *camorra*) worn by its members, the *Camorrists*. The term is used for any secret society with lawless or revolutionary aims.

Camouflage. Disguise. The term was introduced during the World War in connection with military disguise and was popularized by application to blinds and disguises of every sort.

Campaigner, The old. Mrs. Mackenzie mother of Rosa, in Thackeray's novel, *The Newcomes* (1855).

Campaspe. A beautiful woman, the favorite concubine of Alexander the Great. Apelles, it is said, modeled his Venus Anadyomene from her. According to Pliny, Alexander gave her up to Apelles, who had fallen in love with her while painting her likeness.

John Lyly produced, in 1583, a drama, *Alexander and Campaspe*, in which is the well-known lyric —

> Cupid and my Campaspe played
> At cards for kisses: Cupid paid.

Campbells are coming, The. A famous song composed in 1715, when the Earl of Mar raised the standard for the Stuarts against George I. John Campbell was commander-in-chief of his Majesty's forces and the rebellion was quashed.

Campbell, Viola. One of the chief characters in *The Witching Hour* (*q.v.*) by Augustus Thomas.

Campeador. The Cid (*q.v.*).

Canaan. The Biblical "Promised Land"; hence any land of promise.

Conquest of Canaan. See under *Conquest.*

Canaan, Gilbert (1884–). English novelist, author of the trilogy *Round the Corner, Old Mole, Young Earnest*, etc.

Can'ace. In Chaucer's *Squire's Tale*, a paragon of women, daughter of Cambuscan (*q.v.*), to whom the King of Arabia and India sent as a present a mirror and a ring. The mirror would tell the lady if any man on whom she set her heart would prove true or false, and the ring (which was to be worn on her thumb) would enable her to understand the language of birds and to converse with them. It would also give the wearer perfect knowledge of the medicinal properties of all roots. Chaucer never finished the tale.

Spenser, however, continued it in the *Faërie Queene* (Bk. iv), and here Can'ace was courted by a crowd of suitors, but her brother Cambel (see *Cambalo*) insisted that any one who pretended to her hand must encounter *him* in single combat and overthrow him. She ultimately married Tri'amond, son of the fairy Ag'ape.

Canal Boy. James A. Garfield (1831–1881), president of the United States, so called from his early occupation on a canal boat.

Canary-bird. A jail-bird. At one time certain desperate convicts were dressed in yellow; and jail was the cage of these "canaries."

Cancer. One of the twelve signs of the zodiac (the Crab). It appears when the sun has reached its highest northern limit, and begins to go backward towards the south; but, like a crab, the return is sideways (June 21st to July 23rd).

According to fable, Juno sent Cancer against Hercules when he combated the Hydra of Lerne. It bit the hero's foot, but Hercules killed the creature, and Juno took it up to heaven.

Candau'les. King of Lydia about *B. C.* 710 to 668. Legend relates that he exposed the charms of his wife to Gy'ges (*q.v.*), whereupon the queen compelled him to assassinate her husband, after which she married the murderer, who became king, and reigned twenty-eight years.

Candida. A drama by Bernard Shaw (Eng. 1897). The heroine, Candida, is the wife of the Rev. James Morell, but is loved by Eugene Marchbanks, a sensitive and visionary young poet who thinks Morell nothing but a "moralist and windbag." According to agreement between the two men, Candida is to make her choice, and when she demands that they bid for her, Morell offers his strength, Eugene his weakness. She chooses Morell, not, however, because of his strength but because of his need for her love.

Candide. The hero of Voltaire's philosophical novel, *Candide, ou l'Optimisme* (1759), written to satirize the optimistic creed that "All is for the best in this best of all possible worlds." Candide's tutor, the philosophic Dr. Pangloss, is the embodiment of this theory, maintaining it through thick and thin, in spite of the most blatant evidences to the contrary. Misadventures begin when the young Candide is kicked out of the castle of Thunder-ten-tronckh for making love to the Baron's daughter, Cunagonde; and thereafter he and Pangloss and Cunagonde, sometimes together, more often apart, in various far quarters of the

earth, endure a long succession of the most unfair and appalling calamities conceivable. Eventually they settle down together on a little farm, Candide marries Cunagonde, now alas grown ugly, and tells himself often, "*Il faut cultiver notre jardin* (we must cultivate our garden)."

Candle. *He is not fit to hold the candle to him.* He is very inferior. The allusion is to link-boys who held candles in theaters and other places of night amusement.

The game is not worth the candle. The effort is not worth making; the result will not pay for the trouble, even the cost of the candle that lights the players.

To burn the candle at both ends. To overdo in expenditure of either time or money.

To vow a candle to the devil. To propitiate the devil by a bribe, as some seek to propitiate the saints in glory by a votive candle.

Bell, book and candle. See *Bell.*

Candle-holder. An abettor. The reference is to the practice of holding a candle in the Catholic Church for the reader, and in ordinary life to light a workman when he requires more light.

Candlemas Day. February 2nd, the feast of the Purification of the Virgin Mary, when Christ was presented by her in the Temple; one of the quarter days in Scotland. In Roman Catholic churches all the candles which will be needed in the church during the year are consecrated on this day; they symbolize Jesus Christ, called "the light of the world," and "a light to lighten the Gentiles." The Romans had a custom of burning candles to scare away evil spirits.

> If Candlemas Day be dry and fair,
> The half o' winter's come and mair;
> If Candlemas Day be wet and foul,
> The half o' winter was gane at Youl.
> *Scotch Proverb.*

The badger peeps out of his hole on Candlemas Day, and, if he finds snow, walks abroad; but if he sees the sun shining he draws back into his hole.—*German Proverb.*

Cp. *Ground-hog Day.*

Candour, Mrs. In Sheridan's *School for Scandal*, the beau-ideal of female backbiters.

The name of "Mrs. Candour" has become one of those formidable by-words which have more power in putting folly and ill-nature out of countenance than whole volumes of the wisest remonstrance and reasoning. — *T. Moore.*

Canfield, Dorothy (Mrs. Fisher) (1879–). American novelist, author of *The Squirrel Cage*, *The Bent Twig*, *The Brimming Cup*, etc.

Can'idia. A Neapolitan, beloved by the poet Horace. When she deserted him, he held her up to contempt in certain of his *Epodes* as an old sorceress who could by a rhomb unsphere the moon. Hence any witch.

Canio. The showman in Leoncavallo's opera, *I Pagliacci* (*q.v.*).

Cannæ. The place where Han'nibal defeated the Romans under Varro and L. Æmil'ius Paulus with great slaughter in *B. C.* 216. Any fatal battle that is the turning point of a great general's prosperity may be called his Cannæ. Thus Moscow was the Cannæ of Napoleon.

Cannon, George. In Arnold Bennett's *Clayhanger* (*q.v.*), the bigamist to whom Hilda Lessways believed she was married.

Canon. From Lat. and Gr. *canon*, a carpenter's rule, a rule, hence a standard (as "the canons of criticism"), a model, an ordinance, as in Shakespeare's —

> Or that the Everlasting had not fixed
> His canon 'gainst self-slaughter.
> *Hamlet*, i. 2.

The canon. Canon law (*q.v.*). Also, the body of the books in the Bible which are accepted by the Christian Church generally as genuine and inspired; the whole Bible from *Genesis* to *Revelation*, excluding the Apocrypha. Called also the *sacred canon* and the *Canonical Books.*

Can'on law. A collection of ecclesiastical laws which serve as the rule of church government. The professors or students of canon law are known as *canonists.*

Canon Yeoman's Tale, The. One of Chaucer's *Canterbury Tales* (1388), known in the old spelling as *The Chanouns Yemannes Tale*, that is, a yeman's tale about a chanoun or canon. (A "yeman" is a bailiff.) This is a tale in ridicule of alchemy. A chanoun humbugged a priest by pretending to convert rubbish into gold. With a film of wax he concealed in a stick a small lot of thin gold. The priest stirred the boiling water with the stick, and the thin pieces of gold, as the wax melted, dropped into the pot. The priest gave the chanoun a large sum for the recipe; and the crafty alchemist was never seen by him afterwards.

Canossa. Canossa, in the duchy of Modena, is where, in January, 1077, the Emperor, Henry IV, went to humble himself before Pope Gregory VII (Hildebrand). Hence, *To go to Canossa*, to eat humble pie; to submit oneself to a superior after having refused to do so.

Canterbury Tales, The. The great work of the poet Chaucer (1388) consisting of

twenty-four tales told by a company of pilgrims going to visit the shrine of St. Thomas à Becket at Canterbury. The party first assembled at the Tabard, an inn in Southwark, and there agreed to tell one tale each both going and returning, and the person who told the best tale was to be treated by the rest to a supper at the Tabard on the homeward journey. The party consisted of twenty-nine pilgrims, so that the whole budget of tales should have been fifty-eight, but only twenty-three and the fragment of another (Sir Thopas) were told. In the Prologue Chaucer aptly and wittily describes each of his fellow pilgrims. As individual characters the most celebrated of these are probably the Clerk, Knight, Man of Law, Parson, Prioress, Squire and Wife of Bath. See under those entries.

The tales are as follows:

Canon Yeoman's Tale (*Chanouns Yemannes Tale*). The transmutation of metals. See under *Canon.*

Clerk's Tale (*Clerkes Tale*). Patient Grisilda. See *Grisilda.*

Cook's Tale (*Cokes Tale*) Gamelyn (*q.v.*).

Franklin's Tale (*Frankeleyns Tale*). Dorigen and Arviragus. See *Dorigen.*

Friar's Tale (*Freres Tale*). A compact with the devil. See under *Friar.*

Host's Tale. Melibeus (*q.v.*).

Knight's Tale (*Knightes Tale*). Palemon and Arcite. See *Palemon.*

Man of Law's Tale (*Mannes Tale of Lawe*). King Ella and Cunstance. See *Cunstance.*

Manciple's Tale (*Maunciples Tale*). The tell-tale crow turned black. See under *Manciple.*

Merchant's Tale (*Marchantes Tale*). January and May. See *January.*

Miller's Tale (*Milleres Tale*). Nicholas and Alison. See *Nicholas.*

Monk's Tale (*Monkes Tale*). The mutability of fortune. See under *Monk.*

Nun's Priest's Tale (*Nonne Prestes Tale*). Chanticleer and the Fox. See *Chanticleer.*

Pardoner's Tale (*Pardoneres Tale*). The devil and the proctor. See under Pardoner.

Parson's Tale (*Persones Tale*). A kind of Pilgrim's Progress. See under *Parson.*

Physician's Tale (*Phisiciens Tale*). Virginia (*q.v.*).

Prioress' Tale (*Prioresses Tale*). The singing boy. See under *Prioress.*

Reeve's Tale (*Reves Tale*). Simon and the Miller of Trompington. See under *Reeve.*

Second Nun's Tale (*Seconde Nonnes Tale*). St. Cecily. See under *Second.*

Shipman's Tale (*Shipmannes Tale*). The merchant and the monk, See under *Shipman.*

Squire's Tale (*Squyeres Tale*). Cambuscan (*q.v.*).

Sumpnor's Tale (*Somnours Tale*). The begging friar. See under *Sumpnor.*

Thopas, Sir. Told by Chaucer, but cut short by Mine Host. See *Thopas.*

Wife of Bath's Tale (*Wyf of Bathes Tale*). What a woman likes best. See under *Wife.*

The Canterbury Pilgrims. A drama by Percy Mackaye (Am. 1909), based on Chaucer's *Canterbury Tales,* and later produced as an opera with music by De Koven. The plot centers about a rivalry between the shy, gentle Prioress (*q.v.*) and the Wife of Bath (*q.v.*) over the attentions of Chaucer, the poet. The Wife of Bath makes a bet that she will get a certain bracelet from the Prioress, and Chaucer is to become her much-desired sixth husband if she does. She wins by trickery, but King Richard rules that she must marry the Miller instead.

Cant'well, Dr. In Bickerstaff's comedy *The Hypocrite* (1768), the English representative of Molière's "Tartuffe." He makes religious cant the instrument of gain, luxurious living and sensual indulgence. His dishonorable conduct towards Lady Lambert and her daughter gets thoroughly exposed, and at last he is arrested as a swindler. *The Hypocrite* was adapted from Cibber's *Nonjuror* (1717) which was in turn founded very largely on Molière's *Tartuffe* (*q.v.*).

> Dr. Cantwell . . . the meek and saintly hypocrite.
> *Hunt.*

Canty, Tom. The beggar boy who changes places with Prince Edward in Mark Twain's *Prince and the Pauper* (*q.v.*).

Canucks. The name given in the United States to Canadians generally, but in Canada itself to Canadians of French descent. The origin is uncertain, but it has been suggested that it is a corruption of *Connaught,* a name originally applied by the French Canadians to Irish immigrants.

Cap.

Cap and bells. The insignia of a professional fool or jester.

Cap and feather days. The time of childhood.

Cap and gown. The full academical costume of a university student or professor.

Cap of Liberty. The sign of freedom. When a slave was manumitted by the Romans, a small Phrygian cap, usually of red felt, called *pil'ëus*, was placed on his head, he was termed *liberti'nus* (a freedman), and his name was registered in the city tribes. When Saturni'nus, in *B.C.* 100, possessed himself of the Capitol, he hoisted a similar cap on the top of his spear, to indicate that all slaves who joined his standard should be free; Ma'rius employed the same symbol against Sulla; and when Cæsar was murdered, the conspirators marched forth in a body, with a cap elevated on a spear, in token of liberty.

In the French Revolution the cap of liberty (*bonnet rouge*) was adopted by the revolutionists as an emblem of their freedom from royal authority.

Cap of Maintenance. A cap of dignity anciently belonging to the rank of duke; the fur cap of the Lord Mayor of London, worn on days of state; a cap carried before the British sovereigns at their coronation.

A feather in one's cap. An achievement to be proud of; something creditable.

I must put on my considering cap. I must think about the matter before I give a final answer. The allusion is to the official cap of a judge, formerly donned when passing any sentence, but now only when passing sentence of death.

If the cap fits, wear it. If the remark applies to you, apply it yourself.

Setting her cap at him. Trying to catch him for a sweetheart or a husband. In the days when ladies habitually wore caps they would naturally put on the most becoming, to attract the attention and admiration of the favored gentleman.

Cap'aneus. In Greek mythology, one of the seven heroes who marched against Thebes. He was struck dead by a thunderbolt for declaring that not Jupiter himself should prevent his scaling the city walls. Evadne, his wife, threw herself into the flames while his body was burning.

Capatez de Cargadores. See *Nostromo.*

Capitulations. Special agreements under which Westerners in certain non-Christian countries are exempted from local jurisdiction and held subject instead to their own consuls.

Caponsac'chi, Giuseppe. In Browning's *Ring and the Book* (*q.v.*), the young priest under whose protection Pompilia fled from her husband to Rome.

Cap'ricorn. Called by Thomson, in his *Winter*, "the centaur archer." Anciently, the winter solstice occurred on the entry of the sun into Capricorn, *i.e.* the Goat: but the stars, having advanced a whole sign to the east, the winter solstice now falls at the sun's entrance into Sagittarius (the centaur archer), so that the poet is strictly right, though we commonly retain the ancient classical manner of speaking. Capricorn is the tenth, or, strictly speaking, the eleventh, sign of the zodiac (December 21st–January 20th). According to classic mythology, Capricorn was Pan, who, from fear of the great Typhon, changed himself into a goat, and was made by Jupiter one of the signs of the zodiac.

Captain. (For captains in fiction and drama, see under their respective names; also below for titles beginning with Captain.)

The Great Captain (*el gran capita'no*). Gonzalvo di Cor'dova (1453–1515.)

Manuel Comne'nus of Treb'izond (1120, 1143–1180).

Captain Cauf's Tail. The commander-in-chief of the mummers of Plough Monday.

Captain Copperthorne's Crew. All masters and no men.

Captain Podd. A showman. So called from "Captain" Podd, a famous puppet-showman in the time of Ben Jonson.

Captain Rock. A fictitious name assumed by the leader of certain Irish insurgents in 1822, etc. All notices, summonses, and so on, were signed by this name.

Captain Stiff. To come Captain Stiff over one. To treat one with cold formality.

Captain Brassbound's Conversion. A comedy by George Bernard Shaw (Eng. 1900). Captain Brassbound is a pirate, out for revenge at any cost and feeling quite justified until the heroine, Lady Cicely Waynefleet, disarms and "converts" him by a unique method in keeping with her own charmingly sympathetic personality.

Captain Fracasse (*Le Capitaine Fracasse*). A novel by Theophile Gautier (Fr. 1863), presenting a picture of Bohemian life in the France of Louis XIII. The young and poverty-stricken Baron de Sicognac entertains a group of vagabond players, falls in love with Isabella, one of their number, and for a time joins them as Captain Fracasse, a member of the troop.

Captain, My Captain, O. A short and very well-known poem by Walt Whitman

(Am. 1865) on the death of Abraham Lincoln. The first stanza reads:

O Captain! my Captain! our fearful trip is done,
The ship has weather'd every rack, the prize we sought is won;
The port is near, the bells I hear, the people all exulting,
While follow eyes the steady keel, the vessel grim and daring.

But oh heart! heart! heart!
O the bleeding drops of red,
Where on the deck my Captain lies,
Fallen cold and dead.

Captains Courageous. A story by Rudyard Kipling (Eng. 1897). The boy hero is an American millionaire's son, Harvey Cheyne. This spoiled youngster falls overboard, is picked up by a fishing dory and against his will is hired by Disko Troop, the skipper, at ten dollars a month. By the time the fishing season is over, he has a different and much more healthy attitude toward life.

Cap'ua. *Capua corrupted Hannibal.* Luxury and self-indulgence will ruin any one. Hannibal was everywhere victorious over the Romans till he took up his winter quarters at Capua, the most luxurious city of Italy. When he left Capua, his star began to wane, and, ere long, Carthage was in ruins and himself an exile.

Cap'ulet. A noble house in Vero'na, the rival of that of Mon'tague; Juliet is of the former, and Romeo of the latter. Lady Capulet is the beau-ideal of a proud Italian matron of the 15th century (Shakespeare: *Romeo and Juliet*). The expression so familiar, "the tomb of all the Capulets," is from Burke; he uses it in his Reflections on the *Revolution in France* (vol. iii. p. 349), and again in his *Letter to Matthew Smith*, where he says:

I would rather sleep in the southern corner of a country churchyard than in the tomb of the Capulets.

Cap'ut Mor'tuum (Lat. dead head). An alchemist's term, used to designate the residuum left after exhaustive distillation or sublimation; hence, anything from which all that rendered it valuable has been taken away. Thus, a learned scholar paralyzed is a mere *caput mortuum* of his former self. The French Directory, towards its close, was a mere *caput mortuum* of a governing body.

Car'abas. *He is a Marquis of Carabas.* An ultra-conservative nobleman, of unbounded pretensions and vanity, who would restore the slavish foolery of the reign of Louis XIV; one with Fortunatus' purse, which was never empty. The character is taken from Perrault's tale of *Puss in Boots*, where he is Puss's master; but it is Béranger's song (1816) which has given the word its present meaning.

Prêtres que nous vengeons
Levez la dime et partageons;
Et toi, peuple animal,
Porte encor le bât féodal. . . .
Chapeau bas! Chapeau bas!
Gloire au marquis de Carabas!
Béranger, 1816.

The *Marquis of Carabas* in Disraeli's *Vivian Grey* (*q.v.*) is said to be intended for the Marquis of Clanricarde.

Carac'tacus or **Caradoc.** In legendary history, a king of the Silures in Britain who withstood the Roman arms for nine years, but was finally betrayed by Carthismandu, queen of the Brigantes, and led captive to Rome *A. D.* 51. He is a prominent figure in the Welsh *Triads* and in Drayton's *Polyolbion*.

Carad'oc. A knight of the Round Table, noted for being the husband of the only lady in the queen's train who could wear "the mantle of matrimonial fidelity." He appears as Craddocke in the old ballad *The Boy and the Mantle* given in Percy's *Reliques*. See *Mantle of Fidelity*.

Also, in history, the British chief whom the Romans called Caractacus (*q.v.*) (fl. about *A. D.* 50).

Carbona'ri (singular, *carbonaro*). This name, assumed by a secret political society in Italy (organized 1808–1814), means *charcoal burners*. Their place of muster they called a "hut"; its inside "the place for selling charcoal"; and the outside, the "forest." Their political opponents they called "wolves." Their object was to convert the kingdom of Naples into a republic.

Cardinal. The Lat. *cardo* means a hinge; its adjective, *cardinalis* (from which we get "cardinal"), meant originally "pertaining to a hinge," hence "that on which something turns or depends," hence "the principal, the chief." Hence, in Christian Rome a "cardinal church" (*ecclesia cardinalis*) was a principal or parish church as distinguished from an oratory attached to such, and the chief priest (*presbyter cardinalis*) was the "cardinal," the body (or "College") of cardinals forming the Council of the Pope, and electing the Pope from their own number. This did not become a stabilized regulation till after the third Lateran Council (1173), since when the College of Cardinals has consisted of six cardinal bishops, fifty cardinal priests, and fourteen cardinal deacons.

The cardinals' "Red hat" was made part of the official vestments by Innocent IV (1245) "in token of their being ready to lay down their life for the gospel."

Cardinal Humors. An obsolete medical

term for the four principal "humors" of the body, viz. blood, phlegm, yellow bile, and black bile.

Cardinal Numbers. The natural, primitive numbers, which answer the question "how many?" such as 1, 2, 3, etc. 1st, 2nd, 3rd, etc., are *ordinal* numbers.

Cardinal Points of the Compass. Due north, west, east, and south. So called because they are the points on which the intermediate ones, such as N.E., N.W., N.N.E., etc., hinge or hang. (Lat. *cardo*, a hinge.)

The poles, being the points upon which the earth turns, were called in Latin *cardines* (*cardo*, a hinge, see *Cardinal* above), and the *cardinal points* are those which lie in the direction of the poles and of the sunrise and sunset. Thus, also, the winds that blow due East, West, North, and South are known as the *Cardinal Winds.* It is probably from the fact that the cardinal points are *four* in number that the cardinal humors, virtues, etc., are also *four.*

Cardinal Signs (of the zodiac). The two equinoctial and the two solstitial signs, Aries and Libra, Cancer and Capricorn.

Cardinal Virtues. Justice, prudence, temperance, and fortitude, on which all other virtues hang or depend. A term of the Schoolmen, to distinguish the "natural" virtues from the "theological" virtues (faith, hope, and charity).

Cardinal Winds. See *Cardinal Points* above.

Cardinals. In American baseball parlance, the nickname of the St. Louis Nationals. Cp. *Baseball Teams.*

Carew, Thomas (1595–1645). English lyric poet of the "Metaphysical School" (*q.v.*).

Carey, Blair. The heroine of Page's novel, *Red Rock* (*q.v.*).

Carey, Mother. See *Mother Carey's Chickens.*

Cargadores, Capatez de. A powerful Italian, nicknamed "Nostromo" (*q.v.*) in Conrad's novel of that title.

Car'gill, The Rev. Josiah. In Scott's *St. Ronan's Well*, minister of St. Ronan's Well, tutor of the Hon. Augustus Bidmore and the suitor of Miss Augusta Bidmore, his pupil's sister.

Carinthia Jane Kirby. In Meredith's *Amazing Marriage* (*q.v.*).

Car'ker, James. In Dickens' *Dombey and Son*, manager in the house of Mr. Dombey, merchant. Carker was a man of forty of a florid complexion, with very glistening white teeth, which showed conspicuously when he spoke. His smile was like "the snarl of a cat." He was the Alas'tor of the house of Dombey, for he not only brought the firm to bankruptcy, but he seduced Alice Marwood (cousin of Edith, Dombey's second wife) and also induced Edith to elope with him. Edith left him at Dijon, and Carker, returning to England, was run over by a railway train and killed.

John Carker. The elder brother, a junior clerk in the same firm. He twice robbed it and was forgiven.

Harriet Carker. A gentle, beautiful young woman, who married Mr. Morfin, one of the employés in the house of Mr. Dombey, merchant. When her elder brother John fell into disgrace by robbing his employer, Harriet left the house of her brother James to live with and cheer her disgraced brother John.

Carlisle, Lady. In Browning's historical tragedy, *Strafford*, a character introduced to supply a love element. She is not a historical personage.

Carlyle, Thomas (1795–1881). English prose writer, author of *Sartor Resartus* (*q.v.*). *Heroes and Hero Worship*, *The French Revolution*, etc.

Carlos, Don. See *Don Carlos.*

Carlovingian romance. See *Charlemagne*; *Roland.*

Carmen. An opera by Bizet (1875) based on Merimée's novel of the same name. Carmen, a gypsy coquette, piqued at the indifference of the young Spanish officer Don José, succeeds in winning his interest, and a moment later, when she has stabbed another girl in the cigar factory where she is employed, he allows her to escape her bonds. She now persuades him to desert and cast in his lot with the gipsies. His love grows stronger as hers cools; she soon has eyes only for Escamillo, the famous toreador. José allows himself to be led home to the bedside of his dying mother by Michaela, a peasant girl who loves him, but returns to find Carmen entering the arena for the bull fight. She refuses to return to him, and he stabs her.

Carmen, Bliss (1861–). Canadian poet, best known for his *Songs from Vagabondia*, in the writing of which he collaborated with Richard Hovey (Am. 1869–1900).

Car'milhan. A legendary phantom ship of the Baltic. The captain of this ship swore he would double the Cape, whether God willed it or not. For this impious

vow he was doomed to abide for ever and ever captain in the same vessel, which always appears near the Cape, but never doubles it. The kobold of the phantom ship, named Klabot'erman, helps sailors at their work, but beats those who are idle. When a vessel is doomed, the kobold appears smoking a short pipe, dressed in yellow, and wearing a night-cap. Cp. *Flying Dutchman.*

Carol Bird. The child heroine of Kate Douglas Wiggin's *Birds' Christmas Carol* (*q.v.*).

Carol Kennicott. In *Main Street* (*q.v.*) by Sinclair Lewis.

Caroline. Queen-consort of George II, introduced by Walter Scott in *The Heart of Midlothian.* Jeanie Deans has an interview with her in the gardens at Richmond, and Her Majesty promises to intercede with the King for Effie Deans' pardon.

Caroline Gann. (In Thackeray's *Shabby Genteel Story* and *The Adventures of Philip.*) See *Gann, Caroline.*

Carpet. *The magic carpet.* The carpet which, to all appearances, is worthless, but which, if any one sat thereon, would transport him instantaneously to the place he wished to go, is one of the stock properties of Eastern wonder-tales and romance. It is sometimes termed *Prince Housain's carpet,* because of the popularity of the *Story of Prince Ahmed* in *The Arabian Nights,* where it supplies one of the principal incidents; but the chief magic carpet is that of King Solomon, which, according to the Mohammedan legend related in the Koran, was of green silk. His throne was placed on it when he traveled, and it was large enough for all his forces to stand upon, the men and women on his right hand, and the spirits on his left. When all were arranged in order, Solomon told the wind where he wished to go, and the carpet, with all its contents, rose in the air and alighted at the place indicated. In order to screen the party from the sun, the birds of the air with outspread wings formed a canopy over the whole party.

To be on the carpet, or *to be carpeted.* To be reprimanded.

To bring a question on the carpet; to bring it up for consideration: a translation of Fr. *sur le tapis* (on the tablecloth) — *i.e.* before the House, under consideration.

Carpet-bagger. The name given in the United States to the Northern political adventurers, who sought a career in the southern states after the Civil War of 1865. Their only "property qualification" was in the personal baggage they brought with them, and they were looked upon with great suspicion.

Carpet-knight. One dubbed at Court by favor, not having won his spurs by military service in the field. Perhaps because mayors, lawyers, and civilians generally are knighted as they kneel *on a carpet* before their sovereign in contradistinction to those knighthoods that used to be conferred on the actual field of battle; but more probably with allusion to the preference shown by non-martial knights for the carpeted drawing-room over the tented field.

Car'pio, Bernardo del. See *Bernardo del Carpio.*

Carrie, Sister. See *Sister Carrie.*

Carroll, Lewis. The pseudonym under which Rev. C. E. Dodgson (1833–1898), wrote *Alice in Wonderland, Alice through the Looking-glass,* etc. (*q.v.*).

Carson, Kit. A famous trapper and guide of the American West (1809–1868). In his poem *Kit Carson's Ride,* Joaquin Miller tells how the scout and his bride and his friend Revels rode desperately before a prairie fire on his wedding day and finally came to safety. Kit Carson attained additional fame through the dime novels of the Beadle Library in such thrillers as *Kit Carson, King of the Guides.*

Car'stone, Richard. In Dickens' *Bleak House,* cousin of Ada Clare, both being wards in chancery, interested in the great suit of "Jarndyce *v.* Jarndyce." Richard Carstone is a "handsome youth, about nineteen, of ingenuous face, and with a most engaging laugh." He marries his cousin Ada, and lives in hope that the suit will soon terminate and make him rich.

Cartaph'ilus. One of the names of the "Wandering Jew" (*q.v.*). The story of Cartaphilus is taken from the *Book of the Chronicles of the Abbey of St. Albans,* which contains the earliest account of the Wandering Jew, *A. D.* 1228.

Carte blanche (Fr.). A paper with only the signature written on it, so that the person to whom it is given may write his terms knowing that they will be accepted. Literally, a blank paper. It was originally a military phrase, referring to capitulation at discretion; but it is now used entirely in a figurative sense, conferring absolute freedom of action on one to whom it is given.

Carter, Colonel George Fairfax. See *Colonel Carter of Cartersville.*

Carter, Nick. The pseudonym under which Frederick Van Rensselaer Dey (Am. 1861–1922) produced his popular dime novels. The first appeared in 1890 with the title *Nick Carter, Detective* by "a Celebrated Author"; but the series was continued as *The Nick Carter Weekly* by Nick Carter. It is said that Dey wrote no less than 1076 stories or about forty million words in the person of the adventurous Nick.

Carte'sian Philosophy. The philosophical system of René Descartes (1596–1650), a founder of modern philosophy. The basis of his system is *cog'ito ergo sum.* See *Cogito.*

Carthage. *Delenda est Carthago.* Lat. "Carthage must be destroyed." The words with which Cato the Elder concluded every speech in the Senate when Carthage was such a menace to the power of Rome. They are now proverbial, and mean, "That which stands in the way of our greatness must be removed at all hazards."

Carthaginian faith. Treachery.

Carthage of the North. Lubeck was so called when head of the Hanseatic League.

Car'ton, Sydney. The hero of Dickens' *Tale of Two Cities,* a dissipated young man whose temperament was in distinct contrast to that of Charles Darnay, whom he personally resembled. Sydney Carton loved Lucie Manette, but, knowing of her attachment to Darnay, never attempted to win her. Her friendship, however, called out his good qualities, and he died on the guillotine instead of Darney.

Carvel, Richard. See *Richard Carvel.*

Carvel, Virginia. The heroine of Churchill's *Crisis* (*q.v.*).

Caryat'ids. Figures of women in Greek costume, used in architecture to support entablatures. Ca'ryæ, in Laconia, sided with the Persians at Thermop'ylæ; in consequence of which the victorious Greeks destroyed the city, slew the men, and made the women slaves. Praxit'eles, to perpetuate the disgrace, employed figures of these women, instead of columns. Cp. *Atlantes.*

Casa Guidi Windows. A long poem by Elizabeth Barrett Browning (1851), written on behalf of the national aspirations of the Florentines.

Casabianca. A well-known poem by Felicia Hemans (1794–1835) celebrating the heroic death of Giacoma Jocante Casabianca, the little son of a French naval captain. The boy was set by his father on watch. The ship caught fire, and his father was burnt to death. As the flames spread, the boy called to his father, but stood by his post until the ship blew up.

Casamassima, Princess. See *Princess Casamassima.*

Casaubon, Rev. Mr. In George Eliot's *Middlemarch* (*q.v.*) the elderly scholar whom Dorothea Brooke marries.

"His experience was of that pitiable kind . . . it was that proud, narrow sensitiveness which has not mass enough to spare for transformation into sympathy, and quivers thread-like in small currents of self-preoccupation or at best of an egoistic scrupulosity. . . . The difficulty of making his Key to all Mythologies unimpeachable weighed like lead upon his mind . . . even his religious faith wavered with his wavering trust in his own authorship, and the consolations of the Christian hope in immortality seemed to lean on the immortality of the still unwritten Key to all Mythologies." — ch. xxix.

Casca. In Shakespeare's *Julius Cæsar,* a blunt, violent conspirator, in the faction of Brutus. When Cæsar was slain, Antony said, "See what a rent the envious Casca made!"

Casket Letters, The. Letters supposed to have been written between Mary Queen of Scots and Bothwell, at least one of which was held to prove the complicity of the Queen in the murder of her husband, Darnley. They were kept in a casket which fell into the hands of the Earl of Morton (1567); they were examined and used as evidence (though denounced as forgeries by the Queen — who was never allowed to see them), and they disappeared after the execution of the Regent, the Earl of Gowrie (1584), in whose custody they had last been. They have never been recovered, and their authenticity is still a matter of dispute.

Cass, Godfrey and **Dunstan.** Two brothers who play an important part in George Eliot's *Silas Marner* (*q.v.*).

Cassan'dra. A prophetess. In Greek legend the daughter of Priam and Hecuba, gifted with the power of prophecy; but Apollo, whose advances she had refused, brought it to pass that no one believed her predictions, although they were invariably correct. She appears in Shakespeare's *Troilus and Cressida.*

Cassib'elan. Uncle to Cymbeline, mentioned in Shakespeare's play of that name. He is the historical Cassivellaunus, a British prince who ruled over the Catrivellauni (in Herts, Bucks, and Berks), about *B. C.* 50, and was conquered by Cæsar.

When Julius Cæsar . . . was in this Britain
And conquer'd it, Cassibelan, thine uncle, . . . for him
And his succession granted Rome a tribute,
Yearly three thousand pounds; which by thee lately
Is left untender'd. *Cymbeline,* iii. 1.

Shakespeare drew his particulars from Holinshed, where it is Guiderius, not Cymbeline, who refuses to pay the tribute.

Cassim Baba. See under *Baba.*

Cas'sio, Michael. In Shakespeare's *Othello* (*q.v.*), a Florentine, lieutenant in the Venetian army under the command of Othello. He engaged in a street-brawl, for which he was suspended by Othello, but Desdemona pleaded for his restoration. Iago made capital of this intercession to rouse the jealousy of the Moor.

"Cassio" is brave, benevolent, and honest, ruined only by his want of stubbornness to resist an insidious invitation. — *Dr. Johnson.*

Cassiope'ia. In Greek mythology, the wife of Ce'pheus, king of Ethiopia, and mother of Andromeda (*q.v.*). In consequence of her boasting of the beauty of her daughter, she was sent to the heavens as the constellation Cassiopeia, the chief stars of which form the outline of a lady seated in a chair and holding up both arms in supplication.

That starred Ethiop queen that strove
To set her beauty's praise above
The sea-nymphs and their powers offended.
Milton: Il Penseroso.

Cassius. In Shakespeare's *Julius Cæsar* (*q.v.*), the instigator of the conspiracy against Julius Cæsar, and friend of Brutus.

Brutus. The last of all the Romans, fare thee well!
It is impossible that ever Rome
Should breed thy fellow. Friends, I owe more tears
To this dead man than you shall see me pay.
I shall find time, Cassius, I shall find time.
Act v. Sc. 3.

Cas'taly. A fountain of Parnassus sacred to the Muses. Its waters had the power of inspiring with the gift of poetry those who drank of them.

Caste (Port. *casta,* race). One of the hereditary classes of society in India; hence any hereditary or exclusive class, or the class system generally. The four great Hindu castes are *Brahmins* (the priestly order), *Shatri'ya* or *Kshatriya* (soldiers and rulers), *Vaisy'a* (husbandmen and merchants), *Sudra* (agricultural laborers and mechanics). The first issued from the mouth of Brahma, the second from his arms, the third from his thighs, and the fourth from his feet. Below these come the Outcastes to whom the Vedas are sealed, and who are held cursed in this world and without hope.

To lose caste. To lose position in society. To get degraded from one caste to an inferior one.

Castle Dangerous. A novel by Scott (1831). "Castle Dangerous" or "the Perilous Castle of Douglas" was so called because it was taken from the English three times between 1306 and 1307. In the novel Black Douglas (*q.v.*) promises to release his prisoner, Lady Augusta, if the castle is surrendered to him. Sir John de Walton consents, gives up the castle and marries the lady.

Castle of Indolence. In Thomson's poem of this name (1748) it is situated in the land of Drowsiness, where every sense is steeped in enervating delights. The owner was an enchanter, who deprived all who entered his domains of their energy and free will.

Castle of Otranto. A famous novel of the mystery and terror school, by Horace Walpole (1764). After his son Conrad, who had been on the point of marrying Isabella, daughter of the Marquis of Vicenza, is found dead by mysterious means in the castle court, Manfred, prince of Otranto, decides to marry Isabella himself. His grandfather's portrait descends from the wall for an interview with Manfred, and meantime Isabella escapes, aided by the peasant Theodore. One supernatural horror now follows another, until finally the castle falls and the statue of an ancestor, towering out of the ruins, cries "Behold in Theodore the true heir of Alphonse."

Castle Perilous. See *Perilous Castle.*

Castle Rackrent. An Irish story by Maria Edgeworth (1799), illustrating the evils of absenteeism. The old steward, Thady Quirk, tells of the various masters he has served under in the old castle — Sir Patrick, Sir Murtagh, Sir Kit and Sir Condy — and of the decline of the family fortunes.

Castles in the Air. Visionary projects, day-dreams, splendid imaginings which have no real existence. In fairy tales we often have these castles built at a word, and vanishing as soon, like that built for Aladdin by the Genius of the Lamp. These air-castles are called by the French *Châteaux d' Espagne* or *Châteaux en Asie.*

Castlewood, Lady. In Thackeray's *Henry Esmond* (*q.v.*), Rachel Esmond, the wife of Francis Esmond (Lord Castlewood), and later of Henry Esmond.

Castor and Pollux. In Roman mythology, the twin sons of Jupiter and Leda. Jupiter is said to have visited Leda in the form of a swan. She produced two eggs, from one of which sprang Castor and Clytemnestra, and from the other Pollux and Helen. Castor and Pollux, also known as the Dioscuri, had many adventures, were worshiped as gods,

and were finally placed among the constellations.

Their name used to be given by sailors to the St. Elmo's Fire (*q.v.*) or Corposant. If only one flame showed itself, the Romans called it *Helen*, and said that it portended that the worst of the storm was yet to come; but two or more luminous flames they called *Castor and Pollux*, and said that they boded the termination of the storm.

Castruccio Castracino's Sword. See under *Sword*.

Casuals of the Sea. A novel by William McFee (Am. 1916), dealing with the Goodrich family, chiefly Minnie Goodrich, the hard, selfish daughter who becomes a courtesan because she can achieve her own ambitions best in that fashion, and her brother Hannibal, a blundering dreamer, whose sense of achievement, such as it is, comes from leaving the tobacconist's counter for the more rigorous life of a trimmer on a steamship.

Casus belli (Lat.). A ground for war; an occurrence warranting international hostilities.

Cat. Called a "familiar," from the medieval superstition that Satan's favorite form was a black cat. Hence witches were said to have a cat as their familiar.

In ancient Rome the cat was a symbol of liberty. The goddess of Liberty was represented as holding a cup in one hand, a broken scepter in the other, and with a cat lying at her feet. No animal is so great an enemy to all constraint as a cat.

In Egypt the cat was sacred to Isis, or the moon. It was held in great veneration, and was worshipped with great ceremony as a symbol of the moon, not only because it is more active after sunset, but from the dilation and contraction of its pupil, symbolical of waxing and waning. The goddess Bast (*Bubastis*), representative of the life-giving solar heat, was portrayed as having the head of a cat, probably because that animal likes to bask in the sun. Diodo'rus tells us that whoever killed a cat, even by accident, was by the Egyptians punished by death, and according to Egyptian tradition, Diana assumed the form of a cat, and thus excited the fury of the giants.

To grin like a Cheshire cat. An old simile, popularized by Lewis Carroll —

> "Please would you tell me," said Alice a little timidly, . . . "why your cat grins like that?" "It's a Cheshire cat," said the Duchess, "and that's why." — *Alice in Wonderland* (1865).

The phrase is applied to persons who show their teeth and gums when they laugh.

To let the cat out of the bag. To disclose a secret. It was formerly a trick among country folk to substitute a cat for a sucking-pig, and bring it in a bag to market.

To live a cat and dog life. To be always snarling and quarreling, as a cat and dog, whose aversion to each other is intense.

To play cat and mouse with one is "to have him on a string"; while he is in your power to pretend constantly to let him go, but not actually to do so.

To be made a cat's paw of, i.e. the tool of another, the medium of doing another's dirty work. The allusion is to the fable of the monkey who wanted to get some roasted chestnuts from the fire, and used the paw of his friend, the cat, for the purpose.

To bell the cat. See *Bell.*

To fight like Kilkenny cats. To fight till both sides have lost their all; to fight with the utmost determination and pertinacity. The story is that during the Irish rebellion of 1798 Kilkenny was garrisoned by a troop of Hessian soldiers, who amused themselves by tying two cats together by their tails and throwing them across a clothes-line to fight. The authorities resolved to put a stop to the "sport," but, on the officer on duty approaching, one of the troopers cut the two tails with a sword, and the cats made off. When the officer inquired the meaning of the bleeding tails, he was told that two cats had been fighting and had devoured each other all but the tails.

Waitin' for the cat to die. Waiting for a rope swing to come to a gradual standstill. James Whitcomb Riley (Am. 1853–1916) has a poem so entitled.

Cat-o'-nine-tails. A whip with nine lashes, used for punishing offenders, briefly called *a cat;* probably so called because it can be said to "scratch" the back as a cat might.

Catacomb. A subterranean gallery for the burial of the dead, especially those at Rome. The origin of the name is unknown, but it does not appear to have been used till about the 5th century of our era (though the catacombs themselves were in existence, and used for burial, long before), and then only in connection with one cemetery, that of St. Sebastian, on the Appian Way.

Catai'an. A native of Cathay or China; hence, a thief, liar, or scoundrel, because

the Chinese had the reputation of being such.

I will not believe such a Cataian, though the priest of the town commended him for a true man.
Shakespeare: Merry Wives, ii. 1.

Catarina Hubscher. In Sardou's *Madame Sans Gêne* (*q.v.*).

Catch. *First catch your hare.* It is generally believed that "Mrs. Glasse," in the *Art of Cookery*, gave this direction; but the exact words are, "Take your hare when it is cased, and make a pudding, . . etc." To "case" means to take off the skin, as in *All's Well* iii. 6, "We'll make you some sport with the fox ere we case him." "First catch your hare," however, is a very old phrase, and in the 13th century Bracton (Bk. iv. tit. i. ch. xxi. sec. 4) has these words:

Vulgariter dicitur, quod primo oportet cervum capere, et postea, cum captus fuerit, illum excoriare (it is vulgarly said that you must first catch your deer, and then, when it is caught, skin it).

"Mrs. Glasse" was the pen-name of Dr. John Hill (1716–1775), who published *The Art of Cookery made Plain and Easy* in 1747 as *By a Lady;* the pseudonym was added later.

To catch a crab. In rowing, to be struck with the handle of one's oar; to fall backwards. This occurs when the rower leaves his oar too long in the water before repeating the stroke.

To catch a tartar. Said of the biter bit. Grose says an Irish soldier in the Imperial service, in a battle against the Turks, shouted to his comrade that he had caught a Tartar. "Bring him along, then," said his mate. "But he won't come," cried Paddy. "Then come along yourself," said his comrade. "Arrah!" replied Paddy, "I wish I could, but he won't let me."

We are like the man who boasted of having caught a Tartar when the fact was that the Tartar had caught him. — *Cautions for the Times.*

Caterina Sorti. In George Eliot's *Mr. Gilfil's Love Story* (*q.v.*).

Catharick, Anne. "The Woman in White" (*q.v.*) in Wilkie Collins' novel of that title.

Cathay'. Marco Polo's name for a country in eastern Asia, roughly identical with northern China; from *Ki-tah*, the name of the ruling race in those parts in the 10th century.

Cather, Willa Sibert (1876–). American novelist, author of *My Antonia*, *The Song of the Lark*, *One of Ours*, etc. See those entries.

Catherine. A story by Thackeray, written as a satire on the then popular romances idealizing criminals. The heroine, Catherine Hall (after her marriage, Catherine Hayes), is an unscrupulous murderess and is portrayed in anything but ideal terms.

Catherine Moreland. In Jane Austen's *Northanger Abbey* (*q.v.*).

Catherine of Russia. The heroine of Shaw's historical drama *Great Catherine* (Eng. 1913) which presents a picture of the 18th century Russian court.

Catherine, St. See under *Saint.*

Catherine wheel, Catherine tresses, etc. See under *Saint.*

Catholic. *Catholic League.* A confederacy of Catholics formed in 1614 to counterbalance the Evangelic League (*q.v.*) of Bohemia. The two Leagues kept Germany in perpetual disturbance, and ultimately led to the Thirty Years' War (1618–1648).

Catholic Majesty (*Catholica Magestad*). The special title of the Kings of Spain. It was first given to King Recared (590) in the third Council of Toledo, for his zeal in rooting out the "Arian heresy." But it was not until 1500 when Alexander VI gave the title to Ferdinand V, king of Aragon and Castile, that it became annexed to the Spanish crown.

Cathos. One of the two titular heroines of Molière's comedy, *Les Précieuses Ridicules* (*q.v.*).

Cat'iline. A Roman patrician, who headed a conspiracy to overthrow the government, and obtain for himself and his followers all places of power and trust. The conspiracy was discovered by Cicero, who exposed it in his four eloquent orations *In Catilinum* which have become classics of oratory. Catiline escaped and put himself at the head of his army, but fell in battle (*B. C.* 62). Voltaire, in his *Rome Sauvée* (1752) has introduced the conspiracy and death of Catiline.

Cato. (1) A man of simple life, severe morals, blunt speech, but undoubted patriotism, like the Roman censor of that name (*B. C.* 234–149).

(2) Grandson of Cato the censor, the titular hero of a tragedy by Addison (1713). Disgusted with Cæsar, Cato retired to U'tica where he set up a small republic; but Cæsar resolved to reduce U'tica as he had done the rest of Africa; and Cato, finding resistance hopeless, fell on his own sword.

Caudine Forks. A narrow pass in the mountains near Capua, now called the Valley of Arpaia. It was here that the Roman army, under the consuls

T. Veturius Calvi'nus and Sp. Postu'mius, fell into the hands of the Samnites (*B. C.* 321), and were made to pass under the yoke. Hence, an ignominious defeat.

Caudle Lecture. A curtain lecture. The term is derived from a series of papers by Douglas Jerrold, which were published in *Punch* (1846). These papers represent Job Caudle as a patient sufferer of the lectures of his nagging wife, Margaret, after they had gone to bed and the curtains were drawn. If he replied, she pronounced him insufferably rude, and if he did not, he was insufferably sulky.

Cauld-lad, The, of Hilton Hall. A house-spirit, who moved about the furniture during the night. Being resolved to banish him, the inmates left for him a green cloak and hood, before the kitchen-fire, which so delighted him that he never troubled the house any more; but sometimes he might be heard singing —

> Here's a cloak, and here's a hood,
> The cauld-lad of Hilton will do no more good.

Cauline or **Cawline, Sir.** The hero of one of the ballads in Percy's *Reliques.* He lived in the palace of the king of Ireland, and "used to serve the wine." He fell in love with Christabelle, the King's daughter, who secretly plighted her troth to him, but the King discovered the lovers in a bower, and banished Sir Cauline. He, however, returned just in time to slay a "Soldain" who was seeking her hand, but died of the wounds received in the combat; and the fair Christabelle died of grief, having "burst her gentle hearte in twayne."

Cavalleria Rusticana (Rustic Chivalry) An opera by Mascagni (1890) based on the story by Giovanni Verga. The characters are all simple village folk. Turiddu's old love, Lola, has married Alfio, a carrier, but Turiddu, after dallying with the affections of the too-willing Santuzza, returns to Lola. Santuzza arouses Alfio's suspicions, a duel is fought and Turiddu is killed.

Cavallini, Madame. The heroine of Edward Sheldon's drama, *Romance* (*q.v.*)

Cavaradossi, Mario. Tosca's artist lover in Puccini's opera, *La Tosca* (*q.v.*).

Cave of Adullam. See *Adullam.*

Cav'eat. (Lat., let him beware). A notice directing the recipient to refrain from some act pending the decision of the Court. Hence,

To enter a caveat. To give legal notice that the opponent is not to proceed with the suit in hand until the party giving the notice has been heard; to give a warning or admonition.

Cav'eat emptor. Lat. "let the purchaser beware"; *i.e.* the buyer must keep his eyes open, for the bargain he agrees to is binding.

Cav'iare. The roe of the sturgeon, pickled, salted, and prepared for use as a relish. Caviare is an acquired taste; hence, Shakespeare's *caviare to the general* (*Hamlet,* ii. 2), above the taste or comprehension of ordinary people.

Caxton, William (1422–1491). The first English printer.

Caxtons, The. A novel by Bulwer Lytton (1849) which with its sequels *My Novel* (1853) and *What Will He Do with It* (1858), narrates the history of an upper middle-class English family. The story is supposed to be written by Pisistratus Caxton. His father, Austin Caxton, is an impractical philosopher and scholar, lost in vague dreams and plans for his propcsed masterpiece on "The History of Human Error." The launching of this *magnum opus* is finally made possible by the money which Pisistratus brings back from Australia. Other of the Caxtons are the gay, irresponsible Uncle Jack, who is an inveterate and not too lucky promoter; the fine old soldier, Captain Roland, also an uncle of Pisistratus, and Roland's son Herbert, a wild young man with gipsy blood in his veins, who dies a heroic death in India.

Cazique. See *Rulers, Titles of.*

Ceca to Mecca, From. From one end of the world to the other; from pillar to post. Ceca and Mecca are two places visited by Mohammedan pilgrims. Cp. *Dan to Beersheba;* and *Land's End to John o' Groat's.*

Cecilia or *Memoirs of an Heiress.* A novel by Fanny Burney (1782). The heroine, Cecilia Beverley, is an heiress of somewhat inferior birth, who must, to keep her fortune, marry a husband who will adopt her name. The hero, Mortimer Delville, loves her, but numerous obstacles keep them apart for a long time, particularly the schemes and prejudices of people who wish to make use of her for their own advantage.

Cecilia, St. See under *Saint.*

Cecily, St. The heroine of the *Second Nun's Tale* (*q.v.*) in Chaucer's *Canterbury Tales.*

Ce'dric. In Scott's *Ivanhoe,* a thane of Rotherwood surnamed "the Saxon." He

is the father of the hero, and the guardian of Rowena, the heroine.

Cel'adon. A general name for a lover. In D'Urfé's *Astrée* (*q.v.*), the shepherd lover of Astrée; in Thomson's *Seasons* the shepherd lover of Amelia.

Celestial. *Celes'tial City.* Heaven is so called by John Bunyan, in his *Pilgrim's Progress* (1678). Peking, in China, is so called also.

Celestial Empire. China; a translation of the Chinese *Tien Chao*, literally "heavenly dynasty," alluding to the belief that the old Emperors were in direct descent from the gods. Hence, the Chinese themselves are sometimes spoken of as *Celestials*.

Celia. (1) Rosalind's cousin in Shakespeare's *As You Like It* (*q.v.*). She marries Oliver de Boys.

(2) A poetic name for any lady-love, as, "Would you know my Celia's charms?"

Célimène. In Molière's *Misanthrope*, a coquette courted by Alceste the "misanthrope"; hence any flagrant coquette. For the plot see *Alceste*.

Cellini, Benvenuto. An artist, a worker in gold and silver, of the Italian Renaissance whose life, written between 1558 and 1562 and published in 1730, is one of the best known of autobiographies. It gives an intimate and lively account of the life of the times.

Cénacle, The. A club or group of men of letters and affairs prominent in many of the novels of Balzac's *Comédie Humaine*. The leader was Daniel d'Arthez and among the most active members were Henri de Marsay, Horace Bianchon and Joseph Brideau.

Cenci, Beatrice. A historical character (1577–1599) known as the "Beautiful Parricide" from a famous portrait in the Barberini Palace at Rome attributed to Guido Reni. She was the daughter of Francesco Cenci, a dissipated and passionate Roman nobleman, and, with her brothers, plotted the death of her father because of his unmitigated cruelty to his wife and children. She was executed in 1599, and at the trial her counsel, with the view of still further gaining popular sympathy for his client, accused the father, probably without foundation, of having attempted to commit incest with her. Her story has been a favorite theme in poetry and art; Shelley's tragedy *The Cenci* (1819) is particularly noteworthy.

Centaurs. In classic mythology, a set of beings who were half horse and half man. They fought with the Lapithæ at the marriage feast of Pirithous, were expelled from their country, and took refuge on Mount Pindus. Chiron was the most famous of the Centaurs.

Centennial State. Colorado. See *States*.

Cento (Lat. a patchwork). Poetry made up of lines borrowed from established authors. It was an art freely practised in the decadent period of Greece and Rome, and Ausonius, who has a nuptial idyll composed from verses selected from Virgil, composed rules governing their manufacture. Among well-known examples are the *Homerocentones*, the *Cento Virgilianus* by Proba Falconia (4th century), and the hymns made by Metellus out of the Odes of Horace. Of modern centos the following portion of a Shakespearean cento that appeared in *English*, November, 1919, may serve as an example:

> Let fame that all hunt after in their lives
> Among the buzzing pleasèd multitude
> For present comfort and for future good,
> Taint not thy mind; nor let thy soul contrive
> With all the fierce endeavour of your wit
> To woo a maid in way of marriage,
> As it is common for the younger sort,
> The lunatic, the lover, and the poet:
> Thus bad begins, and worse remains behind.
> I see a man's life is a tedious one,
> For it appears, by manifest proceeding,
> There's nothing serious in mortality.
> Life's but a walking shadow, a poor player,
> And one man in his time plays many parts,
> As an unperfect actor on the stage.

Cen'ter Party. In politics, the party occupying a place between two extremes: the *left center* is the more radical wing, and the *right center* the more conservative. In the French Revolution *the Center* of the Legislative Assembly included the friends of order.

In the Fenian rebellion, 1866, the chief movers were called *Head Centers*, and their subordinates *Centers*.

Ceph'alus and Procris. Made familiar to us by an allusion in the *Midsummer Night's Dream*. In classic legend, Cephalus was husband of Procris, who, out of jealousy, deserted him. He went in search of her, and rested awhile under a tree. Procris, knowing of his whereabouts, crept through some bushes to ascertain if a rival was with him; and he, hearing the noise and thinking it to be made by some wild beast, hurled his javelin into the bushes and slew her. When the unhappy man discovered what he had done, he slew himself in anguish of spirit with the same javelin.

> *Pyramus:* Not Shafalus to Procrus was so true.
> *Thisbe:* As Shafalus to Procrus, I to you.
> *Shakespeare: Midsummer Night's Dream*, v. 1.

The unerring dart of Procris. Diana gave Procris a dart which never missed its

aim, and after being discharged returned back to the shooter.

Ce'pola. *Devices of Cepola.* Quips of law are so called from Bartholomew Cepola whose law-quirks, teaching how to elude the most express law, and to perpetuate lawsuits *ad infini'tum*, have been frequently reprinted — once in 8vo, in black letter, by John Petit, in 1503.

Cer'berus. A grim, watchful keeper, house-porter, guardian, etc. Cerberus, according to Roman mythology, is the three-headed dog that keeps the entrance of the infernal regions. Hercules dragged the monster to earth, and then let him go again. Orpheus lulled Cerberus to sleep with his lyre; and the Sibyl who conducted Æneas through the Inferno, also threw the dog into a profound sleep with a cake seasoned with poppies and honey.

To give a sop to Cer'berus. To give a bribe, to quiet a troublesome customer. When persons died, the Greeks and Romans used to put a cake in their hands as a sop to Cerberus, to allow them to pass without molestation.

Ce'res. The Roman name of *Mother Earth*, the protectress of agriculture and of all the fruits of the earth; later identified with the Greek Demeter (*q.v.*). She is the personification of the fruits of the harvest. See *Proserpine.*

Cervantes, Miguel de (1547–1616). Spanish novelist, famous for his *Don Quixote* (*q.v.*).

César Birotteau. (In Balzac's novels See *Birotteau.*

Ces'tus. The girdle of Venus, made by her husband Vulcan; but when she wantoned with Mars it fell off, and was left on the "Acida'lian mount." It was of magical power to move to ardent love. By a poetical fiction all women of irresistible attraction are supposed to be wearers of Aphrodite's girdle, or the cestus. It is introduced by Spenser in the *Faërie Queene* as the girdle of Florimel (*q.v.*); it gave to those who could wear it "the virtue of chaste love and wifehood true," but if any woman not chaste and faithful put it on, it "loosed or tore asunder."

Chad Buford. In *The Little Shepherd of Kingdom Come* (*q.v.*).

Chad'band, The Rev. Mr. In Dickens' *Bleak House*, a famous type of a canting hypocrite "in the ministry." He calls himself "a vessel," is much admired by his dupes, and pretends to despise the "carnal world," but nevertheless loves dearly its "good things," and is most self-indulgent.

Cham (*kam*). The sovereign prince of Tartary, now written "khan."

"Fetch you a hair off the great Cham's beard."
Shakespeare: Much Ado About Nothing, ii. 1.

The Great Cham of Literature. Dr. Samuel Johnson (1709–1784).

Cham'pion of England. A person whose office it is to ride up Westminster Hall on a Coronation Day, and challenge any one who disputes the right of succession. The office was established by William the Conqueror, and was given to Marmion and his male descendants, with the manor of "broad Scrivelsby" De Ludlow received the office and manor through the female line; and at the Coronation of Richard II Sir John Dymoke succeeded through the female line also. Since then the office has continued in the Dymoke family, but the actual riding and challenge has been discontinued since the coronation of Queen Victoria.

Chan, Marse. See *Marse Chan.*

Chance. A novel by Joseph Conrad (1914). In the home of his sister, Mrs. Fyne, Captain Roderick Anthony, master of the *Ferndale*, meets and falls in love with Flora de Barral, the daughter of a once wealthy man now serving a prison sentence for his frauds. Flora is poor and utterly wretched and imagines that Anthony is marrying her out of pity; he, on his part, begins to fear that she has accepted him merely from the necessity of providing for herself and her father, who emerges from prison and is taken on board the *Ferndale* by the newly married pair. The hatred which the old man conceives for his daughter's husband serves to intensify the misunderstanding which the isolation of life on shipboard makes all the more painful. Finally De Barral's attempt to poison Anthony, discovered and thwarted by mere "chance" clears the situation. Most of the story is told by Marlow (*q.v.*).

Chance Acquaintance, A. A novel by W. D. Howells (Am. 1873), dealing with the short-lived steamboat romance of Miles Arbuton and Kitty Ellison. See *Arbuton, Miles.*

Chancellor of England. The *Lord Chancellor*, or the *Lord High Chancellor.* The highest judicial functionary of the nation, who ranks above all peers, except princes of the blood and the Archbishop of Canterbury. He is "Keeper of the Great Seal," is called "Keeper of His (or Her) Majesty's Conscience," and presides on the Woolsack in the House of

Lords, and in the Chancery Division of the Supreme Court.

Chancellor, Olive. A New England feminist, the leading character in Henry James' novel *The Bostonians* (*q.v.*).

Chan'cery. The highest division of the High Court of Justice in the English judicial system, comprising a court of common law and a court of equity.

To get a man's head into chancery is to get it under your arm, where you can pummel it as long as you like, and he cannot get it free without great difficulty. The allusion is to the long and exhausting nature of a Chancery suit. If a man once gets his head there, the lawyers punish him to their hearts' content.

In Chancery is the title of a novel by Galsworthy, one of the *Forsyte Saga* (*q.v.*).

Chanouns Yemannes Tale. See *Canon Yeoman's Tale.*

Chanson. *Chanson de geste.* A French song in the heroic vein, 11th to 15th centuries. *Chanson de Roland.* See *Roland.*

Chanticleer (Fr. *chanter clair*, to sing *clairment, i.e.* distinctly). A cock. Chanticleer plays a prominent rôle in the medieval beast-epic *Reynard the Fox* (*q.v.*) and is the hero of Chaucer's *Nun's Priest's* (*Nonne Prestes*) *Tale,* one of the *Canterbury Tales* (1388). The latter tells of how one day, Dan Russell, the fox, came into the poultry-yard, and told Master Chanticleer he could not resist the pleasure of hearing him sing, for his voice was so divinely ravishing. The cock, pleased with this flattery, shut his eyes, and began to crow most lustily; whereupon Dan Russell seized him by the throat, and ran off with him. When they got to the wood, the cock said to the fox, "I would recommend you to eat me at once, for I think I can hear your pursuers." "I am going to do so," said the fox; but when he opened his mouth to reply, off flew the cock into a tree, and while the fox was deliberating how he might regain his prey, up came the farmer and his men with scythes, flails, and pitchforks, with which they despatched the fox without mercy.

Chantecleer (*Chantecler*). A drama by Rostand (Fr. 1910). The hero, the lord of the barnyard, believes that his Cock-a-doodle-doo brings the Dawn. When the owls and the cat, his enemies, stir up trouble for him with the hens, he wins back supremacy by defending them from a hawk. He later goes off into the woods with a hen-pheasant, and one day, in her jealousy of the Dawn, she covers his eyes and he learns that Dawn can come without him. Although this is a severe shock, he recovers and returns to the barnyard, confident that his crowing will be of some comfort on gray mornings.

Chapman, George (1559–1634). English dramatist of the Elizabethan era. His best-known play is probably *Bussy d' Ambois* (*q.v.*), but he is much more celebrated as a translator of *Homer.* Keats has a famous sonnet entitled *On First Looking into Chapman's Homer.*

Chargé d'Affaires. The proxy of an ambassador, or the diplomatic agent where none higher has been appointed.

Charge of the Light Brigade. A poem by Tennyson, based on the fatal "death charge of the 600" at Balaclava in the Crimea, Sept. 20th, 1854.

> "When can their glory fade?
> O the wild charge they made!
> All the world wonder'd.
> Honor the charge they made
> Honor the Light Brigade
> Noble six hundred!"

Charicle'ia. The lady-love of Theag'enës in the exquisite erotic Greek romance called *The Loves of Theagenës and Charicle'ia* by Heliodoros, Bishop of Tricca, in Thessaly, in the 4th century.

Charity Royall. In Edith Wharton's *Summer* (*q.v.*).

Charlemagne. Charles the Great, King of the Franks and Emperor of the West (742–814). Historically Charlemagne is a very distinct figure of whose deeds and characteristics there is a definite record; but there grew up during the Middle Ages tales of a quite different and mythical Charlemagne, the center of a cycle of romances concerned with wars against the Saracens. The principal source of the early Carlovingian legends is a chronicle which was long falsely attributed to Archbishop Turpin (*q.v.*), a contemporary of Charlemagne, and which relates the heroic deeds of Charlemagne's famous Twelve Paladins. For the most important of these legends, see under *Paladins* and separate entries for individual names. The Carlovingian legends form the subject matter of the famous French *Chanson de Roland* and of the Italian epic poems *Orlando Innamorato* and *Orlando Furioso,* by Boiardo and Ariosto respectively, as well as of a host of lesser romances.

Charles Emmanuel. Son of Victor Amade'us, king of Sardinia. Robert Browning has a poem called *King Victor and King Charles.* See under *Victor.*

Charles' Wain. An old popular name for the Great Bear. The constellation forms the rough outline of a wheelbarrow or rustic wagon, and the "Charles" stands for "Charlemagne," probably owing to the similarity of the names *Arcturus* and *Arturus* (Lat. for *Arthur*), and the confusion in the popular mind between the legendary cycles of romance connected with King Arthur and Charlemagne respectively.

Charley, plu. *Charleys.* An old watchman or "night guardian," before the reorganization of the English police force in 1829 (see *Bobby*). So called from Charles I, who extended and improved the English police system.

Charlotte. (1) A character in Goethe's novel, *Werther* (*q.v.*). (2) In Dickens' *Oliver Twist*, a dishonest, rough servant girl, who ill-treats Oliver Twist, and robs her master, Sowberry.

Charlotte Baynes. (In Thackeray's *Adventures of Philip.*) See *Baynes, Charlotte.*

Charlotte Temple. An early American novel by Susannah Haswell Rowson (published in England, 1790; America, 1794) which has run through more than a hundred editions and is still occasionally read. The heroine was lured from her English home and deserted in New York by a British officer named Montrésor. She was a real person, probably Charlotte Stanley, but her tomb in Trinity Churchyard, New York, bears the name *Charlotte Temple.*

Char'mian. In Shakespeare's *Antony and Cleopatra* and Dryden's *All for Love*, a kind-hearted, simple-minded attendant on Cleopat'ra. After the Queen's death, she applied one of the asps to her own arm; and when the Roman soldiers entered the room, fell down dead. Rider Haggard in his romance *Cleopatra* represents her as in love with Harmachis (*q.v.*).

Charon. In classic myth, the ferryman of the Styx (*q.v.*). *Charon's Toll.* A coin, about equal to a penny, placed in the mouth or hand of the dead by the ancient Greeks to pay Charon for ferrying the spirit across the river Styx to the Elysian fields.

Charteris, John. In the contemporary novels of James Branch Cabell, a novelist, the supposed author of the series of essays entitled *Beyond Life* (Am. 1919). Charteris is prominent in *Cords of Vanity* in which he is depicted as the hero of almost as many illicit amatory episodes as his young friend Robert Townsend, the hero of the novel.

Chartism. The political system of the English Chartists, who, in 1838, demanded the *People's Charter*, consisting of five principles: universal suffrage, annual parliaments, stipendiary members, vote by ballot, and electoral districts. They disappeared as a party about 1849.

The Chartist Clergyman. Charles Kingsley (1819–1875) because of his novel, Alton Locke (*q.v.*).

Charudatta. The hero of the old Sanscrit drama known as *The Little Clay Cart* (*q.v.*).

Charyb'dis. A whirlpool on the coast of Sicily. Scylla (*q.v.*) and Charybdis are employed to signify two equal dangers. Thus Horace says an author trying to avoid Scylla, drifts into Charybdis, *i.e.* seeking to avoid one fault, falls into another.

The Homeric account says that Charybdis dwelt under an immense fig tree on the rock, and that thrice every day he swallowed the waters of the sea and thrice threw them up again; but later legends have it that he stole the oxen of Hercules, was killed by lightning, and changed into the gulf.

Chastelard. In Swinburne's tragedy of that name (1865), a gentleman of Dauphiny, who fell in love with Mary, Queen of Scots. He is discovered in the Queen's bedroom. Chastelard was a historical personage who atoned for his sin on the scaffold. Swinburne's drama shows Mary Beaton, one of the Queen's ladies, in love with him, but to little avail. The tragedy is the first of a trilogy. (See *Mary Queen of Scots.*)

Chatterton, Thomas (1752–1770). English poet. He committed suicide at the age of eighteen because of poverty.

Chaucer, Geoffrey (1340–1400). Greatest literary figure of his age and one of the chief English poets. His masterpiece is *The Canterbury Tales* (*q.v.*), his next greatest work, *Troilus and Cressida* (*q.v.*).

The Chaucer of France. Clement Marot (1496–1544).

The Chaucer of Painting. Albert Dürer of Nuremberg (1471–1528). "The prince of artists."

Chautauqua. An institution which offers a popular program of lectures, entertainments, etc. The original or mother Chautauqua is a summer resort on Lake Chautauqua, N. Y., but the name has been popularized by traveling *Chautauquas* which go from place to

place presenting a week's program, usually in a big tent.

Chauve Souris. The entertainment offered by a group of Russian comedians. under the direction of Nikita Balieff, a sort of vaudeville. The group took their name from the Russian word for "bat," in French, *Chauve Souris.* "The Bat" was a Moscow institution before the World War; after the war it was reorganized in Paris and later came to New York.

Chauvinism. Blind and pugnacious patriotism of an exaggerated kind; unreasoning jingoism. Nicholas Chauvin, a soldier of the French Republic and Empire, was madly devoted to Napoleon and his cause. He was introduced as a type of exaggerated bellicose patriotism into a number of plays (Scribe's *Le Soldat Laboreur,* Cogniard's *La Cocarde Tricolure,* 1831, Bayard and Dumanoir's *Les Aides de Camps.* Charet's *Conscrit Chauvin,* are some of them), and his name was quickly adopted on both sides of the Channel.

Cheeryble Brothers, The. In Dickens' novel *Nicholas Nickleby,* brother Ned and brother Charles, the incarnations of all that is warm-hearted, generous and kind. They were once homeless boys running about the streets barefooted; and, when they grew to be wealthy London merchants, were ever ready to stretch forth a helping hand to those struggling against the buffets of fortune.

Cheese, Rev. Cream. In *The Potiphar Papers,* a series of satires on New York life by G. W. Curtis (Am. 1856), a high church Episcopalian minister. He gives Mrs. Potiphar solemn advice on the proper color for her prayer-book cover and other important religious matters. He was very popular in the dramatized version.

Chekhov, Anton (1869–1904). Russian dramatist and fiction writer, famous for his short stories and his drama, *The Cherry Orchard* (*q.v.*).

Cherry Fair. A sort of passing show that will not last. Gower says of this world, "Alle is but a cherye-fayre," a phrase frequently met with. The phrase comes from the Cherry Fairs, held in Worcestershire and elsewhere. They may have been held in cherry orchards, but another explanation is that they were "cheery" fairs — *i.e.* gay or merry-making occasions.

Cherry Orchard, The. A play by Anton Chekhov (Rus. 1904). The estate of Madame Ranievskaia is about to be sold for debt. She and her brother and daughter turn a deaf and horrified ear to the plan of Lopachin, a rich neighbor of serf ancestry, who suggests that they cut down the orchard and turn it into suburban lots. They talk excitedly and at length but do nothing, and when the sale comes, Lopachin buys the estate and carries out the plan himself. Bernard Shaw presented an adaptation of this play in his *Heartbreak House.*

Cherubim, Don. The titular hero of Le Sage's *Bachelor of Salamanca* (*q.v.*).

Chery and Fair-star. One of the best known of Countess d'Aulnoy's *Fairy Tales* (Fr. 1682). Prince Chery (*Cheri*) and his cousin Princess Fair-star are set adrift in infancy, but after numerous adventures find their way back to their own kingdom. The tale is remembered chiefly for the three magic gifts which Chery secured for Fair-star: (1) *the dancing water,* which had the gift of imparting beauty; (2) *the singing apple,* which had the gift of imparting wit; and (3) *the green bird,* which could reveal all secrets. By this bird the story of their birth was made known, and Fair-star married Chery.

Chester Mysteries or **Plays.** One of the important cycles of English Mystery Plays (*q.v.*), so called because they were acted at Chester.

Ches'ter, Sir John. In Dickens' *Barnaby Rudge,* a plausible, foppish villain, the sworn enemy of Geoffrey Haredale, by whom he is killed in a duel as a result of his effort to put an end to the match between Emma Haredale and his son Edward.

Chesterfield, Lord (1694–1773). The author of a famous series of *Letters* to his son, chiefly regarding the manner in which a gentleman should conduct himself in all the affairs of life. Hence, *Chesterfieldian.*

Chesterton, Gilbert K. (1874–). Contemporary English essayist, poet and novelist, noted for his paradoxical style.

Chestnut. A stale joke. The term is said to have been popularized in America by a Boston actor named Warren, who, on a certain apposite occasion, quoted from *The Broken Sword,* a forgotten melodrama by William Dimond, which was first produced in 1816 at Covent Garden. Captain Xavier, a principal character, is for ever repeating the same yarns, with variations. He was telling about one of his exploits connected with a cork tree, when Pablo corrects him, "A chestnut-

tree, you mean, captain." "Bah! (replied the captain) I say a cork-tree." "A chestnut-tree," insists Pablo. "I must know better than you (said the captain); it was a cork-tree, I say." "A chestnut (persisted Pablo). I have heard you tell the joke twenty-seven times and it was always a chestnut before."

Chettam, Sir James In George Eliot's *Middlemarch*, the lover who wins Dorothea Brooke's sister Celia.

Chevalier. *The Chevalier de St. George* or simply *The Chevalier.* James Stuart (1688–1766), the Old Pretender.

The Young Chevalier. Charles Edward Stuart (1720–1788), the Young Pretender.

Le Chevalier sans Peur et sans Reproche. The French hero, Bayard (*q.v.*). He lived 1473–1524.

Chevalier de Maison Rouge, Le. (The Knight of the Red House). A romance by Alexandre Dumas. The titular hero attempts to rescue Marie Antoinette from the Tower, but succeeds only in unwittingly preventing her rescue by others and is killed by his rival conspirators. The novel has a basis in the career of A. D. J. Gonze de Rougeville, but presents a highly idealized version of his story.

Cheyne, Harvey. The boy hero of Kipling's *Captains Courageous* (*q.v.*).

Chib'ia'bos. The musician in Longfellow's *Hiawatha;* the harmony of nature personified. He teaches the birds to sing and the brooks to warble as they flow. "All the many sounds of nature borrow sweetness from his singing."

Chichikov. The rascally hero of Gogol's *Dead Souls* (*q.v.*).

Chich'ivache. A fabulous animal that lived only on good women, and was hence all skin and bone, because its food was so extremely scarce; the antitype to Bicorn (*q.v.*). Chaucer introduced the word into English from French; but in doing so he changed *chichifache* (thin or ugly face) into *chichivache* (lean or meager-looking cow), and hence the animal was pictured as a kind of bovine monstrosity.

> O noble wyves, ful of heigh pruden'ce,
> Let noon humilitie your tonges nayle:
> Ne lat no clerk have cause or diligen'ce
> To write of you a story of such mervayle
> As of Griseldes, pacient and kynde,
> Lest Chichivache you swolwe in hir entraile.
> *Chaucer: Envoy to the Clerk's Tale.*

Chicken, The Game. In Dickens' *Dombey and Son*, a low fellow, to be heard of at the bar of the Black Badger. Mr. Toots selects this man as his instructor in fencing, betting, and self-defence. The Chicken has short hair, a low forehead, a broken nose, and "a considerable tract of bare and sterile country behind each ear."

Chick'weed, Conkey, *i.e. Nosey.* In Dickens' *Oliver Twist*, the famous character who robbed himself. He was a licensed victualler on the point of failing, and gave out that he had been robbed of 327 guineas "by a tall man with a black patch over his eye." He was much pitied, and numerous subscriptions were made on his behalf. A detective was sent to examine into the "robbery," and Chickweed would cry out, "There he is!" and run after the "hypothetical thief" for a considerable distance, and then lose sight of him, but he was caught at the trick at last.

Childe. In *Childe Harold, Childe Roland, Childe Tristram,* etc., "Childe" is a title of honor, like the Spanish "infante" and "infanta." In the times of chivalry, noble youths who were candidates for knighthood were, during their time of probation, called *infans, valets, damoysels, bacheliers,* and *childe.*

Childe Harold. Byron's poem of this title depicts a man sated of the world, who roams from place to place to flee from himself. The "childe" is, in fact, Lord Byron himself, who was only twenty-one when he began, and twenty-eight when he finished the poem. In canto i (1809), he visited Portugal and Spain; in canto ii (1810), Turkey in Europe; in canto iii (1816), Belgium and Switzerland; and in canto iv (1817), Venice, Rome, and Florence.

Childe or **Gil Morrice.** The hero of an old Scottish ballad, a natural son of an earl and the wife of Lord Barnard, and brought up "in the gude grene wode." Lord Barnard, thinking the Childe to be his wife's lover, slew him with a broadsword, and setting his head on a spear gave it to "the meanest man in a' his train" to carry to the lady. When she saw it she said to the baron, "Wi' that same spear, O pierce my heart, and put me out o' pain"; but the baron replied, "Enouch of blood by me's bin spilt, sair, sair I rew the deid," adding —

> I'll ay lament for Gil Morice,
> As gin he were mine ain;
> I'll neir forget the dreiry day
> On which the youth was slain.
> *Percy's Reliques,* ser. iii. 1.

Percy says this pathetic tale suggested to Home the plot of his tragedy, *Douglas.*

Childe Roland (sometimes spelled *Rowland*). Youngest brother of the "fair burd Helen" in the old Scottish ballad. Guided by Merlin, he undertook to bring

back his sister from Elf-land, whither the fairies had carried her, and succeeded in his perilous exploit.

> Childe Roland to the dark tower came;
> His word was still "Fie, foh, and fum,
> I smell the blood of a Britishman."
> *Shakespeare: King Lear*, iii. 4.

Browning's poem, *Childe Roland to the Dark Tower Came*, is not connected in any way (except by the first line) with the old ballad.

Childe Waters. The hero of a ballad in Percy's *Reliques*. He is cruel to his love, the fair Ellen who accompanies him on his travels as his foot-page, but finally relents and marries her.

Children in the Wood. A ballad in Percy's *Reliques* III. ii. 18. The story is, shortly, as follows: The master of Wayland Hall, Norfolk, left a little son and daughter to the care of his wife's brother; both were to have money, but if the children died first the uncle was to inherit. After twelve months the uncle hired two ruffians to murder the babes; one of the ruffians relented and killed his fellow, leaving the children in a wood; they died during the night, and "Robin Redbreast" covered them over with leaves. All things went ill with the wicked uncle; his sons died, his barns were fired, his cattle died, and he himself perished in gaol. After seven years the ruffian was taken up for highway robbery, and confessed the whole affair. An old melodrama by Robert Farrington (1599) also embodied the tale.

Children of the Earth. A drama of New England life by Alice Brown (Am. 1915) which was awarded the prize of $10,000 offered by Winthrop Ames, director of the Little Theater of New York, for the best American play by an American author.

Children of the Soil. A novel by H. Sienkiewicz (Pol. 1894). The hero is Pan Stanislas Polanyetski, and the heroine, whom he finally marries, Maryina Plaritski. The book gives a vivid and comprehensive picture of Polish life.

Chillingly, Kenelm. See *Kenelm Chillingly*.

Chillingworth, Roger. In Hawthorne's *Scarlet Letter* (*q.v.*) the name assumed by Hester Prynne's physician husband in order to work his cruel revenge on Arthur Dimmesdale, the clergyman who was the father of Hester's child.

Chillon'. *Prisoner of Chillon.* François de Bonnivard (d. about 1570), a Genevan prelate and politician. In his poem of that title, Byron makes him one of six brothers, all of whom suffered for their opinions. The father and two sons died on the battlefield; one was burnt at the stake; three were incarcerated in the dungeon of Chillon, on the edge of the Lake of Gene'va — of these, two died, and François, who had been imprisoned for "republican principles" by the Duke-Bishop of Savoy, was set at liberty by "the Bearnais." Although Bonnivard was an actual prisoner at Chillon, the rest of the tale and the idealized character of the man seem to have been Byron's own invention.

Chiltern Hundreds. There are three viz. Stoke, Desborough, and Burnham, Bucks. At one time the Chilterns, between Bedford and Hertford, etc., were much frequented by robbers, so a steward was appointed by the Crown to put them down. The necessity has long since ceased, but the office remains; and, since 1740, when a Member of Parliament wishes to vacate his seat, one way of doing so is by applying for the stewardship of the Chiltern Hundreds; for no member of Parliament may resign his seat, but if he accepts an office of profit under the Crown he is obliged to be re-elected if he wishes to remain a member. The Stewardship of the Manor of Northstead (Yorks) is used in the same way. The gift of both is in the hands of the Chancellor of the Exchequer; it was refused to a member for Reading in 1842.

The Stewardships of Old Sarum (Sussex), East Hendred (Berks), Poynings (Sussex), Hempholwic (Yorks), were formerly used for the same purpose, as were (till 1838) the Escheatorships of Munster and Ulster.

Chimæra (Gr. *chimaira*, a she-goat). A fabulous monster of Greek mythology, described by Homer as a monster with a goat's body, a lion's head, and a dragon's tail. It was born in Lycia, and was slain by Bellerophon. Hence the term is used in English for an illusory fancy, a wild, incongruous scheme.

Chimes, The. A Christmas story by Dickens (1844). It is about some bells which rang the old year out and the new year in. Trotty Veck, a little old London ticket-porter and messenger hears the Christmas chimes, and receives from them both comfort and encouragement.

Chinaman, John. See *John Chinaman*.

Chinatown. That section of an American city, particularly of San Francisco or New York, inhabited by Chinese. In both of the above-mentioned cities, China-

town was formerly notorious for vice, opium and gambling dens and the like and many horrible tales of conditions are still told. Chinatown is now a commercially exploited show place, but is still the scene of *tong* feuds between the different *tongs* or secret associations and of occasional murders as a result.

Chinee, The Heathen. See *Heathen Chinee.*

Chinese Gordon. General Gordon (killed at Khartoum in 1885), who in 1863 was placed in command of the Ever-Victorious Army (*q.v.*) and in the following year succeeded, after thirty-three engagements, in putting down the Taëping rebellion, which had broken out in 1851.

Chingachgook. The Indian chief, friend of Leatherstocking (*q.v.*) in four of the novels of Cooper's Leatherstocking series: *The Deerslayer*, *The Pathfinder*, *The Last of the Mohicans* and *The Pioneers.* He was known as *Le Gros Serpent* (*the Great Serpent*) because of his cunning and stealth. Cooper's portrayal of Chingachgook and his son Uncas (*q.v.*) was greatly criticized as an over-idealized conception of the American Indian.

Chios. *The man of Chios.* Homer, who lived at Chios, near the Æge'an Sea. Seven cities claim to be his place of birth —

Smyrna, Rhodos, Colophon, Salamis, Chios, Argos, Athe'næ. —*Varro.*

Chi'ron. The centaur who taught Achilles and many other heroes music, medicine, and hunting. Jupiter placed him in heaven among the stars as Sagitta'rius (*the Archer*).

In the *Inferno* Dante gives the name to the keeper of the lake of boiling blood, in the seventh circle of hell.

Chlo'e. The shepherdess beloved by Daphnis in the pastoral romance of Longus, entitled *Daphnis and Chloe*, and hence a generic name among romance writers and pastoral poets for a rustic maiden — not always of the artless variety.

In Pope's *Moral Essays* (ii) Chloe is intended for Lady Suffolk, mistress of George II. " Content to dwell in decencies for ever "; and Prior uses the name for Mrs. Centlivre.

Chloe, Aunt. In Harriet Beecher Stowe's *Uncle Tom's Cabin* (*q.v.*), the good old wife of Uncle Tom.

Chlo'ris. The ancient Greek name of Flora (*q.v.*).

Chocolate Soldier, The. A character in Shaw's *Arms and the Man* (*q.v.*) and the name of the popular comic opera which was unofficially founded on the drama; hence, a soldier more remarkable for his faculty of appearing to good effect in uniform than for his fighting ability.

Choir Invisible, The. A novel by James Lane Allen (Am. 1897). John Gray, an idealistic school teacher, falls in love with Mrs. Falconer, but because of her marriage ties, she keeps their relationship that of friendliness only. When years later she writes that she is free and has always loved Gray, he has incurred other obligations. The title is borrowed from the first line and title of George Eliot's poem, *O may I join the choir invisible.*

Choke, General. In Dickens' *Martin Chuzzlewit*, a lank North American gentleman, " one of the most remarkable men in the century." He was editor of *The Watertoast Gazette*, and a member of " The Eden Land Corporation." It was General Choke who induced Martin Chuzzlewit to stake his all in the Eden swindle. See *Eden.*

Chosen People. The Jews, so called because of the divine promises of special protection recorded in the Biblical narrative.

Chouans, The (*Les Chouans*). A historical novel by Balzac (Fr. 1829). The heroine is the beautiful spy, Marie de Verneuil (*q.v.*) and the hero the Marquis de Montauran, a Royalist leader. The Chouans were French insurgents of the Royalist party during the Revolution. Jean Cottereau was their leader, nicknamed *Chouan* (a corruption of Fr. *chathuant*, a screech-owl), because he was accustomed to warn his companions of danger by imitating the screech of an owl. They were also known as " Companions of Jehu " (*q.v.*).

Chriemhil'da. See *Kriemhild.*

Chris'tabel. The heroine of a fragmentary poem of the same title by Coleridge (1816). Her purity and innocence are threatened by the wicked enchantress, Lady Geraldine.

Christabelle. In Percy's *Reliques* I. i. 4, daughter of " a bonnie king of Ireland," beloved by Sir Cauline (*q.v.*).

Christian. The hero of Bunyan's *Pilgrim's Progress* (*q.v.*); the " pilgrim " of the title, whose journey from the City of Destruction to the Celestial City forms the substance of Part i.

Christian. A follower of Christ. So called first at Antioch (*Acts* xi. 26).

Most Christian Doctor. John Charlier de Gerson (1363–1429).

Most Christian King. The title of the King of France. Pepin le Bref was so styled by Pope Stephen III (714–768). After 1469, when it was conferred upon Louis XI, it was regularly used.

Founder of Christian Eloquence. Louis Bordaloue, the French preacher (1632–1704).

For *the Christian Cicero, the Christian Virgil*, etc., see under *Cicero, Virgil.*

Christian II. King of Illyria in Daudet's *Kings in Exile* (*q.v.*). He is meant for Francis II, king of Naples, who abdicated in 1860.

Christian de Neuvillette. The handsome but stupid lover of Roxane for whom Cyrano supplies the eloquence in Rostand's *Cyrano de Bergerac* (*q.v.*).

Christian, Edward. In Scott's *Peveril of the Peak*, a conspirator who has two *aliases*, "Richard Gan'lesse" and "Simon Can'ter."

Colonel William Christian. Edward's brother, shot for insurrection.

Christian, The. A novel by Hall Caine (Eng. 1897). "The Christian" is John Storm, first a clergyman and later a member of a monastic brotherhood, but his love for the music-hall singer and actress, Glory Quayle, a woman very much of this world, finally breaks down his faith and resolution.

Christian'a. The wife of Christian in Pt. ii. of Bunyan's *Pilgrim's Progress*, who started with her children and Mercy from the City of Destruction long after her husband. She was placed under the guidance of Mr. Great-Heart, and went, therefore, in "silver slippers" along the thorny road.

Christie, Anna. See *Anna Christie.*

Christie Johnstone. A novel by Charles Reade (1855), the story of a Scots fishergirl and her artist lover, Charles Gatty. Gatty's mother opposes the match, but when Christie saves his life, her opposition is removed. The Viscount Ipsden, whose health has been impaired by his cousin Barbara Sinclair's refusal to marry him, meets Christie in the course of following his physician's prescription to mingle with humble folk and "relieve one fellow creature a day." Eventually Barbara relents and marries the Viscount.

Christie Mahon. In Synge's *Playboy of the Western World* (*q.v.*).

Christina Pontifex. In Butler's *Way of All Flesh* (*q.v.*).

Christmas Carol. A Christmas story in prose by Dickens (1843). The subject is the conversion of Scrooge, "a grasping old sinner," to generous good temper, by a series of dreams. See *Scrooge.*

For Kate Douglas Wiggin's story, *The Birds' Christmas Carol*, see under *Birds'.*

Christmas Day. December 25th.

Christopher, St. See under *Saint.*

Chronicle, Anglo-Saxon. See *Anglo-Saxon Chronicle.*

Chronicles. Two books of the Old Testament bear this title.

Chronon-hotcn-thol'ogos. A burlesque pomposo, King of Queerummania, in Henry Carey's farce of the same name — "the most tragical tragedy ever tragedized" — (1734). The name is used for any bombastic person who delivers an inflated address. See *Aldiborontephoscophornio.*

Chrysale. In Molière's comedy, *Les Femmes Savantes* (*q.v.*), a simple-minded, hen-pecked French tradesman, whose wife Philaminte neglects her house for the learned languages, women's rights, and the aristocracy of mind.

Chryseis. In Homer's *Iliad*, daughter of Chryses, priest of Apollo, famed for her beauty. During the Trojan War Chryseis was taken captive and allotted to Agamemnon, king of Argos, and when he refused to accept ransom for her, Chryses called down a plague, so that Agamemnon was forced to let her go.

Chucks. An amusing boatswain who served under Captain Savage in Marryat's *Peter Simple* (1833).

Churchill, Winston (1871–). American novelist, author of *Richard Carvel, The Crisis, The Crossing, Coniston, The Inside of the Cup, A Far Country.* See those entries.

Chushingura, The. See *Ronin.*

Chuzzlewit, Martin. The hero of Dickens' *Martin Chuzzlewit* (*q.v.*). At first he is both selfish and exacting; but the hardships he undergoes in America completely transform him, and he becomes worthy of Mary Graham, whom he marries.

Martin Chuzzlewit, Senior. Grandfather to the hero of the same name, a stern old man, whose kind heart has been turned to gall by the selfishness of his relations. He goes to live in Pecksniff's house, and pretends to be weak in intellect, but keeps his eyes open, and is able to expose the canting scoundrel.

Jonas Chuzzlewit. Son of Anthony, of the "firm of Anthony Chuzzlewit and Son, Manchester warehousemen." A consummate villain. He attempts to poison his old father, murders Montague Tigg,

who knows his secret, marries Mercy Pecksniff, his cousin, and leads her a life of utter misery. He poisons himself to save his neck from the gallows.

This fine young man had all the inclination of a profligate of the first water, and only lacked the one good trait in the common catalogue of debauched vices — open-handedness — to be a notable vagabond. But there his griping and penurious habits stepped in. — Chap. xi.

Anthony Chuzzlewit. The cousin of Martin Chuzzlewit, the grandfather. Anthony is an avaricious old hunks, proud of having brought up his son Jonas to be as mean and grasping as himself.

Ciacco'. In Dante's *Inferno*, a glutton, spoken to by Dante, in the third circle of hell, the place to which gluttons are consigned to endless woe. The word means " a pig," and is not a proper name, but only a symbolical one. He is introduced into Boccacio's *Decameron* ix. 8.

Cic'ero. The great Roman orator, philosopher, and statesman (*B. C.* 106–43), Marcus Tullius. He is often referred to as Tully. His essays on *Friendship* (*De Amicitia*) and *Old Age* (*De Senectute*) are Latin classics as are his orations against the conspirator Catiline (*q.v.*).

La Bouche de Ciceron (*Cicero's mouth*). Philippe Pot, prime minister of Louis XI. (1428–1494).

The Cicero of France. Jean Baptiste Massillon (1663–1742).

The Cicero of Germany. Johann III, elector of Brandenburg (1455–1499).

The Cicero of the British Senate. George Canning (1770–1827).

The British Cicero. William Pitt, Earl of Chatham (1708–1778).

The Christian Cicero. Lucius Cœlius Lactantius, a Christian father, who died 330.

The German Cicero. Johann Sturm, printer and scholar. (1507–1589.)

Cid. A corruption of *seyyid.* Arabic for lord. The title given to Roderi'go or Ruy Diaz de Bivar' (born about 1040, died 1099), also called El Campeador, the national hero of Spain and champion of Christianity against the Moors. His exploits, real and legendary, form the basis of many Spanish romances and chronicles, as well as Corneille's tragedy, *Le Cid* (1636).

The Cid's horse. Babie'ca.

The Cid's sword. Cola'da. The sword taken by him from King Bucar was called Tizo'na.

Cid Hamet Benengeli. The supposititious author upon whom Cervantes fathered *The Adventures of Don Quixote.* Spanish commentators have discovered this pseudonym to be only an Arabian version of Signior Cervantes. Cid, *i.e.* " signior"; Hamet, a Moorish prefix; and Ben-en-geli, meaning " son of a stag." So cervato (a young stag) is the basis of the name Cervantes.

Cimmerian Darkness. Intense darkness. Homer places the legendary Cimmerians beyond Oceanus, in a land of never-ending gloom; and immediately after Cimmeria he places the empire of Hades. Pliny (*Historia Naturalis*, vi. 14) places Cimmeria near the lake Avernus, in Italy, where " the sun never penetrates."

Cimourdean. A character in Victor Hugo's *Ninety-Three* (*q.v.*).

Cincinna'tus. A legendary Roman hero of about *B. C.* 500 to 430, who, after having been consul years before, was called from his plough to be Dictator. After he had conquered the Æquians and delivered his country from danger, he laid down his office and returned to his plough.

The Cincinnatus of the Americans. George Washington (1732–1799).

The Cincinnatus of the West. William Henry Harrison (1797–1801), president of the United States.

Cinderel'la (little cinder girl). Heroine of a fairy tale of very ancient, probably Eastern, origin, that was mentioned in German literature in the 16th century and was popularized by Perrault's *Contes de ma mère l'oye* (1697). Cinderella is drudge of the house, dirty with housework, while her elder sisters go to fine balls. At length a fairy enables her to go to the prince's ball; the prince falls in love with her, and she is discovered by means of a glass slipper which she drops, and which will fit no foot but her own.

J. M. Barrie has a modern play entitled *A Kiss for Cinderella* (Eng. 1916). The heroine is " Miss Thing, the Penny Friend " who keeps a day-nursery for war babies and, like Cinderella, has her dreams, which finally come true.

Cinq-Mars, Henri, Marquis de. A French nobleman (1620–1642) who plotted against Richelieu when the latter opposed his love for Marie de Gonzague. Alfred de Vigny made him the hero of a historical novel, *Cinq-Mars ou une Conjuration sur Louis XIII* (Fr. 1826), which was later the basis of an opera by Gounod (1877).

Cinquain. A five-line stanza, particularly the form invented by Adelaide Crapsey, a minor American poet.

Just now,
Out of the strange
Still dusk — as strange as still —
A white moth flew. Why am I grown
So cold

Adelaide Crapsey: The Warning.

Cinque Cento. The Italian name for the *sixteenth* century (1501–1600), applied as an epithet to art and literature with much the same significance as *Renaissance* or *Elizabethan*. The great men of the period included Ariosto, Tasso, Raphael, Titian and Michael Angelo. It was the revival of the classical or antique, but is often used as a derogatory term, implying debased or inferior art.

Cinque Ports, The. Originally the five seaports, Hastings, Sandwich, Dover, Romney, and Hythe, which were granted special privileges from the 13th to the 17th centuries, and even later, in consideration of their providing ships and men for the defence of the Channel. Subsequently Winchelsea and Rye were added.

Cintré, Claire de. In Henry James' *American* (*q.v.*), the widow with whom Christopher Newman falls in love.

Cipan'go or **Zipango.** A marvellous island described in the *Voyages* of Marco Polo, the Venetian traveler. He described it as lying some 1500 miles from land. This island was an object of diligent search with Columbus and other early navigators; but it belongs to that wonderful chart which contains the *El Dorado* of Sir Walter Raleigh, the *Utopia* of Sir Thomas More, the *Atlantis* of Lord Bacon, the *Laputa* of Dean Swift, and other places better known in story than in geography.

Cir'ce. A sorceress in Greek mythology, who lived in the island of Ææa. When Ulysses landed there, Circë turned his companions into swine, but Ulysses resisted this metamorphosis by virtue of a herb called *moly* (*q.v.*), given him by Mercury.

Who knows not Circe,
The daughter of the Sun, whose charmèd cup
Whoever tasted lost his upright shape,
And downward fell into a grovelling swine

Milton: Comus, 50–53.

Circumlocu'tion Office. A term applied in ridicule by Dickens in *Little Dorrit* to public offices in England, because each person tries to shuffle off every act to some one else; and before anything is done it has to pass through so many departments and so much time elapses that it is hardly worth having bothered about it.

Whatever was required to be done, the Circumlocution Office was beforehand with all the public departments in the art of perceiving — How not to do it.

Dickens: Little Dorrit, ch. x.

Cister'cians. A monastic order, founded at Cister'cium or Citeaux by Robert, abbot of Molême, in Burgundy, in 1098, as a branch of the Benedictines. The monks are known also as *Bernardines*, owing to the patronage of St. Bernard of Clairvaux about 1200. In 1664 the order was reformed on an excessively strict basis by Jean le Boutillier de Rance.

Citizen King, The. Louis Philippe, the first elective king of France (1773, 1830–1849, abdicated and died 1850).

Citizen of the World, The. A series of satires by Oliver Goldsmith (1762), published with the subtitle *Letters from a Chinese Philosopher Residing in London to his Friends in the East.* Lien Chi Altangi, the "Chinese philosopher," Beau Tibbs (*q.v.*) and the "Man in Black" who was Lien's companion at the theater are entertaining personalities, through whom the author makes his comments on contemporary English life.

City. Strictly speaking, a *large* town with a corporation and cathedral; but any large town is so called in ordinary speech. In the Bible it means a town having walls and gates.

The City of a Hundred Towers. Pavia, in Italy; famous for its towers and steeples.

The City College. Newgate. The wit belongs to the days when Newgate was used as a prison.

The City of Bells. Strasburg.

The City of Brotherly Love. A nickname of Philadelphia (Gr. *philadelphia* means "brotherly love").

The City of David. Jerusalem. So called in compliment to King David (2 *Sam.* v. 7, 9).

The City of Destruction. In Bunyan's *Pilgrim's Progress*, the world of the unconverted. Bunyan makes Christian flee from it and journey to the "Celestial City," thereby showing the "walk of a Christian" from conversion to death.

The City of God. The Church, or whole body of believers; the kingdom of Christ, in contradistinction to the City of Destruction (*q.v.*). The phrase is that of St. Augustine; one of his chief works bearing that title, *De Civitate Dei.*

The City of Lanterns. A supposititious city in Lucian's *Veræ Historiæ*, situated somewhere beyond the zodiac. Cp. *Lantern-Land.*

The City of Legions. Caerleon-on-Usk, where King Arthur held his court.

The City of Lilies. Florence.

The City of Magnificent Distances.

Washington; famous for its wide avenues and splendid vistas.

The City of Palaces. Agrippa, in the reign of Augustus, converted Rome from "a city of brick huts to one of marble palaces." Calcutta is called the *City of Palaces.*

City of Refuge. Moses, at the command of God, set apart three cities on the east of Jordan, and Joshua added three others on the west, whither any person might flee for refuge who had killed a human creature inadvertently. The three on the east of Jordan were Bezer, Ramoth, and Golan; the three on the west were Hebron, Shechem, and Kedesh (*Deut.* iv. 43; *Josh.* xx. 1–8).

By Mohammedans, Medi'na, in Arabia, where Mahomet took refuge when driven by conspirators from Mecca, is known as the *City of Refuge.* He entered not as a fugitive, but in triumph 622 *A. D.* Also called the *City of the Prophet.*

The City of St. Michael. Dumfries, of which city St. Michael is the patron saint.

The City of Saints. Montreal, in Canada, is so named because all the streets are named after saints. Salt Lake City, Utah, U. S. A., also is known as the *City of the Saints,* from the Mormons who inhabit it.

The Cities of the Plain. Sodom and Gomorrah.

> Abram dwelled in the land of Canaan, and Lot dwelled in the cities of the plain, and pitched his tent toward Sodom. — *Gen.* xiii, 12.

The City of the Golden Gate. San Francisco. See *Golden Gate.*

The City of the Prophet. Medina. See *City of Refuge.*

The City of the Seven Hills. Rome, built on seven hills (*Urbs septacollis*). The hills are the Aventine, Cælian, Capitoline, Esquiline, Palatine, Quirinal, and Viminal.

The City of the Sun. Baalbec, Rhodes, and Heliopolis, which had the sun for tutelary deity, were so called. It is also the name of a treatise on the Ideal Republic by the Dominican friar Campanella (1568–1639), similar to the *Republic* of Plato, *Utopia* of Sir Thomas More, and *Atlantis* of Bacon.

The City of the Three Kings. Cologne; the reputed burial-place of the Magi (*q.v.*).

The City of the Tribes. Galway; because it was anciently the home of the thirteen "tribes" or chief families, who settled there in 1232 with Richard de Burgh.

The City of the Violated Treaty. Limerick; because of the way in which the Pacification of Limerick (1691) was broken by England.

The City of the Violet Crown. Athens is so called by Aristophanes.

Celestial City. See under *Celestial.*

Cream City. Milwaukee is sometimes so called from its numerous cream-colored brick houses.

Crescent City. New Orleans, from its location on the curving Mississippi River.

Elm City. New Haven, Conn., so called from its magnificent elm trees.

Empire City. New York, so called from its commercial importance and because it is the metropolis of the *Empire State.*

Eternal City. Rome. See also under *Eternal.*

Forest City. Cleveland, Ohio, has been so called.

Heavenly City. The New Jerusalem; paradise.

Holy City. See under *Holy.*

Imperial City. Rome, the seat of empire.

Marsh City. Petrograd from its low-lying situation and frequent floods.

Monumental City. Baltimore, U. S., is so called because it abounds in monuments.

Nameless City. Ancient Rome, so called from a superstition that any one who uttered its mystical name would perish.

Puritan City. Boston, Mass., the metropolis of the Puritan settlements of New England.

Quaker City. Philadelphia, so called from its Quaker founders.

Railroad City. Indianapolis, Ind., has been so called because of its importance as a railroad center.

Smoky City. Pittsburgh, so called from the dirt and smoke of its industries.

Twin Cities. Minneapolis and St. Paul, two cities of about equal importance across the Mississippi River from each other near its head in Minnesota.

Windy City. Chicago is so called from its stiff lake breezes.

Mobtown. Baltimore, so called from a reputation for lawlessness.

Porkopolis. Chicago, the center of the meat-packing industry.

Queen of the Adriatic. Venice.

City and Country Mouse. See *Mouse.*

Claës-Molina, Balthazar. In Balzac's novel, *The Quest of the Absolute* (*La Recherche de L'Absolu,* 1834) a chemist who spent a huge fortune and neglected his family completely in the "quest" of

the secret of chemical affinity. He died crying "Eureka."

Clan-na-Gael, The. An Irish Fenian organization founded in Philadelphia in 1881, and known in secret as the "United Brotherhood"; its avowed object being to secure "the complete and absolute independence of Ireland from Great Britain, and the complete severance of all political connection between the two countries, to be effected by unceasing preparation for armed insurrection in Ireland."

Clärchen. The heroine of Goethe's historical drama *Egmont* (*q.v.*), noted for her constancy and devotion.

Clare, Angel. A leading character in Hardy's *Tess of the D'Urbervilles* (*q.v.*).

Clarence. A play by Booth Tarkington (Am. 1869–), with an American boy of teen age as its central figure.

Clari. An opera by J. Howard Payne and Sir Henry Bishop (1823), with the subtitle *The Maid of Milan*. It is remembered chiefly because of the famous song *Home, Sweet Home*, which was one of its melodies.

Clarissa Harlowe. A novel by Richardson (1749), the full title of which is *The History of Clarissa Harlowe*. As one of the earliest English novels it exercised a marked influence on the development of fiction. It is constructed as a series of letters to Clarissa's friend, Miss Howe. To avoid a marriage to which her heart cannot consent, but to which she is urged by her parents, Clarissa casts herself on the protection of a lover, named Lovelace, who abuses the confidence reposed in him. He afterwards proposes marriage; but she rejects his proposal, and retires to a solitary dwelling, where she pines to death with grief and shame. See *Harlowe*.

Clark's Field. A novel by Robert Herrick (Am. 1914). Ardelle Clark, an orphan, is heir to a huge fortune from the sale of "Clark's Field," which has remained vacant in the midst of a great industrial district. She marries Archie Davis, a shiftless art student, and they squander the inheritance freely. Among the workmen on their great estate in California is a mason named Tom Clark who, Adele discovers, is a distant cousin and, as she believes, an equal heir to the estate. After his brave but unsuccessful effort to save her child from fire, she decides to recognize his claim; and when this decision cannot be legally carried out, she asks his assistance in using the money for the welfare of the industrial community in which "Clark's Field" was located.

Clarke, Micah. See *Micah Clarke*.

Classic Races. The five chief horse-races in England, viz. the 2,000 and 1,000 guinea races for two-year-olds, run at Newmarket; the Oaks for fillies only, three years old (£1,000); the Derby for colts and fillies three years old; and the St. Leger for colts and fillies, those which have run in the Oaks or Derby being eligible.

Classics. The best authors. The Romans were divided by Ser'vius into five classes. Any citizen who belonged to the highest class was called *class'icus*, all the rest were said to be *infra classem* (unclassed). From this the best authors were termed *class'ici aucto'rēs* (classic authors), *i.e.* authors of the best or first class. The high esteem in which Greek and Latin were held at the revival of letters obtained for these authors the name of classic, emphatically; and when other first-rate works are intended some distinctive name is added, as the English, French, Spanish, etc., classics.

Claudio. (1) In Shakespeare's *Measure for Measure* (*q.v.*), brother of Isabella and the suitor of Juliet. He is imprisoned by Lord Angelo for the seduction of Juliet, and his sister Isabella pleads for his release. (2) In Shakespeare's *Much Ado about Nothing* (*q.v.*), Lord Claudio of Florence is a friend of Don Pedro, prince of Aragon, and engaged to Hero.

Clau'dius. In Shakespeare's *Hamlet* (*q.v.*), Hamlet's uncle, who poisoned his brother, married the widow, and usurped the throne.

Claus, Peter. See *Klaus, Peter*.

Claus, Santa. See *Santa Claus*.

Clavering, Sir Francis. In Thackeray's *Pendennis* (*q.v.*), a dissipated baronet who marries the rich mother of Blanche Amory (*q.v.*), only to discover that her scoundrelly first husband is still alive and eager for blackmail. See *Altamont; Amory*.

Claverings, The. A novel by Anthony Trollope (1867). The hero is Harry Clavering, a rector's son and a somewhat fickle but likable young man.

Clavijo. A drama by Goethe (Ger. 1774) based on the career of Don José Clavijo y Foxardo (1730–1806). This Spanish official seduced a sister of Beaumarchais and suffered consequent disgrace. Beaumarchais wrote his drama *Eugénie* around the same episode.

Clavile'no. In *Don Quixote* (II, iii. 4 and 5), the wooden horse on which the

Don got astride in order to disenchant the Infanta Antonoma'sia and her husband, who were shut up in the tomb of Queen Magun'cia, of Canday'a. It was the very horse on which Peter of Provence carried off the fair Magalo'na; it was constructed by Merlin, and was governed by a wooden pin in the forehead. The word means *Wooden Peg*. Cp. *Cambuscan*.

Clay, Robert. The hero of *Soldiers of Fortune* (*q.v.*) by Richard Harding Davis.

Clayhanger. A novel by Arnold Bennett (Eng. 1910). Under the domination of his old father Darius, the hero, Edwin Clayhanger is forced into the family printing business. He falls in love with Hilda Lessways, who is visiting in town, but learns that Hilda is the wife of George Cannon. Much later he finds her living in wretched quarters and learns that Cannon is a bigamist and the marriage void. His old father dies, and Edwin marries Hilda.

In *Hilda Lessways* the same events are narrated from Hilda's point of view. *These Twain* continues the study of the two temperaments into their married life, and *The Roll Call* (1919) carries their story still further. In all four books Hilda's son George plays an important part. As a boy of ten he does much to bring Edwin and Hilda together and after their marriage his experiences are the leading element.

Cléante. A favorite name with Molière: (1) In his *Malade Imaginaire*, the lover of Angelique, the daughter of Argan (*q.v.*); (2) in *L'Avare*, the son of Harpagon (*q.v.*); and in *Tartuffe*, the brother-in-law of Orgon.

Cleave, Richard. The hero of Mary Johnston's *Long Roll* (*q.v.*).

Clegg, Jane. See *Jane Clegg*.

Cleish'botham, Jededi'ah. The imaginary editor, schoolmaster and parish clerk of Gandercleuch, who employed his assistant teacher, Peter Pattieson, to write down *The Tales of My Landlord* (*q.v.*). Of course the real author is Sir Walter Scott (1771–1832). Jedediah Cleishbotham is also introduced in the preface to *The Black Dwarf*.

Cle'lia or **Clœ'lia.** In the legendary history of Rome, a Roman maiden, one of the hostages given to Por'sena. She made her escape from the Etruscan camp by swimming across the Tiber. She was sent back by the Romans, but Porsena not only set her at liberty for her gallant deed, but allowed her to take with her a part of the hostages. Mlle. de Scudéry took this story as the framework for her celebrated romance *Clélie*, published in ten volumes (Fr. 1654–1660). Like her *Cyrus* (*q.v.*), it deals with contemporary French life under the thin disguise of other times and other scenes.

Clélie. A novel by Mlle. de Scudéry. See *Clelia* above.

Clement, St. See under *Saint*.

Clementi'na, The lady. In Richardson's novel *Sir Charles Grandison*, an amiable, accomplished, but unfortunate woman, deeply in love with Sir Charles Grandison. Sir Charles, however, married Harriet Byron.

Cle'ofas, Don. The hero of a novel by Le Sage, entitled *Le Diable Boiteux* (*The Devil on Two Sticks*). A fiery young Spaniard, proud, high-spirited and revengeful; noted for gallantry, and not without generous sentiments. His guide is the fiend Asmodeus (*q.v.*).

Cleom'brotes. A philosopher who so admired Plato's discourse on the immortality of the soul (in the *Phædo*) that he jumped into the sea in order to exchange this life for a better. He was called *Ambracio'ta*, from *Ambra'cia*, in Epirus, the place of his birth.

Cleon. In Browning's poem of this name the writer is supposed to be one of the poets alluded to by St. Paul in *Acts* xvii. 28 ("As certain also of your own poets have said"). Cleon believes in Zeus under the attributes of the one God, but sees nothing in his belief to warrant the hope of immortality, which disconcerts him. The poem is a protest against the inadequacy of the earthly life.

Cleopatra. Queen of Egypt, wife of Ptolemy Dionysius. She was driven from her throne, but re-established by Julius Cæsar, *B. C.* 47. Antony, captivated by her, repudiated his wife, Octavia, to live with the fascinating Egyptian. After the loss of the battle of Actium, Cleopatra killed herself by an asp. She is the heroine of many tragedies, of which the most notable in English are Shakespeare's *Antony and Cleopatra* (1608) Dryden's *All for Love or the World Well Lost* (1682) and Shaw's *Cæsar and Cleopatra* (1908). There is an Italian tragedy by Alfieri (1773), and French tragedies by E. Jodelle, *Cléopatre Captive* (1550); Jean Mairet, *Cléopatre* (1630); Isaac de Benserade (1670), J. F. Marmontel (1750), and Mde. de Girardin (1847). Rider Haggard has a romance called *Cleopatra* (1889). (See *Harmachis*.)

Cleopa'tra and her pearl. It is said that

Cleopatra made a banquet for Antony, the costliness of which excited his astonishment; and, when Antony expressed his surprise, Cleopatra took a pearl ear-drop, which she dissolved in a strong acid, and drank to the health of the Roman triumvir, saying, "My draught to Antony shall far exceed it."

Cleopatra's Needle. The obelisk so called, now in London on the Thames Embankment, was brought there in 1878 from Alexandria, whither it and its fellow (now in Central Park, New York) had been moved from Heliopolis by Augustus about *B. C.* 9. It has no connection with Cleopatra, and it has carved on it hieroglyphics that tell of its erection by Thothmes III, a Pharaoh of the 18th dynasty who lived many centuries before her time.

Cleopatra's nose. It was Blaise Pascal (d. 1662) who said, "If the nose of Cleopatra had been shorter, the whole face of the earth would have been changed" (*Pensées* viii. 29); the allusion, of course, being to the tremendous results brought about by her enslavement through her charm and beauty, first of Julius Cæsar and then of Mark Antony.

Clerk's or **Clerkes** Tale. (In Chaucer's *Canterbury Tales.* See *Grisilda*). The Clerk is probably best described in the following well-known lines:

> A Clerk ther was of Oxenford also
> That unto logik hadde longe y-go . . .
> For him was lever have at his beddes heed
> Twenty bokes, clad in blak or red
> Of Aristotle and his philosophye
> Than robes riche, or fithele, or gay sautrye . . .
> Souninge in moral vertu was his speche,
> And gladly wolde he lerne and gladly teche.
>
> *Chaucer: Prologue to the Canterbury Tales.*

Cleveland, Grover. President of the United States (1885–1889). Under the name of Peter Stirling he is the hero of Paul Leicester Ford's *Honorable Peter Stirling.*

Cliché. Literally a stereotype plate; hence a stereotyped expression, a stock phrase, such as "few and far between," "ever and anon," "at the eleventh hour."

Cliff Dwellers, The. A novel by Henry Fuller (Am. 1893), concerning a heterogeneous group of characters of varying social backgrounds, all of whom work in a huge office building in Chicago. The term is often used with reference to modern city life.

Cliffe, Geoffrey. A character in Mrs. Humphry Ward's *Marriage of William Ashe* (*q.v.*).

Clifford, Paul. See *Paul Clifford.*

Clim of the Clough. See *Clym.*

Climax means a *ladder* (Gr.), and is the rhetorical figure in which the sense rises gradually in a series of images, each exceeding its predecessor in force or dignity. Popularly, the word is used to denote the last step in the gradation, the point of highest development.

Clinker, Humphrey. See *Humphrey Clinker.*

Clio. In classic mythology, one of the nine Muses, the inventress of historical and heroic poetry.

Addison adopted the name as a pseudonym, perhaps because many of his papers in the *Spectator* are signed by one of the four letters in this word, probably the initial letters of Chelsea, London, Islington, Office.

Clitandre. In Molière's comedy, *Les Femmes Savantes* (*q.v.*), a wealthy bourgeois, in love with Henriette, "the thorough woman," by whom he is beloved. Her elder sister Armande also loves him.

Cloak and Sword Plays. Swashbuckling plays, full of fighting and adventure. The name comes from the Spanish comedies of the 16th century dramatists, Lope de Vega and Calderon—the *Commedia de capa y espada;* but whereas with them it signified merely a drama of domestic intrigue and was named from the rank of the chief characters, in France — and, through French influence, in England — it was applied as above.

Knight of the Cloak. See under *Knight.*

Clockmaker, The. See *Slick, Sam.*

Cloe. See *Chloe.*

Cloister and the Hearth, The. A historical novel by Charles Reade (1861). The action takes place on the Continent in the latter years of the 15th century; and among the historical characters of note introduced are Froissart, Gringoire, Deschamps, Luther, Villon and the child Erasmus. The interest centers in the love story of Erasmus' parents — Gerard, a talented young writer and the red-haired Margaret, daughter of Peter Brandt. A forged letter convinces Gerard of Margaret's death and he becomes a monk, but after many misadventures, the pair meet again at last.

Clonbrony, Lord and **Lady,** The chief characters in Maria Edgeworth's *Absentee* (*q.v.*).

Clootie, Auld. See *Auld Clootie.*

Clorin'da. The pagan heroine whose praises are sung in Tasso's *Jerusalem Delivered,* daughter of Sena'pus of

Ethiopia (a Christian). Because she was born white, her mother changed her for a black child. The eunuch Arse'tes was entrusted with the infant Clorinda, and as he was going through a forest, saw a tiger, dropped the child, and sought safety in a tree. The tiger took the babe and suckled it, after which the eunuch carried the child to Egypt. In the siege of Jerusalem by the Crusaders, Clorinda was a leader of the pagan forces. Tancred fell in love with her, but slew her unknowingly in a night attack. Before she expired she received Christian baptism at the hands of Tancred, who greatly mourned her death.

Cloten. In Shakespeare's *Cymbeline*, a vindictive lout, son of the second wife of Cymbeline by a former husband. He is noted for "his unmeaning frown, his shuffling gait, his burst of voice, his bustling insignificance, his fever-and-ague fits of valor, his froward tetchiness, his unprincipled malice, and occasional gleams of good sense." Cloten is the rejected lover of Imogen.

Clotho. One of the Three Fates in classic mythology. She presided over birth, and drew from her distaff the thread of life; Atropos presided over death and cut the thread of life; and Lachesis spun the fate of life between birth and death. (Gr. *klôtho*, to draw thread from a distaff.)

Cloud-cuckoo-land or **Cloud-cuckoo town** (Gr. *Nephelo-Coccygia*). An idealistic plan to reform the world; any visionary scheme. So called from the city in the clouds in Aristophanes' comedy, *The Birds* (*q.v.*).

Cloudesley, William of. See *William of Cloudesley.*

Clouds, The. The best-known comedy of Aristophanes (Gr. *B. C.* 422), a satire on Socrates and the Sophists. The young Athenian, Pheidippides, is a caricature of the Alcibiades of history. Under Socrates' instruction he becomes so bereft of common virtues and so adept in proving that black is white that his irate father sets fire to Socrates' house.

Clough, Arthur Hugh (1819–1861). English poet. Matthew Arnold wrote the elegy, *Thyrsis* (*q.v.*) in his memory.

Clout, Colin. See *Colin Clout.*

Clutterbuck, Captain. The hypothetical editor of some of Sir Walter Scott's novels, as *The Monastery* and *The Fortunes of Nigel*. Captain Clutterbuck is a retired officer, who employs himself in antiquarian researches, idle literary pursuits. *The Abbot* is dedicated by the "author of *Waverley*" to "Captain Clutterbuck," late of His Majesty's —— infantry regiment.

Clym, Yeobright. (In Hardy's *Return of the Native.*) See *Yeobright, Clym.*

Clym of the Clough. A noted archer and outlaw, supposed to have lived shortly before Robin Hood, who, with Adam Bell (*q.v.*) and William of Cloudesly, forms the subject of one of the ballads in Percy's *Reliques*, the three becoming as famous in the north of England as Robin Hood and Little John in the midland counties. Their place of resort was in Englewood Forest, near Carlisle. Clym of the Clough means Clement of the Cliff. He is mentioned in Ben Jonson's *Alchemist* (I. ii. 46).

Clytemnestra. In Greek legend, the wife of Agamemnon (*q.v.*), whom she and her paramour Aegisthus murdered after his return from Troy. She was slain by her son Orestes. For dramas in which she appears, see *Agamemnon; Orestes.*

Clyt'ie. In classical mythology, an ocean nymph, in love with Apollo. Meeting with no return, she was changed into the heliotrope, or sunflower, which, traditionally, still turns to the sun, following him through his daily course.

Coalition Government. A government formed by various parties by a mutual surrender of principles; such as the Ministry of the Duke of Portland which included Lord North and Fox in 1783, and fell to pieces in a few months, and that of Lord Salisbury with the old Whig Party headed by Lord Hartington in 1886. The most famous Coalition in British history, however, is that formed in May, 1915, by Mr. Asquith, when Mr. Bonar Law with the Unionist and Conservative parties joined the Liberals — the whole being under Mr. Asquith — for the better conduct of the Great War which had then been in progress for nearly ten months. In spite of a General Election at the end of the War in 1918 and many changes of Government — Mr. Lloyd George succeeded Mr. Asquith as Premier in December, 1916 — the Coalition lasted till October, 1922.

Coals. *To carry coals to Newcastle.* To do what is superfluous; to take something where it is already plentiful. Newcastle, of course, is a great coal port. The French say, "*Porter de l'eau à la rivière*" (to carry water to the river).

To heap coals of fire on one's head. To melt down his animosity by deeds of

kindness; to repay bad treatment with good. (*Prov.* xxv. 21, 22.)

Cobb, Irvin (1876–). American fiction writer and humorist.

Cocagne or **Cocaigne.** See *Cockaigne.*

Cock. *Cock of the walk.* The dominant bully or master spirit. The place where barndoor fowls are fed is *the walk,* and if there is more than one cock they will fight for the supremacy of this domain.

Cock and Bull story. A far-fetched tale with little foundation in fact. The derivation is obscure.

Cock Robin. The hero of a nursery rhyme beginning, "Who killed Cock Robin?"

Cock-pit of Europe. Belgium has for long been so called because it has been the site of more European battles than any other country.

Cock Lane Ghost. A tale of terror without truth; an imaginary tale of horrors. In Cock Lane, Smithfield (1762), certain knockings were heard, which Mr. Parsons, the owner, declared proceeded from the ghost of Fanny Kent, who died suddenly, and Parsons wished people to suppose that she had been murdered by her husband. All London was agog with this story; but it was found out that the knockings were produced by Parsons' daughter (a girl twelve years of age) rapping on a board which she took into her bed. Parsons was condemned to stand in the pillory.

Cockade State. Maryland. See *States.*

Cockaigne, The Land of. An imaginary land of pleasure, wealth, luxury, and idleness. London is so called. Boileau applies the word to Paris. This mythical Utopia (spelled also *Cokayne* and *Cocagne*) was the subject of many mock-serious poems of the Middle Ages. According to a typical account of the 13th century, the houses were made of barley-sugar and cakes, the streets were paved with pastry, and the shops supplied goods without requiring money in payment. James Branch Cabell makes Jurgen (*q.v.*) visit Cocaigne in his satiric romance *Jurgen* and describes it as a land of curious delights, presided over by Anaïtis (*q.v.*).

Cock'atrice. A fabulous and heraldic monster with the wings of a fowl, tail of a dragon, and head of a cock. So called because it was said to be produced from a cock's egg hatched by a serpent. According to legend, the very look of this monster would cause instant death. In consequence of the *crest* with which the head is crowned, the creature is called a basilisk (*q.v.*). Isaiah says, "The weaned child shall put his hand on the cockatrice' den" (xi, 8), to signify that the most obnoxious animal should not hurt the most feeble of God's creatures.

Figuratively, it means an insidious, treacherous person bent on mischief.

They will kill one another by the look, like cockatrices. — *Shakespeare: Twelfth Night,* iii. 4.

Cockney. This is the M.E. *cokeney,* meaning "a cock's egg" (*-ey* = A.S. æg, an egg), *i.e.* a small egg with no yolk that is occasionally laid by hens; hence applied originally to a foolish, spoilt, cockered child:

I made thee a wanton and thou hast made me a fool, I brought thee up like a cockney and thou hast handled me like a cock's-comb, I made more of thee than became a father and thou less of me than beseemed a child.
Lyly: Euphues (1578).

From this the word came to signify a foolish or effeminate person; hence, by the country-dwellers — the majority of the population — it was applied to townsmen generally, and finally became restricted to its present meaning, one born within sound of Bow Bells, London; one possessing London peculiarities of speech etc.; one who, hence, is — or is supposed to be — wholly ignorant of country sports, country life, farm animals, plants, and so on.

As Frenchmen love to be bold, Flemings to be drunk, Welchmen to be called Britons, and Irishmen to be costermongers; so cockneys, especially she cockneys, love not aqua-vitæ when 'tis good for them. — *Dekker Webster: Westward Hoe,* II, ii. (1607).

Shakespeare uses the word for a squeamish woman:

Cry to it, nuncle, as the cockney did to the eels, when she put them into the paste alive. — *King Lear,* ii. 4.

The Cockney School. A nickname given by Lockhart (see quotation below) to the group of writers including Leigh Hunt, Hazlitt, Shelley, and Keats, most of whom were Londoners or lived in London. Lockhart was a strong partisan of the Lake School (*q.v.*) and had great animosity against writers with other aims or principles. Hunt he called "the Cockney Homer," Hazlitt "the Cockney Aristotle," and Haydon "the Cockney Raphael."

If I may be permitted to have the honour of christening it, it may be henceforth referred to by the designation of the "Cockney School" — *Lockhart: Blackwood's Magazine,* Oct., 1817.

The king of cockneys. A master of the revels chosen by students of Lincoln's Inn on Childermas Day (December 28th).

Cocles, Horatius. See *Horatius.*

Cocy'tus. One of the five rivers of hell in Greek mythology. The word means the

"river of lamentation." The unburied were doomed to wander about its banks for 100 years. It flows into the river Acheron.

Cœlebs' Wife. A bachelor's ideal of a model wife. Cœlebs is the hero of a novel by Mrs. Hannah More, entitled *Cœlebs in Search of a Wife* (1809).

Cœur de Lion. Richard I of England (1157, 1189–1199); so called from the prodigies of personal valor performed by him in the Holy Land.

Coffin, Long Tom. A famous sailor in Cooper's sea novel, *The Pilot* (*q.v.*). Of Nantucket origin, Long Tom loves the sea with passionate devotion and hates land as passionately. As an ex-whaler he flourishes a harpoon even on board a man-of-war. His simple, hardy virtues and his thorough professional skill have caused him to be regarded as a Leatherstocking of the sea, and he rivals the famous scout for first place in popularity among Cooper's characters.

Cogito, ergo sum. The axiom formulated by Descartes (1596–1650) as the starting-place of his system of philosophy: it means "I think, therefore I am." Descartes, at the beginning, provisionally doubted everything, but he could not doubt the existence of the *ego*, for the mere fact that *I* doubt presupposes the existence of the *I;* in other words, the *doubt* could not exist without the *I*.

Cohen, Mirah. In George Eliot's *Daniel Deronda* (*q.v.*), the beautiful Jewess whom Deronda married. She is also known as Mirah Lapidoth.

Mordecai Cohen. Mirah's lost brother Ezra; an idealistic Jew, on fire with plans for the advancement of the race. The character is said to have been drawn from a Jewish journeyman watchmaker named Cohn or Kohn.

"A man steeped in poverty and obscurity, weakened by disease, consciously within the shadow of advancing death, but living an intense life in an invisible past and future, careless of his personal lot, except for its possibly making some obstruction to a conceived good which he would never share except as a brief inward vision — a day afar off, whose sun would never warm him, but into which he threw his soul's desire, with a passion often wanting to the personal motives of healthy youth." — Ch. xliii.

Coignard, Jerome. An irreverent, licentious abbé, who is nevertheless something of the philosopher and saint; the chief character in Anatole France's novels *At the Sign of the Reine Pédauque* (*La Rotisserie de la Reine Pédauque*, 1893) and its sequel, *The Opinions of Monsieur Jerome Coignard.* Coignard is one of France's most popular characters and is said to be a mouthpiece for many of the author's opinions.

Cokes or **Cook's Tale.** (In Chaucer's *Canterbury Tales.*) See *Gamelyn.*

Colas Breugnon, Burgundian. A romance of 16th century Burgundy by Romain Rolland (Fr. 1919). The hero and supposed narrator is an old craftsman, who indulges in delightful reminiscences.

Cole, King. A legendary British king, described in the nursery rhyme as "a merry old soul" fond of his pipe, fond of his glass, and fond of his "fiddlers three." Robert of Gloucester says he was father of St. Helena (and consequently grandfather of the Emperor Constantine); and Colchester has been said to have been named after him, though it is more probable that the town is named from Lat. *colonia.* John Masefield has a narrative poem entitled *King Cole* (Eng. 1921) and E. A. Robinson (Am. 1869–) has a King Cole among the characters of his Tilbury Town (*q.v.*).

Coleridge, Samuel Taylor (1772–1834). English poet, famous for his *Ancient Mariner* (*q.v.*), *Kubla Khan* (*q.v.*), *Christabel* (*q.v.*) etc.

Colin Clout. A name which Spenser assumes in *The Shepherd's Calendar*, and in other pastoral poems, particularly *Colin Clout's Come Home Again*, which represents his return from a visit to Sir Walter Raleigh, "the Shepherd of the Ocean." Skelton previously (about 1520) used the name as the title of a satire directed against the abuses of the Church.

Colin Tampon. The nickname of a Swiss, as John Bull is of an Englishman, Brother Jonathan of a North American, and Monsieur Crapaud of a Frenchman.

Collean, May. The heroine of a Scotch ballad, which relates how "fause Sir John" carried her to a rock for the purpose of throwing her down into the sea; but May outwitted him, and subjected him to the same fate as he had designed for her.

Collectivism. A system in which the government would be the sole employer, the sole landlord, and the sole paymaster. Private property would be abolished, the land, mines, railways, etc., would be nationalized as the post office, telegraphs, telephones, etc., are now; every one would be obliged to work for his living, and the State obliged to find the work

Collier, Old Cap. A character of dime-novel fame. The *Old Cap Collier Library* was published by the house of Munro during the latter part of the 19th century

Irvin S. Cobb wrote, in the Captain's defence, *A Plea for Ol' Cap Collier* (Am. 1921), a sketch of the dime-novel.

Collin, Jacques. The most consummate villain and criminal of Balzac's *Comédie Humaine*, playing a part in many of the novels. In *Father Goriot* (*Le Père Goriot*), under the name and disguise of Vautrin he makes love to the landlady whose cheap scanty fare he eats, until the spiteful Mlle. Michonneau gives him up to the police. He appears in *Scenes from a Courtesan's Life* (*Les Splendeurs et Misères des Courtisanes*) and *The Last Incarnation of Vautrin* (*La Dernière Incarnation de Vautrin*) as a Spanish priest and philosopher. In this guise he befriends the discouraged Lucien de Rubempré and makes use of Lucien's love affair with Esther Van Gobseck to secure money from Esther's wealthy admirer, Nucingen. Finally both Lucien and Collin are given over to justice, but Collin, by placing his knowledge of the criminal world at the service of the police, wins for himself safety. To his comrades in crime Collin is known as *Trompe-le-Morte*.

Collins, Mr. In Jane Austen's *Pride and Prejudice*, a self-important clergyman, very much the toady and the prig. Elizabeth Bennett refuses him, and he marries Charlotte Lucas. He is considered one of Jane Austen's best-drawn characters.

Collins, Wilkie (1824–1889). English novelist, best known as the author of *The Moonstone* and *The Woman in White* (*q.v.*).

Cologne. *The three kings of Cologne.* The three Wise Men of the East, the Magi (*q.v.*), Gaspar, Melchior, and Baltha'zar, whose bones, according to medieval legend, were deposited in Cologne Cathedral.

Colonel Carter of Cartersville. A novel of Southern life by F. Hopkinson Smith (Am. 1891). Colonel Carter is a typical Virginia gentleman of the old school A dramatic version won popular favor in 1892 and he reappeared in *Colonel Carter's Christmas* (1903).

Colonna, Guido. The Pisan commander, husband of Monna Vanna (*q.v.*) in Maeterlinck's drama of that name.

Col'ophon. The end of a book; the statement containing information about the date, place, printer, and edition which, in the early days of printing, was given at the end of the book but which now appears on the title page. From Gr. *kolophon*, the top or summit, a word which, according to Strabo, is from Col'ophon, a city of Io'nia, the inhabitants of which were such excellent horsemen that they would turn the scale of battle to the side on which they fought; hence *To add a colophon* means "to supply the finishing stroke."

Colors.

Complementary colors. Colors which, in combination, produce white light. Red and green, orange and blue, violet and yellow are complementary.

"The color transmitted is always complementary to the one reflected."—*Brewster Optics*, xii.

Fundamental colors. The seven colors of the spectrum: violet, indigo, blue, green, yellow, orange, and red. Or red, yellow, blue, also called *primary* or *simple* colors.

Secondary colors. Those which result from the mixture of two or more primary or simple colors, such as green, which is a blend of blue and yellow.

National colors:

Great Britain	*Red, white, and blue.*
Argentine	*Blue and white.*
Austria	*Red, white, and red.*
Belgium	*Black, yellow, and red.*
Bolivia	*Red, yellow, and green.*
Brazil	*Green and yellow.*
Bulgaria	*White, green, and red.*
Chili	*White, blue, and red.*
China	*Yellow ochre.*
Colombia	*Yellow, blue, and red.*
Costa Rica	*Blue, white, red, white, and blue.*
Cuba	*Five horizontal stripes, blue and white.*
Denmark	*Red, with white cross.*
Ecuador	*Three horizontal stripes, yellow, blue, and red, the yellow being twice the width of the others.*
France	*Blue, white and red, vertical stripes.*
Germany	*Black, red and white* (Imperial); *black, red and gold* (Republican).
Greece	*Nine horizontal stripes, blue and white.*
Guatemala	*Blue, white and blue, vertical stripes.*
Hayti	*Blue and red.*
Honduras	*Blue, white, and blue, horizontal stripes.*
Irish Free State	*Orange, white and green.*
Italy	*Green, white, and red, vertical stripes.*
Japan	*White, with red disk in center, from which spring sixteen red rays to edge.*
Liberia	*Eleven horizontal stripes, red and white.*
Luxemburg	*Red, white, and blue.*
Morocco	*Red.*
Mexico	*Green, white, and red, vertical stripes.*
Monaco	*Red and white, horizontal.*
Netherlands	*Red, white, and blue, horizontal stripes.*
Nicaragua	*Blue, white, and blue, horizontal stripes.*
Norway	*Red, with blue cross bordered with white.*
Panama	*Blue, white, red.*
Paraguay	*Red, white, blue, in horizontal stripes.*
Peru	*Red, white and red, vertical stripes.*
Persia	*White, top edge green, bottom edge red.*
Portugal	*Blue and white.*
Roumania	*Blue, yellow, and red, vertical stripes.*
Russia	*White, with blue St. Andrew's cross.*
Salvador	*Nine horizontal stripes, blue and white.*
Serbia	*Red, blue, and white.*
Siam	*Red, with a white elephant.*
Sweden	*Blue, with yellow cross.*
Switzerland	*Red, with white cross.*
Turkey	*Green and red.*
Uruguay	*Nine horizontal stripes, blue and white.*
United States	*Stars on blue, white with red stripes.*
Venezuela	*Yellow, blue, and red, horizontal stripes.*

Colors: In Symbolism, Ecclesiastical Use, etc.

Black:

In blazonry, sable, signifying prudence, wisdom, and constancy; it is engraved by perpendicular and horizontal lines crossing each other at right angles.
In art, signifying evil, falsehood, and error.
In Church decoration it is used for Good Friday.
As a mortuary color, signifying grief, despair, death. (In the Catholic Church violet may be substituted for black.)
In metals it is represented by lead.
In precious stones it is represented by the diamond.
In planets it stands for Saturn.

Blue:

Hope, love of divine works; (in dresses) divine contemplation, piety, sincerity.
In blazonry, azure, signifying chastity, loyalty, fidelity; it is engraved by horizontal lines.
In art (as an angel's robe) it signifies fidelity and faith (as the robe of the Virgin Mary), modesty and (in the Catholic Church) humility and expiation.
In Church decoration, blue and green are used indifferently for ordinary Sundays, and blue for all weekdays after Trinity Sunday.
As a mortuary color it signifies eternity (applied to Deity), immortality (applied to man).
In metals it is represented by tin.
In precious stones it is represented by sapphire.
In planets it stands for Jupiter.

Pale Blue:

Peace, Christian prudence, love of good works, a serene conscience.

Green:

Faith, gladness, immortality, the resurrection of the just; (in dresses) the gladness of the faithful.
In blazonry, vert, signifying love, joy, abundance; it is engraved from left to right.
In art, signifying hope, joy, youth, spring (among the Greeks and Moors it signifies victory).
In Church decoration it signifies God's bounty, mirth, gladness, the resurrection, and is used indifferently with blue for ordinary Sundays.
In metals it is represented by copper.
In precious stones it is represented by the emerald.
In planets it stands for Venus.

Pale Green:

Baptism.

Purple:

Justice, royalty.
In blazonry, purpure, signifying temperance; it is engraved by lines slanting from right to left.
In art, signifying royalty.
In metals it is represented by quicksilver.
In precious stones it is represented by amethyst.
In planets it stands for Mercury.

Red:

Martyrdom for faith, charity; (in dresses) divine love.
In blazonry, gules; blood-red is called sanguine. The former signifies magnanimity and the latter fortitude; it is engraved by perpendicular lines.
In Church decorations it is used for martyrs, for Ash Wednesday, for the last three days of Holy Week, and for Whit Sunday.

Colossians, The Epistle to the. One of the books of the New Testament, written by "Paul the apostle" to the people of Colossœ, in Asia Minor, during his imprisonment at Rome.

Colosseum. The great Flavian amphitheater of ancient Rome, said to be so named from the colossal statue of Nero that stood close by in the Via Sacra. It was begun by Vespasian in *A. D.* 72, and for 400 years was the scene of the gladiatorial contests. The ruins remaining are still colossal and extensive, but quite two-thirds of the original building have been taken away at different times and used for building material.

Byron, adapting the exclamation of the 8th century pilgrims (and adopting a bad spelling), says:

> While stands the Coliseum, Rome shall stand;
> When falls the Coliseum, Rome shall fall;
> And when Rome falls — the world.
> *Childe Harold*, IV. cxlv.

The name has since been applied to other amphitheaters and places of amusement.

Colossus or **Colossos** (Lat. and Gr. for a gigantic statue). The Colossus of Rhodes, completed probably about *B. C.* 280, was a representation of the sun-god, Helios, and commemorated the successful defence of Rhodes against Demetrius Poliorcetes in *B. C.* 304. It was one of the Seven Wonders of the World; it stood 105 feet high, and is said to have been made from the warlike engines abandoned by Demetrius by the Rhodian sculptor Chares, a pupil of Lysippus. The story that it was built striding across the harbor and that ships could pass full sail, between its legs, rose in the 16th century, but has nothing to support to; neither Strabo nor Pliny makes mention of it, though both describe the statue minutely.

Columbia. A poetic name for America, or for the United States of America, from Christopher Columbus, the discoverer of the New World. It is in common use in patriotic songs and pageants. Columbia is usually personified as a woman in white flowing garments, draped with an American flag.

Columbiad, The. An epic poem by Joel Barlow first published in briefer form as *The Vision of Columbus* (1787) and of interest chiefly as a specimen of early American literature. Columbus is taken by Hesper, the spirit of the Western World, to the Mount of Vision and there foresees the history of the North American continent up to the times of the poet.

Col'umbine. A stock character in old Italian comedy, where she first appeared about 1560, and thence transplanted to English pantomime. She was the daughter of Pantaloon (*q.v.*), and the sweetheart of Harlequin (*q.v.*), and, like him, was supposed to be invisible to mortal eyes. *Columbina* in Italian is a pet name for a lady-love, and means dove-like. See also *Pierrot*.

Columbus Day. October 12th, an Ameri-

can holiday in commemoration of the discovery of America, October 12th, 1492.

Column or **Colymn.** A popular newspaper feature which has become something of an American institution. It appears daily and contains a heterogeneous mixture of prose and poetry, humor and satire, narrative and comment, much of the material being supplied by contributors. Many well-known humorous characters have been created by American columnists, notably Dulcy, Archie the Cockroach, Hermione and the Old Soak. See those entries.

Colville, Theodore. The middle-aged hero of Howells' *Indian Summer* (*q.v.*).

Colymn. See *Column.*

Comédie Humaine, La. (The Human Comedy). The name given by Balzac to his great project of representing, in his novels, a complete social history of his own day. In the preface of *The Cat and the Racket* Balzac discusses the scope of the *Comédie Humaine.* It comprises three main divisions, Studies of Manners, Studies of Philosophy and Studies of Marriage, the first named being subdivided into Scenes of Private Life, of Provincial Life, of Parisian Life, of Country Life, of Political Life and of Military Life. Some of the projected novels were not completed, but there are no less than ninety-two in the series as it stands today. Many of the same characters appear in several novels.

Comedy of Errors. A drama by Shakespeare (c. 1591). Æmilia, wife of Ægeon, has twin sons, both named Antipholus, who are shipwrecked in infancy and carried, one to Syracuse, the other to Ephesus. The play represents Antipholus of Syracuse going in search of his brother; and to make the confusion of identities more absurd, the brothers each have a slave named Dromio and the Dromios are also indistinguishable twins. Adriana, the wife of the Ephesian, mistakes the Syracusan for her husband and later has her real husband arrested as a madman. Great confusion results, but ultimately the matter is brought into court, and not only do the brothers recognize each other at last, but their mother Æmilia, an abbess in whose priory the Syracusan had taken refuge during the excitement, and their father Ægeon, who had come to Ephesus in search for his son, appear in court and the entire family is reunited. The source of the plot is the *Menæchmi* of Plautus.

Comedy, The Divine. See *Divine Comedy.*

Comedy, The Human. See *Comédie Humaine,* above.

Comic Supplement. The cartoon section of an American newspaper; particularly those series of cartoons which present the adventures of certain humorous characters whose story is carried on from day to day. Among the most popular characters of the comic supplement, whose names have been adopted into common speech are Barney Google, Buster Brown, the Gumps, Jiggsie and Miggsie, the Katzenjammer Kids, Mutt and Jeff and Skeezix of Gasoline Alley. See those entries; also *Toonerville Trolley.*

Coming Race, The. A satiric romance by Bulwer Lytton (1870), in which an American discovers a sort of Utopia inhabited by a strange race of beings called "Vrilya" or "Ana" who are far ahead of mankind in their scientific attainments. They are scornful of democracy, which they call Koombosh, or government of the ignorant.

Commander of the Faithful. A title of the Caliphs, first assumed by Omar I. (581, 634–644).

Commandment. *The Ten Commandments.* The Decalogue; the laws given to Moses on tables of stone at Mount Sinai (*Ex.* xx. 1–18).

The ten commandments. The ten fingers or nails. (*Shakespeare; 2 Henry VI,* i. 3.)

The eleventh commandment. Thou shalt not be found out.

Common, Doll. A young woman in Ben Jonson's comedy *The Alchemist* (*q.v.*), in league with Subtle the alchemist, and with Face his ally.

Common Sense. A political treatise by Thomas Paine (1776) largely influential in bringing about the American Declaration of Independence.

Commoner. *The Great Commoner.* The elder William Pitt (1708–1778), afterwards Earl of Chatham.

Commons. The name of the principal public park in Boston, so called because it was originally the "commons" or public cow pasture.

Commonwealths, Ideal. The most famous ideal, or imaginary, Commonwealths are those sketched by Plato in the *Republic* (from which all the others derive), by Cicero in his *De Republica,* by St. Augustine in his *De Civitate Dei* (*The City of God*), by Dante in his *De Monarchia* by Sir Thomas More in *Utopia* (1516), by Bacon in the *New*

Atlantis (a fragment, 1616), by Campanella, a Dominican friar (about 1630), and Samuel Butler's *Erewhon* (1872).

To these some would add Johnson's *Rasselas* (1759), Lytton's *Coming Race* (1871), Bellamy's *Looking Backward* (1888), Wm. Morris' *News from Nowhere* (1891), and some of Mr. H. G. Wells' romances, such as *In the Days of the Comet* (1906) and *The World Set Free* (1914).

Companions of Je'hu. The *Chouans* (*q.v.*) were so called, from a fanciful analogy between their self-imposed task and that appointed to Jehu, on being set over the kingdom of Israel. Jehu was to cut off Ahab and Jez'ebel, with all their house, and all the priests of Baal. The Chouans were to cut off all who assassinated Louis XVI, and see that his brother (*Jehu*) was placed on the throne.

Compensation. One of the best-known and most characteristic essays of Ralph Waldo Emerson (Am. 1841).

Compleat Angler, The. A famous volume on fishing by Izaak Walton (1653). It has the subtitle *Contemplative Man's Recreation*, being "a Discourse on Rivers, Fish-ponds, Fish and Fishing."

Complex. One of the new and more popular terms of psychoanalysis (*q.v.*); in general terms, any deeply rooted, subconscious association of ideas with a strong emotional tone, so functioning that reference to a minor idea on the fringe of the main association or even slightly connected with it, tends to bring to the fore the entire feeling-tone and so prevent rational thought or action. According to the Freudians (*q.v.*), such complexes may be resolved or sublimated through psychoanalysis. The specific nature of a complex will be more evident from the following specially named complexes which have become popularized by the psychoanalytic craze of recent years.

Inferiority Complex. A feeling of being inferior to other people, usually deeply rooted in subconscious childhood associations that operate to prevent normal mental activity.

Messiah Complex. A delusion that one is born to do great things, to be a sort of Messiah.

Narcissism. The term given by the Freudians to the complex of self-love, with obvious allusion to Narcissus (*q.v.*) who fell in love with his own reflection.

Œdipus Complex. Any undue or unhealthy attachment of a child for his mother, which, according to the Freudians, is apt to be morbidly suppressed and to cause great mental distress through illogically remote manifestations in later years. The allusion to the involuntary incest of the Greek hero, Œdipus (*q.v.*) is obvious.

Complutensian Polygot. See *Bible Specially Named.*

Comstock, Anthony. An American reformer (1844–1915), spokesman for the New York Society for the Suppression of Vice. His name is frequently used as a synonym for a strait-laced and narrow-minded Puritan.

Co'mus. In Milton's masque of this name (1634) Comus is the god of sensual pleasure, son of Bacchus and Circe. The name is from the Gr. *komos*, carousal.

In the masque the elder brother is meant for Viscount Brackley, the younger brother is Mr. Thomas Egerton, and the lady is Lady Alice Egerton, children of the Earl of Bridgewater, at whose castle in Ludlow it was first presented. The lady is left in the woods by her two brothers, who go in search of "cooling fruit" for her. She falls into the hands of Comus, but the brothers come to her rescue just as the god is offering his captive a magic potion; and Sabrina (*q.v.*) is invoked to break the spell.

Conach'ar. In Scott's *Fair Maid of Perth* the Highland apprentice of Simon Glover, the old glover of Perth. Conachar is in love with his master's daughter, Catharine, called "the fair maid of Perth"; but Catharine loves and ultimately marries Henry Smith, the armorer. Conachar is at a later period Ian Eachin M'Ian, chief of the clan Quhele. W. W. Story describes him as "the sullen, irritable, proud and revengeful coward, Conacher, whom we cannot but pity while we despise him."

Co'nan. The Thersi'tes of *Fingal* (in Macpherson's *Ossian*); brave even to rashness.

Blow for blow, or *claw for claw, as Conan said.* Conan made a vow never to take a blow without returning it; when he descended into the infernal regions, the arch fiend gave him a cuff, which Conan instantly returned, saying "Claw for claw."

Conchy. See *Conscientious Objector.*

Conclama'tio. Amongst the ancient Romans, the loud cry raised by those standing round a death-bed at the moment of death. It probably had its origin in the idea of calling back the departed spirit, and was similar to the Irish howl over the

dead. "One not howled over" (*corpus nondum conclama'tum*) meant one at the point of death; and "one howled for" was one given up for dead or really deceased. Hence the phrase *conclamatum est*, he is dead past all hope, he has been called and gives no sign. Virgil makes the palace ring with howls when Dido burnt herself to death.

> Lamentis, gemituque, et fœmineo ululato,
> Texta fremunt. *Æneid*, iv. 667.

Concord Hymn. A poem by Ralph Waldo Emerson (Am. 1803–1882), sung at the completion of the Bunker Hill Monument in 1836. It contains the much-quoted lines:

> Here once the embattled farmers stood
> And fired the shot heard round the world.

Concor'dat. An agreement made between a ruler and the Pope; as the Concordat of 1801 between Napoleon and Pius VII; the Concordat of 1516 between François I and Leo X to abolish the "pragmatic sanction"; and the Germanic Concordat of 1448 between Frederick III and Nicholas V.

Condon, Linda. See *Linda Condon.*

Condottie'ri. Leaders of mercenaries and military adventurers, particularly from about the 14th to 16th centuries. The most noted of these brigand chiefs in Italy were Guarnie'ri, Lando, Frances'co of Carmag'nola, and Francesco Sforza. The singular is Condottière.

Confederate States. See *States.*

Confessions of an English Opium Eater. A celebrated volume by Thomas De Quincey (1821). It describes the mental and physical effects of opium eating.

Congreve, William (1670–1729). The most prominent English dramatist of the Restoration period. His best-known comedies are *The Double Dealer*, *Love for Love* and *The Way of the World* (*q.v.*).

Coningsby or *the New Generation.* A political novel by Disraeli (1844). The hero, Harry Coningsby, is the mouthpiece of the political group known as Young England (*q.v.*); and in sharp contrast to him is his grandfather, the Marquis of Monmouth, a shrewd and worldly representative of the old school. Coningsby's love affair with the daughter of a self-made man named Millbank is kept distinctly subordinate to the political interest. A noteworthy character is the Jew, Sidonia, said to have been drawn partly from Baron Alfred de Rothschild and partly from the author himself. He has wealth, strength of body and of intellect and unswerving devotion to high ideals. In *Coningsby* Disraeli introduced many prominent figures of contemporary affairs in thinly veiled disguise and much of its popularity may be credited to the interest of identification. Gladstone is said to be depicted as Oswald Millbank; the Marquis of Hertford as the Marquis of Monmouth; and as for the hero, Coningsby, he has been variously identified as Lord Littleton, Lord Lincoln or George Smythe.

> The characters are supposed to be as follows: *Croker* is Rigby; *Monmouth* is Lord Howard; *Eskdale*, Lowther; *Urmsby*, Irving; *Lucretia* is Mde. Zichy; the countess *Colonna* is Lady Strachan; *Sidonia* is baron A. de Rothschild; *Henry Sidney* is Lord John Manners; *Belvoir*, the duke of Rutland. — *Notes and Queries*, March 6, 1875.

Coniston. A political novel by Winston Churchill (Am. 1906), narrating the career of Jethro Bass, the local "boss." His corrupt political practices separate him from the girl he loves and later from her daughter, whom he has taken to live with him.

Conkey Chickweed. See *Chickweed, Conkey.*

Connecticut Yankee in King Arthur's Court, A. A satirical romance by Mark Twain (Am. 1889), narrating the imaginary adventures of a 19th century Yankee who suddenly wakes up in a court of medieval chivalry. His knowledge of modern inventions, together with his native shrewdness, gives him many an opportunity to impress and outwit the valorous but slow-moving knights of King Arthur.

Conqueror. *The Conqueror.* A historical novel by Gertrude Atherton (Am. 1902), based on the career of Alexander Hamilton (1757–1804).

Alexander the Great. *The conqueror of the world.* (*B. C.* 356–323.)

Alfonso I, of Portugal. (About 1109–1185).

Aurungzebe the Great. The most powerful of the Moguls. (1619, 1659–1707.)

James I of Aragon. (1206, 1213–1276).

Mohammed II, Sultan of Turkey. (1430–1481).

Othman or Osman I. Founder of the Turkish power. (1259, 1299–1326.)

Francisco Pizarro. *Conquistador.* So called because he conquered Peru. (1475–1541.)

William, Duke of Normandy. So called because he obtained England by conquest. (1027, 1066–1087.)

Conquest, The. The accession of William I to the crown of England (1066).

So called because his right depended on his conquest of Harold, the reigning king.

Conquest of Canaan, The. A poem by Timothy Dwight (1785) based on the Old Testament book of *Joshua* and called by its author "the first American epic." Joshua was the leader under whom the Jews entered the Promised Land of Canaan and defeated the inhabitants.

The phrase was taken as the title of a novel by Booth Tarkington (Am. 1905), dealing with small-town politics. The hero is Joe Louden, a young lawyer who finally becomes mayor of his town.

Conquest of Granada, The. A mock serious history by Washington Irving (Am. 1829), purporting to be written by the priest Fray Agapida. This book, which gives an account of the conflict between Spanish Christians and Moors in the days of Ferdinand, was Irving's favorite among his own works.

For Dryden's tragedy *Almanzor and Almahide or The Conquest of Granada*, see under *Almanzor*.

Conquest of Mexico, The. One of the two principal works of the American historian William Hickling Prescott (1796–1859). The other is *The Conquest of Peru*.

Con'rad. Hero of Byron's poem, *The Corsair* (*q.v.*). He was afterwards called Lara (*q.v.*) in the poem of that title.

Conrad in Quest of his Youth. A novel by Leonard Merrick (Eng. 1903), the whimsical story of a middle-aged man who tries to recover something of the delight in Bohemian life that he had known as a youth, but falls asleep at the crucial moment in an affair of love and adventure.

Conrad, Joseph (Josef Konrad Korzeniowski) (1857–1924). English novelist, of Polish birth and upbringing. His principal novels are *Almayer's Folly*, *An Outcast of the Islands*, *The Nigger of the Narcissus*, *Lord Jim*, *Nostromo*, *Romance* (with Ford Madox Hueffer), *Under Western Eyes*, *Chance*, *Victory*, *The Arrow of Gold*, *The Rescue*. See those entries. Conrad has an autobiographical volume entitled *A Personal Record*.

Conroy, Gabriel. See *Gabriel Conroy*.

Conscience. *Conscience clause.* A clause in an Act of Parliament to relieve persons with conscientious scruples from certain requirements in it. It generally has reference to religious matters, but it came into wider prominence in connection with the English Compulsory Vaccination Act of 1898.

Conscience Money. Money paid anonymously to the British Government by persons who have defrauded the revenue, or who have understated their income to the income-tax assessors; also any money secretly refunded on the dictates of conscience.

Conscientious Objector. One who takes advantage of a *conscience clause* (*q.v.*), and so does not have to comply with some particular requirement of the law in question. In England, the name used to be applied specially to those who would swear legally that they had a conscientious objection to vaccination; but during the recruiting campaigns of the Great War it was given — usually with bitterness and contempt — to those who escaped, or attempted to escape, the duty imposed upon all fit men between certain ages of serving with the armed forces of the Crown by producing conscientious objections (on religious grounds) to fighting. These were also known as *Conchies* and *C.O.'s*.

Conscript Fathers. In Lat *Patres Conscripti*. The Roman senate. Romulus instituted a senate consisting of a hundred elders, called *Patres* (Fathers). After the Sabines joined the State, another hundred were added. Tarquinius Priscus, the fifth king, added a third hundred, called *Patres Minorum Gentium*. When Tarquinius Superbus, the seventh and last king of Rome, was banished, several of the senate followed him, and the vacancies were filled up by Junius Brutus, the first consul. The new members were enrolled in the senatorial register, and called *Conscripti;* the entire body was then addressed as *Patres* [*et*] *Conscripti* or *Patres, Conscripti*.

Constance. Mother of Prince Arthur and widow of Geoffrey Plantagenet portrayed in Shakespeare's *King John* (1598). See also *Cunstance*.

Constance of Beverley. In Scott's *Marmion* (*q.v.*), a Benedictine nun, who fell in love with Marmion, and, escaping from the convent, lived with him as a page. Marmion proved faithless; and Constance, falling into the hands of the Benedictines, was tried for violating her vows and immured in the convent wall.

Constantin, L'Abbé. See *Abbé Constantin, L'*.

Constantine, Lady Viviette. Heroine of Hardy's *Two on a Tower* (*q.v.*).

Consuelo. One of the best known of George Sand's novels (Fr. 1844), which, together with its sequel *The Countess of Rudolstadt* (*La Comtesse de Rudolstadt*),

relates the adventures of the beautiful Venetian singer Consuelo. She grows up in the streets, but is given a musical education by Porporo, a maestro who becomes interested in her gifts. After she has made her début in opera, she visits the castle of the Rudolstadts in Bohemia and there marries Count Albert of Rudolstadt on his deathbed. Albert is a firm believer in the occult and expects to be reborn, but instead he comes to life after burial, having been in a deep trance. In the sequel Consuelo and her husband go on together through life affirming a sort of occult gospel that brings them great satisfaction.

Consul Bib'ulus. See under *Bibulus.*

Contes de Fées, by Claude Perrault (1697). Fairy tales in French prose that furnished a source book for many old tales and nursery rhymes. They have been translated into English.

Continental System. A name given to Napoleon's plan for shutting out Great Britain from all commerce with the continent of Europe. He forbade under pain of war any nation of Europe to receive British exports, or to send imports to any of the British dominions. It began November 21st, 1806.

Conway, Cabal. See *Cabal.*

Cook's or **Cokes Tale.** (In Chaucer's *Canterbury Tales.*) See *Gamelyn.*

Cooper, James Fenimore (1789–1851). American novelist. He is best known for his *Leatherstocking Tales* (see *Leatherstocking*), which include *The Deerslayer, The Pathfinder, The Last of the Mohicans, The Pioneers, The Prairie.* Other novels are *The Spy, Red Rover, The Pilot, The Bravo.* See those entries.

Cophet'ua. *A King Cophetua.* Any one who marries far below his station, from a mythical king of Africa, of great wealth, who fell in love with a beggar-girl, and married her. He is the hero of a ballad in Percy's *Reliques,* and Tennyson has versified the tale in *The Beggar-Maid.*

Copper Captain, A. A poseur, a masquerader, from the famous character so called in Beaumont and Fletcher's *Rule a Wife and Have a Wife* (1624). The *Copper Captain* is Michael Perez, a captain without money, but with a plentiful stock of pretence, who seeks to make a market of his person and commission by marrying an heiress. He is caught in his own trap, for he marries Estifania, a woman of intrigue, fancying her to be the heiress Margaritta. His wife says to him —

> Here's a goodly jewel . . .
> Did you not win this at Goletta, captain . . .
> See how it sparkles, like an old lady's eyes . . .
> And here's a chain of whitings' eyes for pearls . . .
> Your clothes are parallels to these, all counterfeits.
> Put these and them on, you're a man of copper,
> A copper . . . copper captain.
>
> *Fletcher: Rule a Wife and Have a Wife.*

Copperfield, David. See *David Copperfield.*

Copperheads. Secret foes. Copperheads are poisonous snakes of North America (*Trigonocephalus contortrix*), which, unlike the rattlesnakes, give no warning of their attack. The name was applied by the early colonists to the Indians, then to the Dutch (see Washington Irving's *History of New York*), and, finally, in the Civil War to the pro-Southerners among the Northerners, the covert friends of the Confederates.

Copts. The Jacobite Christians of Egypt who have been since the Council of Chalcedon in 451 in possession of the patriarchal chair of Alexandria. The word is probably derived from Coptos, the metropolis of the Theba'id. These Christians conduct their worship in a dead language called " Coptic " (language of the Copts).

Copyright. The exclusive right of multiplying for sale copies of works of literature, art, etc., or substantial parts thereof, allowed to the author or his assignees.

United States copyrights may be secured under the Act of March 4, 1909 (as amended), for a period of twenty-eight years and a twenty-eight-year renewal is allowed, making the entire period of possible copyright, fifty-six years. Serial rights, motion picture rights, etc., are often disposed of separately and the matter is an intricate one. International copyright was established in 1891, but is regarded as inadequate and a matter for agitation.

The first copyright Act in England is that of 1709; modifications and additions to it were made at various times, and in 1842 a new Act was passed granting copyright for forty-two years after publication or until the expiration of seven years from the death of the author, whichever should be the longer.

This Act was superseded by the Copyright Act of 1911, under which the period of protection was extended to fifty years after the death of the author, irrespective of the date of publication of the book. This Act deals also with the copyright in photographs, engravings, architectural designs, musical compositions, gramophone records, etc.

Coquette, The. An early American

novel by Hannah Webster Foster (1797) which ran through thirty editions in forty years, but is now forgotten. It was based on the tragic story of Elizabeth Whitman of Hartford.

Cora Munroe. In Cooper's *Last of the Mohicans* (*q.v.*).

Corceca. The typification of blindness of heart (Lat. *cor*, heart, *cæcus*, blind) in Spenser's *Faërie Queene* (I, iii). She is a blind old woman, mother of Abessa (Superstition) and is often regarded as a personification of Romanism.

Corde'lia. In Shakespeare's *King Lear* (*q.v.*), the youngest of Lear's three daughters, and the only one that loved him. *Cordelia's gift.* A " voice ever soft, gentle and low, an excellent thing in woman."

Corde'lier, *i.e.* " cord-wearer." A Franciscan friar of the strict rule, an Observantin. See *Franciscans.* In the Middle Ages they distinguished themselves in philosophy and theology. Duns Scotus was one of their most distinguished members. The tale is that in the reign of St. Louis these Minorites repulsed an army of infidels, and the king asked who those *gens de cordelics* (corded people) were. From this they received their appellation.

In the French Revolution the name *Club des Cordeliers* was given to a political club, because it held its meetings in an old convent of Cordeliers. The Cordeliers were the rivals of the Jacobins, and numbered among their members Paré (the president), Danton, Marat, Camille Desmoulins, Hébert, Chaumette, Dufournoy de Villiers, Fabre d'Eglantine, and others.

Il ne faut pas parler Latin devant les Cordeliers. Don't talk Latin before the Cordeliers, *i.e.* the Franciscans. A common French proverb, meaning that one should be careful what one says on a subject before those who are masters of it.

Cordon (Fr.). A ribbon or cord; especially the ribbon of an order of chivalry: also, a line of sentries or military posts enclosing some position; hence, an encircling line.

Cordon bleu. A knight of the ancient order of the *St. Esprit* (Holy Ghost); so called because the decoration is suspended on a blue ribbon. It was at one time the highest order in the kingdom of France.

The title is also given, as a facetious compliment, to a good cook; and to a member of the " Blue Ribbon Army " (*q.v.*), *i.e.* a teetotaler.

Cordon noir. A knight of the Order of St. Michael, distinguished by a black ribbon.

Cords of Vanity. A novel of contemporary life by James Branch Cabell (Am. 1905), a story, chiefly, of the numerous love affairs of Robert Etheridge Townsend, a rising young author. John Charteris (*q.v.*) is also a prominent character.

Corey, Bromfield. An aristocratic Bostonian art connoisseur who appears in Howells' *Rise of Silas Lapham* and *The Minister's Charge.* He is considered one of Howells' most amiable and delightful characters.

Corey, Giles. See *Giles Corey.*

Corey, Tom. A character in Howells' *Rise of Silas Lapham* (*q.v.*).

Corinne or *Italy.* A novel by Madame de Staël (Fr. 1766–1817). Corinne's lover, Oswald, marries her younger sister Lucile instead and Corinne's consequent suffering brings about her death. The book is famed for its descriptions of Italy; and Corinne, whose mother was Italian, represents the ideal qualities of Italy as her sister does those of England.

Corin'thian. A licentious libertine; also a gentleman sportsman who rides his own horses on the turf, or sails his own yacht. The immorality of Corinth was proverbial both in Greece and Rome. The sporting rake in Pierce Egan's *Life in London* (1821) was known as " Corinthian Tom," and in Shakespeare's day a " Corinthian " was the " fast man " of the period. Cp. *Ephesian.*

> I am no proud Jack, like Falstaff; but a Corinthian, a lad of mettle, a good boy. — 1 *Henry IV*, ii. 4.

Corinthian brass. An alloy made of a variety of metals (said to be gold, silver, and copper) melted at the conflagration of Corinth in *B. C.* 146, when the city was burnt to the ground by the consul Mummius. Vases and other ornaments, made by the Romans of this metal, were of greater value than if they had been silver or gold.

> I think it may be of Corinthian brass,
> Which was a mixture of all metals, but
> The brazen uppermost.
>
> *Byron: Don Juan*, vi. 56

Coriola'nus, Caius Marcius. A legendary Roman general called Coriolanus from his victory over the Volscians at Cori'oli. Returning to Rome in triumph he is elected consul, but opposes the plebeian interests and is shortly afterwards banished. He joins his former enemies the Volscians against Rome, but is finally persuaded to give up the siege by the

entreaties of his wife and mother. Shakespeare has a drama *Coriolanus* (c. 1608–1610). In the classic sources his mother was Veturia, not Volumnia and his wife Volumnia not Virgilia as Shakespeare has called them.

Corleone. One of the novels of F. Marion Crawford's Saracinesca series. See *Saracinesca.*

Cor'moran'. The Cornish giant who, in the nursery tale, fell into a pit dug by Jack the Giant-killer. For this doughty achievement Jack received a belt from King Arthur, with this inscription —

> This is the valiant Cornish man
> That slew the giant Cormoran.
> *Jack the Giant-killer.*

Corn Cracker State. Kentucky. See *States.*

Corneille, Pierre (1606–1684). One of the greatest of French dramatists, famous for his tragedies of *The Cid, Horace,* etc. See those entries.

Corne'lia. In Roman history, wife of Titus Sempronius Gracchus, and mother of the two tribunes, Tiberius and Caius. She was almost idolized by the Romans, who erected a statue in her honor, with this inscription, *Cornelia, Mother of the Gracchi.*

Cornelia's jewels. One day a lady from Campa'nia called upon Corne'lia, the mother of the Gracchi, and after showing her jewels, requested in return to see those belonging to the famous mother-in-law of Africanus. Cornelia sent for her two sons, and said to the lady, "These are my jewels, in which alone I delight."

Cornucopia. The horn of plenty given by Zeus to Amalthea (*q.v.*).

Corporal. *The little Corporal.* Napoleon Bonaparte, so called after the battle of Lodi (1796).

Corporal John. John Churchill, the duke of Marlborough (1650–1722).

Corposant. The St. Elmo's Fire (*q.v.*) or "Castor and Pollux" of the Romans; the ball of fire which is sometimes seen playing round the masts of ships in a storm. So called from Span. *corpo santo,* holy body. Sometimes known as *comazant.*

Corpus Christi. A festival of the Church, kept on the Thursday after Trinity Sunday, in honor of the Eucharist. It was instituted by Urban IV in 1264, and was the regular time for the performance of religious dramas by the trade guilds. In England many of the Corpus Christi plays of York, Coventry, and Chester are still extant.

Corpus Christi College at Cambridge was founded in 1352, and the College of the same name at Oxford in 1516.

Corsair' means properly "one who gives chase." Applied to the pirates of the northern coast of Africa. (Ital. *corso,* a chase; Fr. *corsaire;* Lat. *cursus.*) *The Corsair* is the title of a narrative poem in three cantos by Byron (1814). The hero is Conrad, chief of the pirates, afterwards known as Lara in the poem of that title which relates his last adventures. He enters the palace of the Sultan Seyd in the disguise of a dervish but is discovered and thrown into a dungeon. Gulnare, queen of the harem, releases him and follows him from the palace disguised as a page. Upon returning to the Pirates Isle, he finds that Medora, his true love, has died during his absence, so he returns to his native land, heads a rebellion and is shot. On his death his page Kaled is discovered to be Gulnare in disguise. Byron is said to have based *The Corsair* and *Lara* on the career of Lafitte, a notorious American buccaneer, pardoned by General Jackson for services rendered in 1815 during the attack of the British on New Orleans.

Cor'tes. The Spanish or Portuguese parliament. The word means "court officers."

Cortez. The Spanish conqueror of Mexico. He is an important figure in *The Fair God* (*q.v.*), a historical romance by Lew Wallace.

Corybantes. The Phrygian priests of Cybele, whose worship was celebrated with orgiastic dances and loud, wild music. Hence, a wild, unrestrained dancer is sometimes called a *corybant.*

Cor'ydon. A conventional name for a rustic, a shepherd; a brainless, love-sick spoony; from the shepherd in Virgil's *Eclogue* VII, and in Theocritus.

Coryphæ'us. The leader and speaker of the chorus in Greek dramas; hence, figuratively, the leader generally, the most active member of a board, company, expedition, etc.

The Coryphæus of German literature. Goethe (1749–1832).

The Coryphæus of Grammarians. Aristarchus (*B. C.* 220–143).

Cosette. In Victor Hugo's *Les Miserables* (*q.v.*), the daughter of Fantine. While she is still a little girl, Jean Valjean rescues her from a wretched existence and becomes the most devoted of fathers. Eventually she falls in love with Marius and marries him.

Cosme, St. See under *Saint.*

Cos'tard. In Shakespeare's *Love's Labour's Lost,* a clown who apes the court wits of Queen Elizabeth's time. He uses the word "honorificabilitudinitatibus," and some of his blunders are very ridiculous, as "ad dunghill, at the fingers' ends, as they say."

Costigan, Captain. The father of Miss Fotheringay, in Thackeray's *Pendennis.* He is a happy-go-lucky Irishman, an ex-army officer, usually known as "Cos" to his companions. Though he is none too particular about his own reputation, he has always an eye out for his daughter's good name and fortune. When he learns that Pen has no special prospects financially, he makes his daughter break her engagement.

Emily Costigan. The Captain's daughter, an actress engaged, for a time, to Pen. She was better known under her stage name of Miss Fotheringay.

Cotter's Saturday Night, The. A poem by Burns (1787) famous for its description of Scottish peasant life.

Cotton Plantation State. Alabama. See *States.*

Cotyt'to. The Thracian goddess of immodesty, worshipped at Athens with licentious rites. See *Baptes.*

> Hail! goddess of nocturnal sport,
> Dark-veiled Cotytto.
> *Milton: Comus,* 129, 130.

> Where are they, Cotytto or Venus,
> Astarte or Ashtaroth, where?
> *Swinburne: Dolores.*

Coulin. A British giant mentioned by Spenser (*Faërie Queene,* II, x. 11); he was pursued by Debon until he came to a chasm, and, after leaping it, he slipped on the opposite side, fell back, and was killed.

Count of Monte Cristo, The. A romance by Alexandre Dumas (Fr. 1844). When the story opens, the young hero, Edmond Dantes, is on the point of becoming captain of his vessel and of marrying his sweetheart, Mercedes. On a false charge of political intrigue made by jealous rivals, he is sentenced to life imprisonment in the Chateau d'If. He digs a passageway through the thick walls of the Chateau with infinite labor and finally makes his escape. A half-mad fellow prisoner, a Catholic Abbé with whom he had established communications, had told him of a buried treasure on the island of Monte Cristo. With this treasure he becomes a powerful and mysterious figure and eventually exacts a fearful revenge from all those who have wronged him.

Count Robert of Paris. A novel by Sir Walter Scott (1831), relating the adventures of Count Robert and his wife Brenhilda, who set out together on the First Crusade (1096–1099). Vying in interest with Robert is Hereward the Saxon, one of the Varangian guard of the Emperor, Alexius Comnenus. Hereward enlists under the Count's banner and discovers in Brenhilda's maid Bertha his old Saxon sweetheart.

Countercheck Quarrelsome. Sir, how dare you utter such a falsehood? Sir, you know that it is not true. This, in Touchstone's classification (Shakespeare's *As You Like It,* v. 4), is the third remove from the lie direct; or rather, the lie direct in the third degree.

> The Reproof Valiant, the Countercheck Quarrelsome the Lie Circumstantial, and the Lie Direct, are not clearly defined by Touchstone; but *That* is not true; how *dare* you utter such a falsehood; *if* you say so, you are a liar; you lie, or are a liar, seem to fit the four degrees.

Country Doctor, The. (*Le Médecin de Campagne.*) A novel by Balzac (Fr. 1833). The principal character is Dr. Benassis (*q.v.*).

Country, Father of his. See under *Father.*

Coup (Fr.). Properly a blow or stroke, but used both in French and English in a large number of ways, as for a clap of thunder, a draught of liquids, a piece of play in a game (a move in chess, etc.), a stroke of policy or of luck, a trick, etc.

A good coup. A good hit or haul.

Coup d'essai. A trial-piece; a piece of work serving for practice.

Coup d'état. A state stroke, and the term is applied to one of those bold measures taken by a government to prevent a supposed or actual danger; as when a large body of men are arrested suddenly for fear they should overturn the government.

The famous *coup d'état,* by which Louis Napoleon became possessed of absolute power, took place on December 2nd, 1851.

Coup de grâce. The finishing stroke; the stroke of mercy. When a criminal was tortured by the wheel or otherwise, the executioner gave him a *coup de grâce,* or blow on the head or breast, to put him out of his misery.

Coup de main. A sudden stroke, a stratagem whereby something is effected suddenly; a *coup.*

Coup d'œil. A view, glance, prospect; the effect of things at the first glance; literally "a stroke of the eye."

Coup de pied de l'âne. Literally, a kick from the ass's foot; figuratively, a blow given to a vanquished or fallen man; a cowardly blow; an insult offered to one who has not the power of returning or avenging it. The allusion is to the fable of the sick lion kicked by the ass.

Coup de soleil. A sunstroke, any malady produced by exposure to the sun.

Coup de théâtre. An unforeseen or unexpected turn in a drama producing a sensational effect; a piece of claptrap, something planned for effect.

Coup manqué. A false stroke, a miss, a failure.

Courtship of Miles Standish, The. A narrative poem by Longfellow (Am. 1858), based on the early history of the Pilgrim Fathers (*q.v.*). Miles Standish, the bluff middle-aged soldier of the colony, wished to marry the Puritan maid, Priscilla, but instead of presenting his own cause, he sent his young friend, John Alden. Priscilla's answer was, "Why don't you speak for yourself, John?"; and although John was too loyal to speak for himself at once, eventually all ended happily for the two lovers.

If you would be served you must serve yourself; and moreover
No man can gather cherries in Kent at the season of Christmas.
Longfellow: Courtship of Miles Standish, ix.

Courvoisier, Eugen. The hero of Jessie Fothergill's *First Violin* (*q.v.*).

Cousin Betty (*Cousine Bette*). A novel by Balzac (Fr. 1846). See *Fischer, Lisbeth.*

Cousin Jacky or **Jan.** A Cornishman.

Cousin Michel or Michael. The nickname of a German, as John Bull is of an Englishman, Brother Jonathan of an American, Colin Tampon a Swiss, John Chinaman a Chinese, etc.

Cousin Pons. A novel by Balzac (Fr. 1847). See *Pons.*

Coûte que coûte (Fr.). Cost what it may, at any price, be the consequences what they may.

All the mother was in arms to secure her daughter's happiness, *coûte que coûte.* — *Chas. Reade: Hard Cash.*

Couvade. The name given by anthropologists to the custom prevalent among some primitive races by which the father of a newly born infant makes a pretence of going through the same experiences as the mother, lies up for a time, abstains from certain foods, etc., as though he, too, were physically affected by the birth (from Fr. *couver*, to hatch). The custom has been observed by travelers in Guiana and other parts of South America, among some African tribes, in parts of China, Borneo, etc., and it was noted by the ancients as occurring in Corsica and among the Celtiberians.

Cov'enanters. A term applied, during the English civil wars, to the Scotch Presbyterians, who, in 1643, united by "solemn league and covenant" (see under *Solemn*) to resist the encroachments of Charles I on religious liberty.

Coventry. *Coventry Mysteries or Plays.* One of the important series of English Mystery Plays (*q.v.*), so called because they were acted at Coventry.

To send one to Coventry. To take no notice of him; to make him feel that he is in disgrace by having no dealings with him. Cp. *Boycott.* It is said that the citizens of Coventry had at one time so great a dislike to soldiers that a woman seen speaking to one was instantly tabooed; hence, when a soldier was sent to Coventry he was cut off from all social intercourse.

Hutton, in his *History of Birmingham*, gives a different version. He says that Coventry was a stronghold of the parliamentary party in the civil wars, and that troublesome and refractory royalist prisoners were sent there for safe custody.

Peeping Tom of Coventry. See *Godiva.*

Coverdale, Miles. The narrator of Hawthorne's *Blithedale Romance* (*q.v.*) and a leading character in the story.

Coverdale's Bible. See *Bible, the English.*

Cov'erley. *Sir Roger de Coverley.* A member of an hypothetical club in the *Spectator*, "who lived in Soho Square when he was in town." Sir Roger is the type of an English squire in the reign of Queen Anne. He figures in thirty papers of the *Spectator* (*q.v.*).

Who can be insensible to his unpretending virtues and amiable weaknesses; his modesty, generosity, hospitality, and eccentric whims; the respect for his neighbors, and the affection of his domestics? — *Hazlitt.*

The well-known country dance was known by this name (or, rather, as *Roger of Coverly*) many years before Addison's time.

Cowley, Abraham (1618–1667). English poet and prose writer. His best known poem is *The Davideis.*

Cowper, William (1731–1800). English poet. His best-known poems are *John Gilpin* (*q.v.*) and *The Task.*

Cowperwood, Frank. The central figure of Theodore Dreiser's novels *The Financier* (Am. 1912) and *The Titan* (1914). Cowperwood is a ruthlessly dominating

Philadelphia financier who finally receives a prison sentence for illegal dealings. In *The Titan* he puts his prison life behind him and builds up another great fortune in Chicago. He marries his former mistress, but continues to indulge in innumerable affairs with women. The novels are said to be in some respects based on the career of Charles T. Yerkes.

Crabshaw, Timothy. A servant in Smollett's *Adventures of Sir Launcelot Greaves* (1760).

Cracker State. Georgia. See *States.*

Cradle of Liberty. Faneuil Hall in Boston is so called from its use as a meeting-place for the American patriots during the Revolutionary era.

Craddock, Charles Egbert. The *nom de plume* of Mary N. Murfree, author of *In the Tennessee Mountains.*

Cradock. See *Caradoc.*

Crampart. In the medieval beast epic *Reynard the Fox*, the king who made a wooden horse which would travel 100 miles an hour.

Swifter than Crampart's horse. Quick as lightning; quick as thought.

Crane, Ichabod. The gawky and timorous schoolmaster in Washington Irving's *Legend of Sleepy Hollow.* "He was tall, but exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served for shovels, and his whole frame most loosely hung together. . . He was, in fact, an odd mixture of small shrewdness and simple credulity." Ichabod is one of the best-known characters in all American literature. For the tale, see *Sleepy Hollow.*

Crane Stephen (1870–1900). American novelist, author of *The Red Badge of Courage* (*q.v.*).

Cranford. A story by Mrs. Gaskell (1853) dealing with the life of the peaceful little English village of Cranford, inhabited chiefly by old ladies who practice "elegant economy" and a quaint social decorum, under the leadership of the Honorable Mrs. Jamieson. The chief characters are the two Miss Jenkyns, Miss Deborah, the elder, a great admirer of the involved sentences of Samuel Johnson and very firm as to the proprieties, and her gentle, lovable, timid sister, Miss Mattie. After Deborah's death and the failure of the bank, Miss Mattie is forced to open a little shop, but soon afterward her brother Peter, who had run away from home as a boy, returns from India with a considerable fortune. One of the most interesting episodes of the book is concerned with the noisy and likable Captain Brown, a bull in a china shop among the old ladies of Cranford — disapproved of because he prefers Dickens to Dr. Johnson and speaks aloud of his poverty, but greatly mourned when he sacrifices his life to save a child from being run over by a train.

Cranmer's Bible. See *Bible, the English.*

Cra'paud or **Johnny Crapaud.** A Frenchman; according to Guillim's *Display of Heraldry* (1611), so called from a device of the ancient kings of France, "three toads (Fr. *crapauds*) erect, saltant."

Crapsey, Adelaide (1878–1914). American poet. Her poems were very few and were not published until after her death. See *Cinquain.*

Crashaw, Richard (1613–1650). English lyric poet, exponent of the "Metaphysical School" (*q.v.*). His best-known poem is *The Flaming Heart.*

Cratchit, Bob or Robert. In Dickens *Christmas Carol* (*q.v.*), clerk of Ebenezer Scrooge, stock-broker. Though Bob Cratchit has to maintain nine persons on 15*s.* a week, he has a happier home and spends a merrier Christmas than his master, with all his wealth and selfishness.

Tiny Tim Cratchit. The little lame son of Bob Cratchit, the Benjamin of the family, the most helpless and most beloved of all. Tim does not die, but Ebenezer Scrooge, after his change of character, makes him his special care.

Crawford, F. Marion (1854–1909). American novelist, author of *Mr. Isaacs*, the Saracinesca series, *Via Crucis*, etc. See those entries.

Crawford, Mary; also *Henry Crawford.* Characters in Jane Austen's novel, *Mansfield Park* (*q.v.*).

Crawley. *Crooked as Crawley* or *Crawley brook*, a river in Bedfordshire. That part called the brook, which runs into the Ouse, is so crooked that a boat would have to go eighty miles in order to make a progress direct of eighteen. (Fuller: *Worthies.*)

Crawley. *Captain Rawdon Crawley.* The husband of Becky Sharp in Thackeray's *Vanity Fair* (*q.v.*). He separated from his wife and ended his days as governor of Coventry Island.

Sir Pitt Crawley. Rawdon's father, a rich, vulgar baronet, "a philosopher with a taste for low life." On the death of his second wife Sir Pitt proposed to Becky

Sharp, but she had already married his son.

Mr. Pitt Crawley. Sir Pitt's eldest son. He inherited fortunes from his father and from the aunt who disowned Rawley for his marriage to Becky.

Mr. and Mrs. Bute Crawley. A "tall, stately, jolly, shovel-hatted rector," brother of Sir Pitt and his politic little wife.

Crawley, Rev. Josiah. In Trollope's *Last Chronicle of Barset* (see *Barsetshire*), a proud and sensitive country clergyman, driven almost out of his mind by financial pressure. He is accused of having stolen a check, and in spite of his absolute integrity, has hard work to allay suspicion because of his unpleasant and formidable manner, which keeps even his best friends at a distance.

Crayant. The name given to one of the daughters of Chanticleer, the Cock, in Caxton's version of *Reynard the Fox.* Her sisters were Coppen and Cantart.

Cray'on, Geoffrey, Esq. A pseudonym of Washington Irving, author of *The Sketch Book* (1820).

Crea'kle. In Dickens' *David Copperfield,* a hard, vulgar schoolmaster, to whose charge David was entrusted, and in whose school he first made the acquaintance of Steerforth.

> The circumstance about him which impressed me most was that he had no voice, but spoke in a whisper.
> *Dickens: David Copperfield,* vi.

Cream City, Milwaukee. See under *City.*

Cream of the Jest, The. A novel by James Branch Cabell (Am. 1917). The hero, Felix Kennaston, is a rather unattractive American author of forty or thereabouts who lives a prosaic enough existence in a little Virginia town by day; but by night he visits the magic realm of Poictesme (*q.v.*), where he loves the elusive, beautiful Ettare.

Cremo'na. A violin of the greatest excellence; so called from Cremo'na, in Lombardy, where in the 17th and early 18th centuries lived violin makers of world-wide notoriety, such as An'drea Ama'ti and Antonio his son, Anto'nius Stradiva'rius his pupil, and Giuseppe Guarne'rius the pupil of Stradiva'rius.

Cre'ole. A descendant of white people born in Mexico, South America, and the West Indies. (Span. *criadillo,* diminutive of *criado,* bred, brought up, native to the locality.)

The Creole State. Louisiana. See *States.*

Crescent, The. Turkey, from the crescent moon on its flag.

The Crescent City. New Orleans. See under *City.*

Cressida or **Cresseyde.** See *Troilus and Cressida.*

Cresswell, Madame. A woman of infamous character who bequeathed £10 for a funeral sermon, in which nothing ill should be said of her. The Duke of Buckingham wrote the sermon, which was as follows: "All I shall say of her is this — she was born *well,* she married *well,* lived *well,* and died *well;* for she was born at Shadwell, married to Cresswell, lived at Clerken-well, and died in Bride-well."

Creusa. In classic myth, the daughter of Priam and wife of Æneas.

Crichton, Admirable. See *Admirable Crichton.*

Cricket on the Hearth, The. A Christmas tale, by Dickens (1845). See *Peerybingle.*

Cri'key. An exclamation; a mild oath; originally a euphemistic modification of *Christ.*

Cril'lon. *Where wert thou, Crillon?* Crillon, surnamed *the Brave,* in his old age went to church, and listened intently to the story of the Crucifixion. In the middle of the narrative he grew excited, and, unable to contain himself, cried out, "*Où étais-tu, Crillon?*" (What were you about, Crillon, to allow of such things as these?)

Crillon (1541–1615) was one of the greatest captains of the 16th century. He fought at the battle of Ivry (1590), and was entitled by Henri IV "*le brave des braves.*"

> Henri IV, after the battle of Argives (1589), wrote to Crillon: "*Prend-toi, brave Crillon, nous avons vaincu à Arques, et tu n'y étais pas.*" This letter has become proverbial.

Crime and Punishment. A novel by Dostoievski (Rus. 1866). The student Raskalnikov, almost out of his mind with poverty and depression, murders an old woman money-lender. Tormented by his thoughts, he finds a friend in Sonia, a girl who is attempting by prostitution to save her family from starving. After she reads aloud to him the story of Lazarus, he feels sure of her sincerity. He confesses his crime and is sentenced to seven years in Siberia, but looks forward hopefully to the future.

Crime of Sylvestre Bonnard, The (*Le Crime de Sylvestre Bonnard*). A novel by Anatole France (Fr. 1881). Sylvestre

Bonnard is a delightfully kind-hearted, absent-minded old archeologist whose immense learning has served only to make him more lovable. His simple wants are cared for by his vigilant and devoted servant Thérèse. This old scholar commits the " crime " of kidnapping a minor, Jeanne Alexandre, the orphaned daughter of the only love of his bygone youth, from a miserable school where she is abused and unhappy. Many threatening complications result, but when it is discovered that Jeanne's guardian is an embezzler, she is made the legal ward of M. Bonnard.

Crish'na. See *Krishna.*

Crisis, The. A novel of Civil War times by Winston Churchill (Am. 1901). The hero is Stephen Brice, a young New England lawyer in the South; the heroine Virginia Carvel, a loyal daughter of the courtly old Southerner, Colonel Carvel. Of course the lovers are estranged by the conflict, but after many adventures, come together at last. The novel introduces Lincoln and Grant and contains, among other interesting types, the characters of Eliphalt Hopper, the carpet bagger, and Judge Whipple, the abolitionist.

Crispin, St. See under *Saint.*

Critic, The. A famous comedy by Sheridan (1779), a satire on the contemporary stage, with the subtitle *A Tragedy Rehearsed.* The principal characters are Sir Fretful Plagiary, the author, Dangle, the critic, and Puff, the promoter. The burlesque tragedy rehearsed, *The Spanish Armada,* introduces the Governor of Tilbury Fort, his daughter Tilburnia and her lover Whiskerandos. See under separate entries.

Critique of Pure Reason. A famous philosophical treatise by Immanuel Kant (Ger. 1781).

Croaker. A famous character in Goldsmith's *Good-natured Man* (1768), guardian to Miss Richland. Croaker is never so happy as when he imagines himself a martyr. He loves a funeral better than a festival, and delights to think that the world is going to rack and ruin. His favorite phrase is " Maybe not."

> A poor, fretful soul, that has a new distress for every hour of the four and twenty. — Act i. 1.

Mrs. Croaker. The very reverse of her husband. She is mirthful, light-hearted, and cheerful as a lark.

Leontine Croaker. Son of Mr. Croaker. Being sent to Paris to fetch his sister, he falls in love with Olivia Woodville, whom he brings home instead, introduces her to Croaker as his daughter, and ultimately marries her.

Croaker Papers, The. A series of satires on contemporary American life (1819) by Fitz-Greene Halleck and Joseph Rodman Drake.

Crockett, David. A celebrated American frontiersman (1786–1830). His autobiography (1834) was very popular. He is the hero of a drama by Frank Murdock (Am. 1874) entitled *Davy Crockett.*

Croc'odile. A symbol of deity among the Egyptians, because, says Plutarch, it is the only aquatic animal which has its eyes covered with a thin transparent membrane, by reason of which it sees and is not seen, as God sees all, Himself not being seen. To this he subsequently adds another reason, saying, " The Egyptians worship God symbolically in the crocodile, that being the only animal without a tongue, like the Divine Logos, which standeth not in need of speech." (*De Iside et Osiride,* vol. ii. p. 381.)

Achilles Tatius says, " The number of its teeth equals the number of days in a year." Another tradition is, that during the seven days held sacred to Apis, the crocodile will harm no one.

Croc'odile's tears. Hypocritical tears. The tale is, that crocodiles moan and sigh like a person in deep distress, to allure travelers to the spot, and even shed tears over their prey while in the act of devouring it.

> As the mournful crocodile
> With sorrow snares relenting passengers.
> *Shakespeare: 2 Henry VI,* iii. 1.

Cro'cus. In classic legend, a young man enamored of the nymph Smilax, who did not return his love. The gods changed him into the crocus flower, to signify unrequited love.

Crœsus. *Rich as Crœsus.* Crœsus, king of Lydia (*B. C.* 560–546), was so rich and powerful that all the wise men of Greece were drawn to his court, and his name became proverbial for wealth.

Croftangry, Mr. Chrystal. The pretended editor of Scott's two novels, *The Highland Widow* and *The Fair Maid of Perth.* Lockhart tells us that Mr. Croftangry is meant for Sir Walter Scott's father, and that " the fretful patient at the death-bed " is a living picture.

Cromwell's Bible. See *Bible, the English.*

Cronus. One of the Titans of Greek mythology, son of Uranus and Ge, father (by Rhea) of Hestia, Demeter, Hera, Hades, Poseidon, and Zeus. He dethroned

his father as ruler of the world, and was in turn dethroned by his son, Zeus. By the Romans he was identified with Saturn (*q.v.*).

Crosby, Jane. The heroine of Owen Davis' play, *Icebound* (*q.v.*).

Cross. The cross is not solely a Christian symbol, originating with the crucifixion of the Redeemer. In Carthage it was used for ornamental purposes; runic crosses were set up by the Scandinavians as boundary marks, and were erected over the graves of kings and heroes; Cicero tells us (*De Divinatione*, ii. 27, and 80, 81) that the augur's staff with which they marked out the heaven was a cross; the Egyptians employed the same as a sacred symbol, and two buns marked with the cross were discovered at Hercula'neum. It was a sacred symbol among the Aztecs long before the landing of Cortez; in Cozumel it was an object of worship; in Tabasco it symbolized the god of rain; and in Palinque it is sculptured on the walls with a child held up adoring it.

The cross is not only a Christian symbol, it was also a Mexican symbol. It was one of the emblems of Quetzalcoatl, as lord of the four cardinal points, and the four winds that blow therefrom. — *Fiske: Discovery of America*, vol. ii. ch. viii.

The cross of the crucifixion is legendarily said to have been made of four sorts of wood (palm, cedar, olive, and cypress), to signify the four quarters of the globe.

Ligna crucis palma, cedrus, cupressus, ol'iva.

In his *Monasteries of the Levant* (1849) Curzon gives the legend that Solomon cut down a cedar and buried it on the spot where the pool of Bethes'da stood later. A few days before the crucifixion, this cedar floated to the surface of the pool, and was employed as the upright of the Savior's cross.

It is said that Constantine, on his march to Rome, saw a luminous cross in the sky, in the shape and with the motto *In hoc vinces*, by this [*sign*] conquer. In the night before the battle of Saxa Rubra (312) a vision appeared to the Emperor in his sleep, commanding him to inscribe the cross and the motto on the shields of his soldiers. He obeyed the voice of the vision, and prevailed. The monogram is ΧΡιστος (Christ) See Gibbon's *Decline and Fall*, ch. xx.

This may be called a standing legend; for, besides St. Andrew's cross, and the Dannebrog (*q.v.*), there is the story concerning Don Alonzo before the battle of Ourique in 1139, when the figure of a cross appeared in the eastern sky; Christ, suspended on it, promised the Christian king a complete victory, and the Moors were totally routed. This legend is commemorated by Alonzo's device, in a field argent five escutcheons azure, in the form of a cross, each escutcheon being charged with five bezants, in memory of the five wounds of Christ. *See Labarum.*

The Invention of the Cross. A church festival held on May 3, in commemoration of the discovery (Lat. *invenire*, to discover) of the Cross (326) by St. Helena (*q.v.*). At her direction, after a long and difficult search in the neighborhood of the Holy Sepulcher (which had been over-built with heathen temples), the remains of the three buried crosses were found. These were applied to a sick woman, and that which effected her cure was declared to be the True Cross. The Empress had this enclosed in a silver shrine (after having carried a large piece to Rome), and deposited in a church that was built on the spot for the purpose.

In heraldry, as many as 285 varieties of cross have been recognized, but the twelve in ordinary use, and from which the others are derived, are: (1) The ordinary cross; (2) the cross humetté, or couped; (3) the cross urdé, or pointed; (4) the cross potent; (5) the cross crosslet; (6) the cross botonné, or treflé; (7) the cross moline; (8) the cross potence; (9) the cross fleury; (10) the cross paté; (11) the Maltese cross (or eight-pointed cross); (12) the cross cleché and fitché.

As a mystic symbol the number of crosses may be reduced to four:

The Greek cross (+), found on Assyrian tablets, Egyptian and Persian monuments, and on Etruscan pottery.

The crux decussata (×), generally called St. Andrew's cross. Quite common in ancient sculpture.

The Latin cross (+), or *crux immissa.* This symbol is found on coins, monuments, and medals long before the Christian era.

The tau cross (⊤), or *crux commissa.* Very ancient indeed, and supposed to be a phallic emblem.

The tau cross with a handle (☥), or *crux ansata*, is common to several Egyptian deities, as Isis, Osiris, etc.; and is the emblem of immortality and life generally. The circle signifies the eternal preserver of the world, and the ⊤ is the monogram of Thoth, the Egyptian Mercury, meaning wisdom.

Cross and Ball. The orb of royalty is a sphere or ball surmounted by a cross, an emblem of empire introduced in representations of our Savior. The cross stands *above* the ball, to signify that the spiritual power is above the temporal.

Cross-word puzzle. A kind of game consisting of filling in a checkerboard

pattern with the letters of certain words called for by descriptive phrases such as "an animal in four letters," "a verb meaning 'to begin'."

Crossing, The. A historical novel by Winston Churchill (Am. 1901), dealing with the ending of the Revolution and the Clark expedition westward. George Roger Clark is a prominent character. Among the other historical personages introduced are Daniel Boone and Andrew Jackson. The hero is David Ritchie, leader of the Kentucky pioneers who accompany the expedition.

Crossjay Patterne. A lazy and lovable young imp in Meredith's novel. *The Egoist* (*q.v.*).

Crotchet Castle. A novel by T. L. Peacock (1831) relating the sayings and doings, but chiefly the sayings, of the eccentric guests of Mr. Crotchet of Crotchet Castle.

Crothers Samuel McChord (1857–). American essayist. His best-known volume is entitled *The Gentle Reader.*

Crow. *As the crow flies.* The shortest route between two given places.

I must pluck a crow with you; I have a crow to pick with you. I am displeased with you, and must call you to account. I have a small complaint to make against you.

To crow over one. To exult over a vanquished or abased person. The allusion is to cocks, who always crow when they have vanquished an adversary.

To eat crow. To take back what one has said.

Crow, Jim. See *Jim Crow.*

Crowde'ro. In Butler's poem *Hudibras* (*q.v.*), one of the rabble leaders encountered by Hudibras at a bear-baiting. The original was one Jackson or Jephson, a milliner, of the New Exchange, Strand.

Crowe, Captain. In Smollett's *Adventures of Sir Launcelot Greaves* (1760) the attendant of Sir Launcelot Greaves in his peregrinations to reform society. Sir Launcelot is a modern Don Quixote, and Captain Crowe is his Sancho Panza.

Captain Crowe had commanded a merchant-ship in the Mediterranean trade for many years, and saved some money by dint of frugality and traffic. He was an excellent seaman, brave, active, friendly in his way, and scrupulously honest, but as little acquainted with the world as a sucking child; whimsical, impatient, and so impetuous that he could not help breaking in upon the conversation, whatever it might be, with repeated interruptions. . . . When he himself attempted to speak, he never finished his period. — *Smollett: The Adventures of Sir Launcelot Greaves.*

Crowfield, Christopher. A pseudonym of Mrs. Harriet Beecher Stowe (1814–1896).

Crown. In heraldry, nine crowns are recognized: The oriental, the triumphal or imperial, the diadem, the obsidional crown, the civic, the crown vallery, the mural crown, the naval and the crown celestial.

Among the Romans of the Republic and Empire crowns of various patterns formed marks of distinction for different services; the principal ones were:

The blockade crown (*coro'na obsidiona'lis*), presented to the general who liberated a beleaguered army. This was made of grass and wild flowers gathered from the spot.

A camp crown (*corona castrenses*) was given to him who first forced his way into the enemy's camp. It was made of gold, and decorated with palisades.

A civic crown to one who saved a *civis* or Roman citizen in battle. It was of oak leaves, and bore the inscription, H.O.C.S. — *i.e. hostem occidit, ci'vem serva'vit* (*a foe he slew, a citizen saved*).

A mural crown was given to that man who first scaled the wall of a besieged town. It was made of gold and decorated with battlements.

A naval crown, of gold, decorated with the beaks of ships, was given to him who won a naval victory.

An olive crown was given to those who distinguished themselves in battle in some way not specially mentioned.

An ova'tion crown (*coro'na ova'tio*) was by the Romans given to a general in the case of a lesser victory. It was made of myrtle.

A triumphal crown was by the Romans given to the general who obtained a triumph. It was made of laurel or bay leaves. Sometimes a massive gold crown was given to a victorious general.

The iron crown of Lombardy is the crown of the ancient Longobardic kings. It was used at the coronation of Agilulph, King of Lombardy, in 591, and among others that have since been crowned with it are Charlemagne, as King of Italy (774), Henry of Luxemburg (the Emperor Henry VII), as King of Lombardy (1311), Frederick IV (1452), Charles V (1530), and in 1805 Napoleon put it on his head with his own hands.

In 1866, at the conclusion of peace, it was given up by Austria to Italy and was replaced in the cathedral at Monza, where Charlemagne had been crowned, and whence it had been taken in 1859. The crown is so called from a narrow band of iron about three-eighths of an inch broad, and one-tenth of an inch in thickness, within it, said to be beaten out of one of the nails used at the Crucifixion. According to tradition, the nail was given to Constantine by his mother, St. Helena, who discovered the cross. The outer circlet is of beaten gold, and set with precious stones.

The *crown*, in English coinage, is a five-shilling piece, and is so named from the French *denier à la couronne*, a gold coin issued by Philip of Valois (1339) bearing a large crown on the obverse.

The English crown was a gold coin of about 43½ grs. till the end of Elizabeth's reign, except for a silver crown which was issued in the last coinage of Henry VIII and one other of Edward VI.

Croy, Kate. One of the chief characters of Henry James' *Wings of a Dove* (*q.v.*).

Croye, Isabelle, Countess of. A ward of Charles "the bold," duke of Burgundy in Scott's *Quentin Durward* (*q.v.*). She first appears at the turret window in Plessis les Tours, disguised as Jacqueline. Her marriage with Quentin Durward concludes the novel.

Cruise of the Snark, The. A book by Jack London (Am. 1911) recording a Pacific voyage.

Crum'mles, Mr. Vincent. In Dickens' *Nicholas Nickleby* (1838) the eccentric but kind-hearted manager of the Portsmouth Theater.

Mrs. Crummles. Wife of Mr. Vincent Crummles, a stout, ponderous, tragedy-queen sort of a lady. She walks or rather stalks like Lady Macbeth, and always speaks theatrically. Like her husband, she is full of kindness, and always willing to help the needy.

Miss Ninetta Crummles. Daughter of the manager, and called in the play-bills "the infant phenomenon."

Cruncher, Jerry. In Dickens' *Tale of Two Cities,* an odd-job man in Tellson's bank. His wife was continually saying her prayers, which Jerry termed "flopping." He was a "resurrection man" (*q.v.*).

Crusades. Wars undertaken in late medieval times by Christians against the Turks and Saracens for the recovery of the Holy Land and, nominally at least, for the honor of the cross.

The seven principal Crusades.

(1) 1096–1100. Preached up by Peter the Hermit. Led by Godfrey of Bouillon, who took Jerusalem and founded a Christian kingdom in Palestine, himself becoming King of Jerusalem.
(2) 1147–1149. At the instigation of St. Bernard. Led by Louis VII and the Emperor Conrad. It was a failure.
(3) 1189–1193. Led by Richard *Lionheart,* Frederick Barbarossa, and Philip Augustus. It did not succeed in recapturing Jerusalem, which the Mohammedans had taken in 1187.
(4) 1202–1204. Led by Baldwin of Flanders and the Doge of Venice. It established a Latin Empire at Constantinople.
(5) 1228–1229. Led by Frederick II. Palestine was ceded to Frederick, who was crowned king of Jerusalem.
(6) 1248–1254 and (7) 1268–1270. Unsuccessful expeditions undertaken by St. Louis, Louis IX of France.
The so-called "Children's Crusade," in which thousands of young people were lost by disease, shipwreck, and as captives and slaves, took place in 1212.

Cru'soe. A solitary man; the only inhabitant of a place. The tale of Defoe, which describes Robinson Crusoe as cast on a desert island, is well known. See also *Robinson Crusoe.*

Cuba. The Roman deity who kept guard over infants in their cribs and sent them to sleep. Lat. *cubo,* to lie down in bed.

Cubists. A school of modern artists which emphasizes volume and endeavors to convey impressions by the use of solids and geometric figures. Cp. *Futurists.*

Cubs. In American baseball parlance, the Chicago Americans. Cp. *Baseball Teams.*

Cucking-stool. A kind of chair formerly used for ducking scolds, disorderly women, dishonest apprentices, etc., in a pond. "Cucking" is from the old verb *cuck,* to void excrement, and the stool used was often a closestool.

Now, if one cucking-stool was for each scold,
Some towns, I fear, would not their numbers hold.
Poor Robin (1746).

Cuckold. The husband of an adulterous wife; so called from *cuckoo,* the chief characteristic of this bird being to deposit its eggs in other birds' nests. Johnson says "it was usual to alarm a husband at the approach of an adulterer by calling out 'Cuckoo,' which by mistake was applied in time to the person warned." Greene calls the cuckoo "the cuckold's quirister" (*Quip for an Upstart Courtier,* 1592), and the Romans used to call an adulterer a "cuckoo," as "*Te cuc'ulum uxor ex lustris rapit*" (Plautus: *Asinaria,* v. 3). Cp. *Actæon; Horn.*

Cud'die or **Cuthbert Headrigg.** See *Headrigg.*

Cuffy. A negro; both a generic word and proper name; possibly from the English slang term "cove."

Sambo and Cuffey expand under every sky. — *Mrs. Beecher Stowe: Uncle Tom's Cabin.*

Cui bono? Who is benefited thereby? To whom is it a gain? A common, but quite erroneous meaning attached to the words is, What good will it do? For what good purpose? It was the question of the Roman judge L. Cassius Pedanius. See Cicero, *Rosc. Am.,* xxx. 84.

Cato, that great and grave philosopher, did commonly demand, when any new project was propounded unto him, *cui bono,* what good will ensue in case the same is effected? — *Fuller: Worthies* (The Design, i.).

Cul de Sac (Fr.). A blind alley, or alley blocked up at one end like a sack. Figuratively, an argument, etc., that leads to nothing.

Cullinan Diamond. The largest diamond ever known. It was discovered in 1905 at the Premier Mine in South Africa,

and when found weighed 3,025¾ carats (about 1 lb. 6 oz.), as against the 186$\frac{1}{16}$ carats of the famous Koh-i-Nur (*q.v.*) in its uncut state. It was purchased by the South African Government for £150,000 and presented to Edward VII, and now forms part of the Crown Jewels, its estimated value being over £1,000,000. It was cut into a number of stones, of which the two largest weigh over 516 and 309 carats respectively. It was named from the manager of the mine at the time of its discovery.

Culprit Fay, The. A nature fantasy and fairy tale in verse by Joseph Rodman Drake (Am. 1795–1820), published posthumously in 1835.

Cuncta'tor (Lat. the delayer). Quintus Fa'bius Max'imus (d. *B. C.* 203), the Roman general who baffled Hannibal by avoiding direct engagements, and wearing him out by marches, countermarches, and skirmishes from a distance. This was the policy by which Duguesclin forced the English to abandon their French possessions in the reign of Charles V. Cp. *Fabian.*

Cunegonde. In Voltaire's *Candide* (*q.v.*), the Baron's daughter beloved through long years by the hero. Cp. *Kunigunde.*

Cunizza. Heroine of Browning's *Sordello* (*q.v.*), called Palma until the end of the poem. Dante refers to her in his *Paradiso* ix. 32 as in paradise. She was the sister of Ezzelino III.

Cunstance. In *The Man of Law's Tale* one of Chaucer's *Canterbury Tales*, a model of resignation, daughter of the Emperor of Rome. The Sultan of Syria, in order to marry her, turned Christian, whereupon his mother murdered him, and turned Cunstance adrift on a raft. The raft stranded on a rock near Northumberland, Cunstance was rescued, and eventually, after having been falsely accused of murder and proved innocent, was married to King Ella or Alla. She presented him with a son (Maurice), but during the King's absence Ella's mother, angry with Cunstance for introducing Christianity, put her on a raft with her baby. They were rescued by a senator and taken to Rome, whither Ella, having put his mother to death, went on pilgrimage to atone for his crime. Here he fell in with his wife, who returned with him to Northumberland, and lived in peace and happiness the rest of her life.

Cupid. The god of love in Roman mythology (Lat. *cupido*, desire, passion), identified with the Greek Eros; son of Mercury and Venus. He is usually represented as a beautiful winged boy, blindfolded, and carrying a bow and arrows, and one legend says that he wets with blood the grindstone on which he sharpens his arrows.

> Ferus et Cupido,
> Semper ardentes acuens sagittas.
> *Horace: 2 Odes*, viii. 14, 15.

Cupid and Psyche. An exquisite episode in the *Golden Ass* (*q.v.*) of Apule'ius. It is an allegory representing the progress of the soul to perfection. William Morris retells the story in his *Earthly Paradise* (*May*). See *Psyche.*

Cupid and Campaspe. A well-known lyric by John Lyly that appeared first in his drama *Alexander and Campaspe* (1586).

> Cupid and my Campaspe play'd
> At cards for kisses; Cupid paid.

Cupid's golden arrow. Virtuous love. *Cupid's leaden arrow*, sensual passion.

Cur'an. A courtier in Shakespeare's tragedy of *King Lear.*

Curb Market. In American financial parlance, the market for speculative stocks offered by interests not large or stable enough to be listed on the Stock Exchange. The Curb Market was held daily out-of-doors, on Broad Street in the heart of the financial district, until within the last few years. It is now held indoors, but continues to be known as the *Curb.*

Curé de Meudon — *i.e.* Rabelais (c. 1495–1553), who was first a monk, then a leech, then prebend of St. Maur, and lastly curé of Meudon.

Cure'tes. A mythical people of Crete, to whom the infant Zeus was entrusted by his mother Rhea. By clashing their shields they drowned the cries of the infant, to prevent its father (Cronus) from finding the place where the babe was hid.

Curfew Bell. A bell that announces the time at which lights and fires are to be extinguished (Fr. *couvre-feu*, put out the fire); especially the bell rung in the reigns of William I and II at sunset in summer and at eight o'clock in winter for this purpose.

> The curfew tolls the knell of parting day.
> *Gray: Elegy.*

Curiatii, The. In Roman legendary history, the three brothers who engaged in combat against the three Horatii. See *Horatius.*

Curlylocks. The heroine of a familiar nursery rhyme:

"Curlylocks, Curlylocks, wilt thou be mine,
Thou shalt not wash the dishes nor yet feed the swine
But sit on a cushion and sew a fine seam
And feed upon strawberries, sugar and cream."

Currer Bell. See under *Bell.*

Curse. *Curses, like chickens, come home to roost.* Curses fall on the head of the curser, as chickens which stray during the day return to their roost at night.

Cursing by bell, book, and candle. See *Bell.*

Curse of Cain. One who is always on the move and has no abiding place is said to be "cursed with the curse of Cain." The allusion is to God's judgment on Cain after he had slain his brother Abel:

And now art thou cursed from the earth, . . . a fugitive and a vagabond shalt thou be in the earth. — *Gen.* iv. 11–12.

Curse of Scotland. The nine of diamonds. The two most plausible suggestions are these: (1) The nine of diamonds in the game of *Pope Joan* is called the Pope, the Antichrist of the Scotch reformers. (2) In the game of *comette,* introduced by Queen Mary, it is the great winning card, and the game was the curse of Scotland because it was the ruin of so many families.

Curtain. *Curtain lecture.* The nagging of a wife after she and her husband are in bed. See *Caudle Lecture.*

Curtain raiser. See *Lever de rideau.*

To ring down the curtain. To bring a matter to an end. A theatrical term. When the play is over, the bell rings and the curtain comes down.

Curta'na. The sword of mercy borne before the English kings at their coronation; it has no point and is hence *shortened* (O.Fr. *curt,* Lat. *curtus*). It is called the sword of Edward the Confessor, which, having no point, was the emblem of mercy. The royal sword of England was so called to the reign of Henry III.

But when Curtana will not do the deed
You lay the pointless clergy-weapon by,
And to the laws, your sword of justice fly.
Dryden: Hind and Panther, Pt. ii. 419.

Custance. See *Cunstance.*

Custom of the Country, The. A novel by Edith Wharton (Am. 1913), dealing with divorce. The heroine, Undine Spragg, a crude, ambitious Western girl of great physical attractions is divorced three times before she finally finds her own level and marries the youth from her home town who has become a millionaire.

Cuthbert. In England, a name given in contempt during the World War to fit and healthy men of military age who, particularly in government offices, were not "combed out" to go into the Army; also, to one who actually avoided military service. It was coined by "Poy," the cartoonist of the *Evening News,* who represented these civilians as frightened-looking rabbits.

St. Cuthbert. See under *Saint.*

Cutpurse. Now called "pickpocket." The two words are of historical value. When purses were worn suspended from a girdle, thieves cut the string by which the purse was attached; but when pockets were adopted, and purses were no longer hung on the girdle, the thief was no longer a cutpurse, but became a pickpocket.

To have an open ear, a quick eye, and a nimble hand, is necessary for a cutpurse. — *Shakespeare: Winter's Tale,* 14. 3.

Moll Cutpurse. The familiar name of Mary Frith (about 1585–1660), a woman of masculine vigor, who not unfrequently assumed man's attire. She was a notorious thief and once attacked General Fairfax on Hounslow Heath, for which she was sent to Newgate. She escaped by bribery, and died at last of dropsy in the seventy-fifth year of her age. Middleton and Dekker's play, *The Roaring Girl* (1611) is founded on her doings.

Cuttle. *Captain Cuttle.* An eccentric, kind-hearted sailor in Dickens' *Dombey and Son;* simple as a child, credulous of every tale, and generous as the sun. Captain Cuttle had been a skipper, had a hook instead of a right hand, and always wore a very hard glazed hat. He was in the habit of quoting, and desiring those to whom he spoke "to overhaul the catechism till they found it"; but, he added, "When found, make a note of."

Cybele. In classic myth (but originally in Phrygia), the wife of Cronus, mother of the gods of Olympus, identified with Rhea (*q.v.*). In Rome she became known as the Great Mother of the Gods (*Magna Deum Mater*), and was one of the most important deities of the Empire.

Cyc'lic Poets. Epic poets who, on the death of Homer, caught the contagion of his poems, and wrote continuations, illustrations, or additions thereto. These poets wrote between *B. C.* 800 and 550, and were called *cyclic* because they confined themselves to the cycle of the Trojan War. The chief were Ag'ias, Arcti'nos, Eu'gamon, Les'ches, and Strasinos.

Cyclops (Gr., circular-eye). One of a group of giants that, according to legend, inhabited Thrace. They had only one

eye, and that in the center of their forehead, and their work was to forge iron for Vulcan.

> Roused with the sound, the mighty family
> Of one-eyed brothers hasten to the shore
> And gather round the bellowing Polypheme.
> *Addison: Milton Imitated.*

Cyclo'pean Masonry. The old Pelasgic ruins of Greece, Asia Minor, and Italy, such as the Gallery of Ti'ryns the Gate of Lions at Mycenæ, the Treasury of Athens, and the Tombs of Phoroneus and Dan'aos. They are composed of huge blocks fitted together without mortar, with marvelous nicety, and are fabled to be the work of the Cyclops. The term is also applied to similar structures in many parts of the world.

Cylle'nius. Mercury. So called from Mount Cylle'në, in Peloponne'sus, where he was born.

Cymbeline. A drama by Shakespeare (c. 1610). Posthumus, who had secretly married Imogen, the daughter of Cymbeline, king of Britain, is banished by the King when he hears of the marriage, and goes to Rome. Here he meets Iachimo, an Italian libertine, and the two, conversing of the fidelity of wives, make a wager concerning Imogen's faithfulness. Iachimo by craftiness secures access to Imogen's bedroom, steals a bracelet from her while she is asleep and convinces Posthumus that he has won the wager. Posthumus orders his servant to put Imogen to death, but instead she escapes in boy's clothing. In a hut in the forest she discovers her two long-lost brothers who had been abducted by Belarius years before. Eventually Iachimo's villainy is exposed, Cymbeline welcomes back his two sons, his daughter and her repentant husband and all ends happily. The plot of *Cymbeline* is from the *Decameron* of Boccaccio (Day ii. 9).

Cymoch'les. In Spenser's *Faërie Queene* (II, iv, v, vi, and viii), a man of prodigious might, brother of Pyroch'les, son of Acra'tes and Despite, and husband of Acra'sia, the enchantress. He sets out to encounter Sir Guyon, but is ferried over the idle lake by Phæ'dria and forgets himself; he is slain by King Arthur.

Cymod'oce. A sea nymph and companion of Venus in Virgil's *Georgics* (iv, 338) and *Æneid* (v. 826). In Spenser's *Faërie Queene* (III, iv and IV, xii), she is a daughter of Nereus and mother of Marinell by Dumarin. She frees Florimel from the power of Proteus. The word means "wave-receiving."

The Garden of Cymod'oce. Sark, one of the Channel Islands. It is the title of a poem by Swinburne in his *Songs of the Springtides.*

Cynara. The lady to whom the best-known poem of Ernest Dowson (Eng. 1867–1900) is addressed. Each stanza closes, "I have been faithful to thee, Cynara, in my fashion." The poem has a Latin title· *Non sum qualis eram bonæ sub regno Cynaræ.*

Cynic. A snarling, churlish person. The ancient school of Greek philosophers known as the *Cynics* was founded by Antisthenes, a pupil of Socrates, and made famous by his pupil, Diogenes (*q.v.*). They were ostentatiously contemptuous of ease, luxury, or wealth, and were given their name because Antis'thenes held his school in the Gymnasium, *Cynosar'ges* (white dog), so called because a white dog once carried away part of a victim which Diome'os was there offering to Hercules.

Cynic Tub. The tub from which Diogenes lectured. Similarly we speak of the "Porch" (*q.v.*), meaning Stoic philosophy; the "Garden" (*q.v.*), Epicurean philosophy; the "Academy" (*q.v.*), Platonic philosophy; and the "Colonnade," meaning Aristotelian philosophy.

> [They] fetch their doctrines from the Cynic tub.
> *Milton: Comus*, line 708.

Cy'nosure. The Pole star; hence, the observed of all observers. Greek for *dog's tail*, and applied to the constellation called *Ursa Minor.* As seamen guide their ships by the north star, and observe it well, the word "cynosure" is used for whatever attracts attention, as "The cynosure of neighboring eyes" (*Milton*), especially for guidance in some doubtful matter.

Cyn'thia. The moon: a surname of Ar'temis or Diana. The Roman Diana, who represented the moon, was called Cynthia from Mount Cynthus in Delos, where she was born. Pope, speaking of the inconstant character of woman, "matter too soft a lasting mark to bear," says —

> Come, then, the colors and the ground prepare
> Dip in the rainbow, trick her off in air;
> Choose a firm cloud, before it fall, and in it
> Catch, ere she change, the Cynthia of the minute.
> *Epistle*, ii. 17–20.

By Elizabethan poets — Spenser, Phineas Fletcher, Raleigh, Ben Jonson, and others —the name was one of the many that was applied to Queen Elizabeth.

Cyprian. Cyprus was formerly famous for the worship of Venus; hence the

adjective has been applied to lewd or profligate persons and prostitutes.

Cyrano de Bergerac. A drama by Edmond Rostand (Fr. 1897). The hero, Cyrano de Bergerac was a real character, a 17th century French poet contemporary with Molière. In the drama he is valiant and romantic in the extreme, but desperately sensitive regarding the size of his nose. Although he adores the beautiful Roxane, he wins her love, through his ardent, poetical letters, not for himself but for the handsome and stupid Christian de Neuvillette, whom he also prompts to eloquence under Roxane's balcony at night. Christian and Roxane marry and though Christian is killed in battle almost immediately, Cyrano keeps his secret and feeds her love for the dead man by his friendly visits for long years until at last, when he is dying, the truth is disclosed.

Cyrus. Cyrus the Great (d. *B. C.* 529), founder of the Persian empire, is the ostensible hero of Mlle. de Scudéry's long pastoral romance *Artamene ou le Grand Cyrus,* published in ten volumes, 1648–1653. Cyrus is brought up by shepherds under the name of Artamenes but after a long series of adventures, finally gains his rightful position on the throne. Most of the characters are slightly disguised portraits of the author's contemporaries in 17th century France; Cyrus is Louis XIV and Sappho Mlle. de Scudéry herself. In spite of its length, the romance enjoyed great prestige. It was the source for Dryden's dramas, *Secret Love, Marriage à la Mode* and *Aurengzebe* and for Banks' *Cyrus the Great.*

Cythera. A name for Venus; so called from Cythe'ra (now Cerigo), a mountainous island of Laco'nia noted for the worship of Aphrodite (or Venus). The tale is that Venus and Mars, having formed an illicit affection for each other, were caught in a delicate net made by Vulcan, and exposed to the ridicule of the court of Olympus.

Joseph Hergesheimer called a modern novel *Cytherea* (Am. 1922).

Czar. See *Rulers, Titles of.*

Czerlaski, Countess. A character in George Eliot's *Amos Barton* (*q.v.*).

D

D.T.'s. A contraction of *delirium tremens.*

Da Capo (D.C.). (*Ital.*) A musical term meaning, from the beginning — that is, finish with a repetition of the first strain.

D'Annunzio. See *Annunzio, Gabriele d'.*

Dacier, Percy. A brilliant young politician in Meredith's novel, *Diana of the Crossways* (*q.v.*).

Dactyls. Mythic beings connected with the worship of Cybele, in Crete, to whom is ascribed the discovery of iron. Their number was originally three — the Smelter, the Hammer, and the Anvil; but was afterwards increased to five males and five females, whence their name Dactyls or Fingers.

Dactyl. In prosody a dactyl is a poetic foot consisting of a long syllable followed by two short ones, as possible, wonderful, laborer. Dactylic verse is verse based on dactyls. Longfellow's *Evangeline* is a well-known example of dactylic hexameter.

> This is the forest primæval, the murmuring pines and the hemlocks.
>
> *Longfellow: Evangeline l.i.*

Dæ'dalus. In classic legend, a Greek who formed the Cretan labyrinth, and made for himself wings, by means of which he flew from Crete across the Archipel'ago. He is said to have invented the saw, the axe, the gimlet, etc., and his name is perpetuated in the words *dædal*, skilful, fertile of invention, *dædalian*, labyrinthine or ingenious, etc. Cp. *Icarus.*

Dago. An American nickname for an Italian immigrant, sometimes used with reference to other foreigners.

Dagobert. *King Dagobert and St. Eloi.* There is a French song very popular with this title. St. Eloi tells the king his coat has a hole in it, and the king replies, "*C'est vrai, le tien est bon; prête-le moi.*" Next the saint complains of the king's stockings, and Dagobert makes the same answer. Then of his wig and cloak, to which the same answer is returned. After seventeen complaints St. Eloi said, "My king, death is at hand, and it is time to confess," when the king replied, "Why can't you confess, and die instead of me?"

Da'gon. A god of the Philistines, supposed — from very uncertain etymological and mythological indications — to have been symbolized as half man and half fish.

> Dagon his name; sea-monster, upward man
> And downward fish; yet had his temple high
> Rear'd in Azo'tus, dreaded through the coast
> Of Palestine, in Gath and As'calon,
> And Accaron and Gaza's frontier bounds.
>
> *Milton: Paradise Lost, i. 462.*

Dag'onet, Sir. The fool of King Arthur in the Arthurian legends. He was knighted by the King himself.

Dahak. The Satan of Persia. According to Persian mythology, the ages of the world are divided into periods of 1,000 years. When the cycle of "chiliasms" (1,000-year periods) is complete, the reign of Ormuzd will begin, and men will be all good and all happy; but this event will be preceded by the loosing of Dahak, who will break his chain and fall upon the world, and bring on man the most dreadful calamities.

Dai'koku. One of the seven gods of Good Fortune in the Japanese pantheon. He is invoked specially by artisans. He sits on a ball of rice, holding a magic mallet, each stroke of which confers wealth, and is usually accompanied by a rat. He is one of the most popular of the Japanese gods.

Daimio or **Daimyo.** (Chinese *dai myo*, great name.) A Japanese nobleman.

Dain Maroola. In Conrad's *Lord Jim* (*q.v.*), the son of Chief Doramin and Jim's best friend in Patusan.

Daisy Ashford. See *Ashford, Daisy.*

Daisy Miller. A short story by Henry James (Am. 1878), a pathetic tale of an unsophisticated, "strikingly, admirably pretty" girl from Schenectady who runs athwart European conventions. With her complacent mother and ill-mannered little brother Randolph, she travels about Europe as confident of herself as though she were in Schenectady, but her innocence is misunderstood with tragic results.

Dale, Laetitia. A character in George Meredith's novel, *The Egoist* (*q.v.*).

Dalgarno, Lord Malcolm of. In Scott's *Fortunes of Nigel*, a profligate young nobleman. It was for striking Dalgarno with his sword that Nigel was obliged to seek refuge in Alsatia. Dalgarno's villainy to the Lady Hermione excites the displeasure of King James, but he wins forgiveness by marrying her. He is finally shot by Captain Colepepper.

Dalgetty, Dugald of Drumthwacket. The Laird of Drumthwacket in Scott's *Legend of Montrose*, a soldier of fortune in the service of the Earl of Monteith. He is

a pedant and a braggart, one of Scott's most celebrated characters. The original was probably a certain Munro who wrote an account of the campaigns of Scotch and English auxiliaries in the island of Swinemunde in 1630.

Daly, T. A. (1871–). American poet best known for his Italian dialect poems and sometimes called the "laureate of the dago."

Damayanti. A heroine of Hindu legend. See *Nala.*

Dame Care (*Frau Sorge*). A novel by Sudermann (Ger. 1888). The hero is Paul Meyerhofer, a boy whose struggles against poverty and sordid family difficulties are attended always by Dame Care. At length his prospective marriage to his only love, Elsbeth Douglas, opens up a way of escape.

Dam'ocles' Sword. Evil foreboded or dreaded. Dam'ocles, a sycophant of Dionysius the Elder, of Syracuse, was invited by the tyrant to try the felicity he so much envied. Accepting, he was set down to a sumptuous banquet, but overhead was a sword suspended by a hair. Damocles was afraid to stir, and the banquet was a tantalizing torment to him.

Damœ'tas. A herdsman. Theocritus and Virgil use the name in their pastorals.

> And old Damœtas loved to hear our song.
> *Milton: Lycidas.*

Da'mon. The name of a goatherd in Virgil's *Eclogues,* and hence used by pastoral poets for rustic swains.

Da'mon and Pyth'ias. Inseparable friends. They were Syracusans of the first half of the 4th century *B. C.* Pythias, condemned to death by Dionysius the tyrant, obtained leave to go home to arrange his affairs on condition that Damon agree to take his place and be executed should Pythias not return. Pythias was delayed, Damon was led to execution, but his friend arrived just in time to save him. Dionysius was so struck with this honorable friendship that he pardoned both of them.

> Spenser fables that in the temple of Venus, Hercules and Hylas, Jonathan and David, Theseus and Pirithous, Pylades and Orestes, Titus and Gesippus,
>
> Damon and Pythias whom death could not sever:
> All these and all that ever had been tyde
> In bands of friendship, there did live for ever.
> *Faërie Queene:* IV. x. 27.

Dan. *From Dan to Beer'sheba.* From one end of the kingdom to the other; all over the world; everywhere. The phrase is Scriptural, Dan being the most northern and Beersheba the most southern city of the Holy Land.

Dan'aë. An Argive princess, daughter of Acris'ius, King of Argos. He, told that his daughter's son would put him to death, resolved that Dan'aë should never marry, and accordingly locked her up in an inaccessible tower. Zeus foiled the king by changing himself into a shower of gold, under which guise he readily found access to the fair prisoner, and she thus became the mother of Perseus.

Dana'ides. The fifty daughters of Dan'aus, King of Argos. They married the fifty sons of Ægyptus, and all but Hypermnestra, wife of Lynceus, at the command of their father murdered their husbands on their wedding night. They were punished in Hades by having to draw water everlastingly in sieves from a deep well. Hence *Danaid's work* is endless and purposeless labor.

Dance of Death. An allegorical representation of Death leading all sorts and conditions of men in a dance to the grave, originating in Germany in the 14th century as a kind of morality play, quickly becoming popular in France and England, and surviving later principally by means of pictorial art. There is a series of woodcuts, said to be by Hans Holbein (1538), representing Death dancing after all sorts of persons, beginning with Adam and Eve. He is beside the judge on his bench, the priest in the pulpit, the nun in her cell, the doctor in his study, the bride and the beggar, the king and the infant; but is "swallowed up at last."

Dandin, George. See *George Dandin.*

Dando. One who frequents hotels, restaurants, and such places, satisfies his appetite, and decamps without payment. From Dando, hero of many popular songs in the early 19th century, who was famous for such procedure.

Dangle. In Sheridan's comedy *The Critic* (1779), a gentleman bitten with the theatrical mania, who annoys a manager with impertinent flattery and advice. It is said that Thomas Vaughan, a playwright of small reputation, was the original of this character.

Daniel. A hero of the Old Testament whose deeds and prophecies are recorded in the book of *Daniel.* He was cast into a den of lions for continuing to pray to his own God while in captivity in Babylon, but was found unhurt the following morning. Daniel was famed as the interpreter of two dreams of Nebuchadnezzar and of the Handwriting on the Wall (*q.v.*).

A Daniel come to Judgment. An impartial judge. The phrase was first used by Shylock, in Shakespeare's *Merchant of Venice,* when he thought Portia was deciding in his favor, and later by Gratiano to mock the defeated Jew.

Daniel Deronda. A novel by George Eliot (1868). The heroine, Gwendolyn Harleth, finds in Daniel Deronda the only man she knows who is indifferent to her charms; and in her efforts to win his regard, especially after her unhappy marriage to the rich but tyrannical Henleigh Grandcourt, she gradually develops her finer qualities. When Grandcourt drowns in the moment of delay before Gwendolyn throws him a rope, she blames herself bitterly and finds comfort only in Deronda's sympathetic advice. Deronda is a man of the highest ideals, who has been brought up by his rich guardian, Sir Hugo Mallinger in the belief that he is a Christian, but learns that he is a Jew. He marries Mirah Cohen (or Lapidoth), a beautiful Jewess whom he had saved from suicide, and in the idealistic Mordecai, who turns out to be Mirah's lost brother Ezra, he finds a friend who inspires him with the cause of Jewish nationalism. After Mordecai's death, he and Mirah go to Palestine to live.

For the character of the hero, see under *Deronda.*

Dan'nebrog or **Danebrog.** The national flag of Denmark (*brog* is Old Danish for cloth). The tradition is that Waldemar II of Denmark saw in the heavens a fiery cross which betokened his victory over the Estho'nians (1219).

The order of Danebrog. The second of the Danish orders of knighthood; instituted in 1219 by Waldemar II, restored by Christian V in 1671, and several times modified since.

Danny Deever. A well-known poem in Rudyard Kipling's *Barrack-Room Ballads* which tells of the hanging of Danny Deever for having murdered a sleeping man.

Dans'ker. A Dane. Denmark used to be called Danskë. Hence Polo'nius says to Reynaldo, "Inquire me first what Danskers are in Paris." (*Hamlet,* ii. 1.)

Dante and Beatrice. See *Beatrice.*

Dantes, Edmund. The titular hero of Dumas' *Count of Monte Cristo* (*q.v.*).

Daphna'ida. An elegy by Spenser (1591) on Douglas Howard Gorges, the only daughter of Lord Bindon. In general design and several details it is indebted to Chaucer's *Boke of the Duchesse.*

Daphne. In Greek mythology, daughter of a river-god, loved by Apollo. She fled from the amorous god, and escaped by being changed into a laurel, thenceforth the favorite tree of the sun-god.

Daph'nis. In Greek mythology, a Sicilian shepherd who invented pastoral poetry. He was a son of Mercury and a Sicilian nymph, was protected by Diana, and was taught by Pan and the Muses.

Dapper. In Ben Jonson's *Alchemist,* a lawyer's clerk, who went to Subtle "the alchemist," to be supplied with a familiar to make him win in horse-racing, cards, and all games of chance. Dapper was told to prepare himself for an interview with the fairy queen by taking "three drops of vinegar in at the nose, two at the mouth, and one at either ear," "to cry *hum* thrice and *buzz* as often."

Dapple. The donkey ridden by Sancho Panza, in Cervantes' romance of *Don Quixote* (*q.v.*).

Darby and Joan. The type of loving, old-fashioned, virtuous couples. The names belong to a ballad called *The Happy Old Couple,* probably written by Henry Woodfall, and the characters are said to be John Darby, of Bartholomew Close, who died 1730, and his wife. Woodfall served his apprenticeship as a printer to John Darby. Some authorities attribute the ballad to Matthew Prior.

Darcy. The hero of Jane Austen's *Pride and Prejudice* (*q.v.*).

Dari'us. A Greek form of Persian *dara,* a king, or of Sanskrit *darj,* the maintainer. Gushtasp or Kishtasp assumed the title on ascending the throne in *B. C.* 521, and is generally known as Darius the Great.

Legend relates that seven Persian princes agreed that he should be king whose horse neighed first; and the horse of Darius was the first to neigh.

It is said that Darius III (Codomannus), the last king of Persia, who was conquered by Alexander the Great (*B. C.* 331), when Alexander succeeded to the throne, sent to him for the tribute of golden eggs, but the Macedonian answered, "The bird which laid them is flown to the other world, where Darius must seek them." The Persian King then sent him a bat and ball, in ridicule of his youth; but Alexander told the messengers, with the bat he would beat the ball of power from their master's hand. Lastly, Darius sent him a bitter melon as emblem of the grief in store for him; but the Macedonian declared that he would make the Shah eat his own fruit.

Dark.

The Dark Ages. The earlier centuries of the Middle Ages (*q.v.*); roughly, the era between the death of Charlemagne and the close of the Carlovingian dynasty; so called because of the intellectual darkness characteristic of the period.

The Dark and Bloody Ground. A name for the State of Kentucky, either (1) from the early warfare with the Indians, or (2) a translation of the Indian name of the State.

The Dark Continent. Africa; concerning which the world was so long "in the dark," and which, also, is the land of dark races.

A dark horse. A racing term for a horse of good pretensions, but of which nothing is positively known by the general public. Its merits are kept dark from betters and bookmakers. The term is widely used in the political field for a candidate brought forward at the last minute.

Dark Flower, The. A novel by John Galsworthy (Eng. 1913) relating the love affairs of Mark Lennan. The "dark flower" is passion.

Dark Lady of the Sonnets. The mysterious person to whom Shakespeare addressed his sonnets. She has been the subject of much interesting speculation. George Bernard Shaw has a play so called (Eng. 1910).

Darley Arabian. About 1700 a Mr. Darley, of Yorkshire, imported into England from Aleppo three thoroughbred Arabian stallions which became the founders of the line of thoroughbreds in England. *Darley Arabian*, the sire of *Flying Childers*, and great-great-grandsire of *Eclipse*, was one; the others were *Byerby Turk* and *Godolphin Barb*. From the first comes the Herod breed, and from the second the Matchem.

Darling of the Graces. (1) Aristophanes (*B. C.* 444–380); (2) Heine (1789–1856).

Darling, Wendy, Michael and **John.** In Barrie's *Peter Pan* (*q.v.*), the children whom Peter teaches to fly with him to Never-Never Land.

Darlington, Lord. In Wilde's play *Lady Windermere's Fan*, the lover of Lady Windermere.

Darnay, Charles. In Dickens' *Tale of Two Cities*, the lover and afterwards the husband of Lucie Manette. He bore a strong likeness to Sydney Carton (*q.v.*).

Darnel, Aurelia. A character in Smollett's novel, *The Adventures of Sir Launcelot Greaves* (1760). Walter Scott calls her "by far the most feminine and at the same time lady-like person to whom the author has introduced us."

Darrel of the Blessed Isles. A novel by Irving Bacheller (Am. 1903), concerning an old clock-maker who dwells in the "Blessed Isles" of the imagination.

Dar'tle, Rosa. In Dickens' *David Copperfield* (1849), companion of Mrs. Steerforth. She loved Mrs. Steerforth's son, but her love was not reciprocated. Miss Dartle was a vindictive woman, noted for a scar on her lip, which told tales when her temper was aroused. This scar was from a wound given by young Steerforth, who struck her on the lip when a boy.

Darwin'ian Theory. Charles Darwin published in 1859 a work entitled *Origin of Species*, to prove that the numerous species now existing on the earth sprang originally from one or at most a few primal forms; and that the present diversity is due to special development and natural selection.

Darwin's missing link. See *Missing link.*

Dashwood, Elinor and **Marianne.** Joint heroines of Jane Austen's *Sense and Sensibility* (*q.v.*).

Dauber. Title and hero of a narrative poem by John Masefield (Eng. 1875–), the tragic story of an artist-sailor who was the butt of all his companions' jokes.

Daudet, Alphonse (1840–1897). French novelist, author of *Tartarin of Tarascon*, *The Nabob*, *Kings in Exile*, *Sapho*, etc. See those entries.

Daughter of the Middle Border. See *Middle Border.*

Dauphin. The heir of the French crown under the Valois and Bourbon dynasties. Guy VIII, count of Vienne, was the first so styled, because he wore *a dolphin* as his cognizance. The title descended in the family till 1349, when Humbert III ceded his seigneurie, the Dauphiné, to Philippe VI (de Valois), one condition being that the heir of France assumed the title of *le dauphin*. The first French prince so called was Jean, who succeeded Philippe; and the last was the Duc d'Angoulême, son of Charles X, who renounced the title in 1830.

Grand Dauphin. Louis, duc de Bourgogne (1661–1711), eldest son of Louis XIV, for whose use was published the Latin classics entitled *Ad Usum Delphi'ni.*

Second or *Little Dauphin.* Louis, son of the Grand Dauphin (1682–1712).

Davenport, Griffith. See *Griffith Davenport.*

David. The shepherd king of the Old Testament (1 *Sam.* xvi–1 *Kings* ii), the reputed author of many of the Psalms. He was the youngest son of Jesse, "ruddy and withal of a beautiful countenance and goodly to look upon." David was secretly anointed king by the prophet Samuel while Saul was still on the throne and the stories of his early life are concerned with his immortal friendship for Saul's son Jonathan and Saul's growing jealousy. He killed Goliath, the huge champion of the Philistines, when no one else would venture to respond to the giant's challenge; and with his harp he charmed away the black moods of King Saul. For many years, however, he was forced to flee from Saul's anger.

After the death of Saul and Jonathan, David became king of Israel. His latter years were concerned with his guilty love for Bathsheba (*q.v.*) and his grief over the revolt of his son Absalom (*q.v.*).

David is the hero of Peele's drama *David and Bethsabe* (1598), of Drayton's narrative poem *David and Goliath* (1630), and of two long poems entitled *Davideis*, one by Abraham Cowley, the other by Thomas Elwood. Stephen Phillips (Eng. 1868–1915) has a poetic drama entitled *The Sin of David.*

David, in Dryden's satire of *Absalom and Achitophel*, is meant for Charles II. As David's beloved son Absalom rebelled against him, so the Duke of Monmouth rebelled against his father Charles II. As Achitophel was a traitorous counsellor to David, so was the Earl of Shaftesbury to Charles II. As Hushai outwitted Achitophel, so Hyde (duke of Rochester) outwitted the Earl of Shaftesbury, etc.

> Auspicious prince,
> Thy longing country's darling and desire,
> Their cloudy pillar, and their guardian fire . . .
> The people's prayer, the glad diviner's theme,
> The young men's vision, and the old men's dream.
> *Dryden: Absalom and Achitophel*, i. 231–240.

David Balfour, *Being Memoirs of His Adventures at Home and Abroad.* A novel by Robert Louis Stevenson (Eng. 1893), a sequel to *Kidnapped* (*q.v.*). It concerns David's efforts to bring about the escape of his Jacobite friend Alan Breck Stewart and his brother, and the love and eventual marriage of David and Catriona Drummond.

David Copperfield. A novel by Charles Dickens, admittedly largely biographical. As a mere boy, after his mother's death David is sent by his harsh stepfather, Mr. Murdstone, to London, where he pastes labels on bottles in a warehouse by day and is the single lodger of the poverty-stricken hopeful Micawbers. He finally runs away to his great-aunt Betsy Trotwood at Dover, where he finds a genuine welcome. After a period of school life, he settles down to work with Mr. Wickfield, a lawyer, and finds a warm friend in Wickfield's daughter Agnes. He marries Dora Spenlow, a fascinating little "child-wife," but after her death he marries Agnes Wickfield. See separate characters, *Peggotty, Steerforth, Micawber, Heep*, etc.

David Crockett. See *Crockett, David.*

David Gamut. In Cooper's *Last of the Mohicans* (*q.v.*).

David Harum. A novel by E. N. Westcott (Am. 1898). The humorous flavor for which the book is noted comes from its chief character, David Harum, the shrewd if unlettered philosopher of the New York country town of Homeville. David is a country banker whose chief recreation is that of horse-trading. A love story is interwoven, the principals of which are Mary Blake and John Lenox, the latter a young man of good antecedents who takes a position in David Harum's bank.

David Quixano. In Zangwill's *Melting Pot* (*q.v.*).

David Levinsky, *The Rise of.* A novel by Abraham Cahan (Am. 1917) telling the story of a Russian Jew who emigrates to America and becomes, finally, the chief figure in the New York cloak and suit trade.

David Richie. In Deland's *Awakening of Helena Richie* (*q.v.*).

Davide'is. An epic poem in four books by Abraham Cowley (1656) describing the troubles of King David.

There is another sacred poem so called by Thomas Elwood (1712).

Davis, Fannie Stearns (Mrs. A. McK. Gifford) (1884–). Contemporary American poet. Her volumes are *Myself and I, Crack O'Dawn* and *Ancient, Beautiful Things.*

Da'vus. A plain, uncouth servitor. A common name for a slave in Greek and Roman plays, as in the *Andria* of Terence.

> His face made of brass, like a vice in a game,
> His gesture like Davus, whom Terence doth name.
> *Tusser: Five Hundred Points of Good Husbandry*, liv. (1557).

Davus sum, non Œ'dipus. I am a homely man, and do not understand hints, innuendoes, and riddles, like Œdipus

(*q.v.*). The proverb is used by Terence, *Andria*, 1, 2, 23.

Davy. In Shakespeare's 2 *Henry IV*, the varlet of Justice Shallow, who so identifies himself with his master that he considers himself half host, half varlet. Thus when he seats Bardolph and Page at table, he tells them they must take "his" good will for their assurance of welcome.

Davy Crockett. See *Crockett, David.*

Davy Jones. A sailor's name for the supposed evil spirit of the sea.

He's gone to Davy Jones' locker. The nautical way of saying that a messmate is dead and has been buried at sea. It has been conjectured that Jones is a corruption of Jonah, the prophet who was thrown into the sea.

Daw, Marjorie. See *Marjorie Daw.*

Dawkins, Jack. A character in Dickens' *Oliver Twist*, better known by the sobriquet of the "Artful Dodger" (*q.v.*).

Day, Fancy. Heroine of Hardy's *Under the Greenwood Tree* (*q.v.*).

Day of Doom, The. A poem on the last judgment by Michael Wigglesworth (Am. 1631–1705) which was widely read in colonial days.

Day of the Barricades, Dupes. See those words.

Day's Work, The. A volume of short stories by Rudyard Kipling (Eng. 1898).

De. For such names as De Barrel, De Bracy, see under *Barrel, Bracy*, etc.

De facto (Lat.). Actually, in reality; in opposition to *de jure*, lawfully or rightfully. Thus John was *de facto* king, but Arthur was so *de jure*. A legal axiom says: "*de jure Judices, de facto Juratores, respondent*"; Judges look to the law, juries to the facts.

De la Mare, Walter (1873–). Contemporary English poet, best known for his *Peacock Pie* and other volumes of children's verse.

De Morgan, William (1839–1917). English novelist. His best-known novels are *Joseph Vance* (*q.v.*), *Alice-for-Short* (*q.v.*) and *It Can Never Happen Again*. De Morgan was frequently called "the modern Dickens."

De Profundis (Lat.). Out of the deep; hence, an extremely bitter cry of wretchedness. *Ps.* 130 is so called from the first two words in the Latin version. It forms part of the Roman Catholic burial service. Oscar Wilde's personal essay of confession and reminiscence written in prison was given this title.

De Quincey, Thomas (1785–1859). English author, famous for his *Confessions of an English Opium-Eater*.

De trop (Fr.). Supererogatory, more than enough; also "one too many"; when a person's presence is not wished for, that person is *de trop*.

Rien de trop, let nothing be in excess. Preserve in all things the golden mean.

Deacon's Masterpiece, The. See *One Hoss Shay.*

Dead Pan. See *Pan.*

Dead Souls. A humorous novel by N. V. Gogol (Rus. 1846). The hero, Chichikov, in order to obtain a large tract of colonization land in southern Russia (the size of the tract offered being dependent on the number of serfs to till it), goes about Russia buying up "dead souls" — that is, serfs (souls) who have died since the last census and are therefore not yet officially dead. His travels and adventures give the author opportunity for portrayal of all classes of Russian society. The schemer is detected and put in prison, but escapes and settles down as a country gentleman.

Deadeye, Dick. In Gilbert and Sullivan's comic opera, *Pinafore* (*q.v.*), a terrible villain.

Deadwood Dick. A hero of dime-novel fame created by Edward L. Wheeler. His adventures appeared in *Beadle's Half-Dime Pocket Library* from 1884 on, with such titles as *Deadwood Dick on Deck, or Calamity Jane, the Heroine of Whoop Up, The Double Daggers or Deadwood Dick's Defiance*, etc. He is said to have had a prototype in Robert Dickey (1840–1912), a trapper and fur merchant of the American West, many of whose adventures furnished plots for Wheeler's thrillers.

Deans, Douce Davie. In Scott's *Heart of Midlothian* (*q.v.*), a cowherd at Edinburgh, full of eccentricities, but affectionate and kind. He is immovable where his devotion to his religious convictions is concerned.

Jeanie Deans. Daughter of Douce Davie, one of Scott's most famous characters (see *Heart of Midlothian*). She had a prototype in Helen Walker, to whose memory Sir Walter Scott erected a tombstone in Irongray Churchyard.

Effie Deans. Jeanie's half sister, betrayed by George Staunton and imprisoned for child murder.

Death, Dance of. See under *Dance.*

Debatable Land. A tract of land between the Esk and Sark, claimed by both England and Scotland, and for a

long time the subject of dispute. It was the haunt of thieves and vagabonds.

Debonair (*Le Débonnaire*). Louis I of France (778, 814–840), also called *The Pious*, son and successor of Charlemagne; a man of courteous manners, cheerful temper, but effeminate and deficient in moral energy.

Deborah. In the Old Testament (*Judges* iv, v), a Hebrew prophetess who went with Barak to battle against Sisera and afterwards celebrated the victory in a famous song. She was one of the judges of Israel. Cp. *Jael.*

Decam'eron. The collection of 100 tales by Boccaccio (1353) represented as having been told in ten days (Gr. *deka*, ten, *hemera*, day) during the plague at Florence in 1348. The storytellers were also ten (seven ladies and three gentlemen) and they each told a tale on each day.

Dechartre. A sculptor in *The Red Lily* (*q.v.*) by Anatole France.

Decline and Fall of the Roman Empire, The. A famous historical work by Gibbon (1776).

Decoration Day. May 30th; set apart in the United States for decorating the graves of those who fell in the Civil War (1861–1865).

Decoud. A young journalist in Conrad's *Nostromo* (*q.v.*).

Decretals. The name given by ecclesiastical historians to the second part of the canon law, which contains the decrees and decisions of the early popes on disputed points.

The *False* or *Forged Decretals* were designed to support the claim of the popes to temporal as well as spiritual authority, and purport to be the decisions of some thirty popes of the first three centuries. The *Isidorian Decretals*, which form part of them, were compiled in the 9th century, and assigned to Isidore of Seville, who died in 636. They comprise nearly a hundred letters written in the names of the early popes, as Clement and Anacletus, as well as letters from their supposed correspondents and acts of fictitious councils.

The 9th century forgery known as the *Donation of Constantine* is also among the False Decretals. This purports to relate how Constantine the Great, when he retired to the Bosporus in 330, conferred all his rights, honors, and property as Emperor of the West on the Pope of Rome and his successors. It is said, also, to have been confirmed by Charlemagne.

Dedlock, Sir Leicester, bart. A personage in Dickens' *Bleak House* who has a general opinion that the world might get on without hills, but would be "totally done up" without Dedlocks. He loves Lady Dedlock, and believes in her implicitly. Sir Leicester is honorable but intensely prejudiced, and proud as "county" can make a man. His pride has a most dreadful fall when the guilt of Lady Dedlock becomes known.

Lady Dedlock. Wife of Sir Leicester beautiful, cold, and apparently heartless, but she is weighed down with this terrible secret, that before marriage she had had a daughter by Captain Hawdon. This daughter is Esther [Summerson], the heroine of the novel.

Deerslayer, The. A historical novel by Cooper (Am. 1841) one of the Leatherstocking series. (See also *Leatherstocking.*) It treats of Natty Bumpo, or Leatherstocking, as a young hunter of twenty, of his warm friendship for the Indian Chingachgook and his blighted love affair with Judith Hutter, a girl who showed the same taint of the settlements that was to embitter the scout's life under many guises.

Deev. See *Div.*

Deever, Danny. See *Danny Deever.*

Defarge, Mons. In Dickens' *Tale of Two Cities*, a revolutionist, keeper of a wine-shop in the Faubourge St. Antoine, in Paris. He is a bull-necked, implacable-looking man.

Mme. Defarge. His wife, a dangerous woman, with great force of character; everlastingly knitting.

Defen'der of the Faith. A title (Lat. *fidei defensor*) given by Pope Leo X to Henry VIII of England, in 1521, for a Latin treatise *On the Seven Sacraments.* Many previous kings, and even subjects, had been termed "defenders of the Catholic faith," "defenders of the Church," and so on, but no one had borne it as a title. The sovereign of Spain is entitled *Catholic*, and of France *Most Christian.*

Richard II, in a writ to the sheriffs, uses these words: "*Ecclesia cujus nos defensor sumus,*" and Henry VII, in the Black Book, was styled *Defender of the Faith.*

De'ficit, Madame. Marie Antoinette; so called because she was always demanding money of her ministers, and never had any. According to the Revolutionary song:

> La Boulangère a des écus,
> Qui ne lui content guère.

See *Baker.*

Defoe, Daniel (1659–1731). English

fiction writer famous as the author of *Robinson Crusoe* (*q.v.*). Among his less-known works of fiction are *Captain Singleton, Moll Flanders* (*q.v.*), *A Journal of the Plague Year* and *Colonel Jack.*

Deformed Transformed, The. A drama by Byron (1824). The hero, Arnold, hates life because he is horribly deformed, but when he is by magic transformed into the shape of his own choice, he goes forth a young Achilles, on adventure bent. He joins the besieging army of Bourbon at Rome, and attempts to rescue the beautiful but disdainful Olimpia, but here the drama breaks off.

Dei Judicium (Lat.). The judgment of God; so the judgment by ordeals (*q.v.*) was called, because it was taken as certain that God would deal rightly with the appellants.

De'iani'ra. Wife of Hercules, and the inadvertent cause of his death. Nessus (*q.v.*) told her that any one to whom she gave a shirt steeped in his blood, would love her with undying love. She gave it to her husband, and it caused him such agony that he burnt himself to death on a funeral pile. Deianira killed herself for grief.

Deiph'obus. In classic legend, one of the sons of Priam, and, next to Hector, the bravest and boldest of all the Trojans. On the death of his brother Paris, he married Helen; but Helen betrayed him to her first husband, Menela'us, who slew him. He appears in the *Iliad* and *Æneid*, and also in Shakespeare's *Troilus and Cressida.*

Dekker, Thomas (1570–1641). English dramatist. His best-known plays are *Old Fortunatas* and *Satiromastix.*

Deland, Margaret (1857–). American novelist and short story writer, author of *John Ward, Preacher, Philip and His Wife, The Awakening of Helena Richie* and several volumes of "Old Chester" stories. See under above-named titles; also *Old Chester.*

Delec'table Mountains. In Bunyan's *Pilgrim's Progress*, a range of hills from the summits of which the Celestial City could be seen. These mountains were beautiful with woods, vineyards, fruits of all sorts, flowers, springs and fountains, etc.

> Now there were on the tops of these mountains shepherds feeding their flocks. The pilgrims, therefore, went to them, and leaning on their staffs . . . they asked, "Whose delectable mountains are these, and whose be the sheep that feed upon them?" The shepherds answered, "These mountains are Emmanuel's land, . . . and the sheep are His, and He laid down His life for them." — *Bunyan: Pilgrim's Progress*, i.

De'lia. Any female sweetheart; one of Virgil's shepherdesses; the lady-love of Tibullus. The Delia of Pope's *Satires* (i. 81) is the second Lady Doloraine of Ledwell Park.

Delias. The Delian ship (*i.e.* the ship of Delos) that Theseus made and on which he went to Crete when he slew the Minotaur. In memory of this it was sent every fourth year with a solemn deputation to the Delian Apollo. During the festival, which lasted thirty days, no Athenian could be put to death, and as Socrates was condemned during this period his death was deferred till the return of the sacred vessel. The ship had been so often repaired that not a stick of the original vessel remained at that time.

Delight. *The delight of mankind.* So Titus, the Roman emperor, was entitled (40, 79–81).

Delilah. In the Old Testament (*Judges* xvi), the woman of the Philistines who betrayed Samson (*q.v.*); hence any fascinating and deceitful woman.

Della Crus'cans or *Della Crus'can School.* A school of poetry started by some young Englishmen at Florence in the latter part of the 18th century. Their silly, sentimental affectations, which appeared in the *World* and the *Oracle*, created for a time quite a furore, but were mercilessly gibbeted in the *Baviad* and *Mœviad* of Gifford (1794 and 1795). The clique took its name from the famous Accademia della Crusca (literally, Academy of Chaff) which was founded in Florence in 1582 with the object of purifying the Italian language — sifting away its "chaff" — and which (in 1611) published an important dictionary. Robert Merry, who signed himself *Della Crusca*, James Cobb a farce-writer, James Boswell (biographer of Dr. Johnson), O'Keefe, Morton, Reynolds, Holcroft, Sheridan, Colman, the younger, Mrs. H. Cowley, and Mrs. Robinson were the best-known exponents of the school.

Delmare, Colonel. In George Sand's *Indiana* (*q.v.*), the old husband of the heroine.

Delobelle. An actor in Daudet's *Fromont Jeune et Risler Aîné.* His deformed daughter *Desirée Delobelle* is the pathetic heroine of the tale.

Delorme, Marion. See *Marion Delorme.*

De'los. A floating island, according to Greek legend, ultimately made fast to the bottom of the sea by Posei'don. Apollo having become possessor of it by exchange

made it his favorite retreat. It is the smallest of the Cyclades.

Delphi or *Delphos*. A town of Pho'cis at the foot of Mount Parnassus (the modern Kastri), famous for a temple of Apollo and for an oracle which was silenced only in the 4th century *A. D.* by Theodosius, and was celebrated in every age and country.

Delphine. A novel by Madame de Staël (Fr. 1802), the tale of a girl whose lover is faithless and who dies of a broken heart.

Madame Delphine. A story by G. W. Cable.

Deluge, The. The second of a Polish historic trilogy by Sienkiewicz. See *With Fire and Sword.*

Delville, Mortimer. The hero of Fanny Burney's *Cecilia* (*q.v.*).

Demeter. One of the great Olympian deities of ancient Greece, identified with the Roman Ceres (*q.v.*). She was the goddess of fruits, crops, and vegetation generally, and the protectress of marriage. Persephone (Proserpine) was her daughter. See *Proserpine; Eleusinian Mysteries.*

Demetrios. In Cabell's *Domnei* (*q.v.*), Perion's rival who kept Melicent captive for years.

Demetrius. In Shakespeare's *Midsummer Night's Dream* (*q.v.*), a young Athenian in love with Hermia. After the fairies have done their work, he is content to marry his old love, Helena.

Democ'ritus. The laughing philosopher of Abde'ra (lived about *B. C.* 460–357). He should rather be termed the *deriding* philosopher, because he derided or laughed at people's folly or vanity. It is said that he put out his eyes that he might think more deeply.

> Democritus, dear droll, revisit earth,
> And with our follies glut thy heightened mirth.
> *Prior.*

Democ'ritus Junior. Robert Burton (1577–1640) author of *The Anatomy of Melancholy.*

Demod'ocos. A minstrel who, according to Homer (*Odyss.* viii), sang the amours of Mars and Venus in the court of Alcin'ous while Ulysses was a guest there.

> Such as the wise Demodocos once told
> In solemn songs at King Alcinous' feast,
> While sad Ulysses' soul and all the rest
> Are held, with his melodious harmony,
> In willing chains and sweet captivity.
> *Milton: Vacation Exercise* (1627).

Demogorgon. A terrible deity, whose very name was capable of producing the most horrible effects. He is first mentioned by the 4th century Christian writer, Lactantius, who, in so doing, is believed to have broken the spell of a mystery, for *Demogorgon* is supposed to be identical with the infernal Power of the ancients, the very mention of whose name brought death and disaster, to whom reference is made by Lucan and others:

> Must I call your master to my aid,
> At whose dread name the trembling furies quake,
> Hell stands abashed, and earth's foundations shake?
> *Rowe: Lucan's Pharsalia*, vi.

Hence Milton speaks of "the dreaded name of Demogorgon" (*Paradise Lost*, ii. 965). According to Ariosto, Demogorgon was a king of the elves and fays who lived on the Himalayas, and once in five years summoned all his subjects before him to give an account of their stewardship. Spenser (*Faërie Queene*, IV. ii. 47) says that he dwells in the deep abyss with the three fatal sisters. Shelley so calls eternity in *Prometheus Unbound.*

Dempster, Janet. The heroine of George Eliot's *Janet's Repentance* (*q.v.*). Her husband, *Robert Dempster*, is also a prominent character.

Dendin, Peter. In Rabelais' *Gargantua and Pantagruel*, an old man, who had settled more disputes than all the magistrates of Poitiers, though he was no judge. His plan was to wait till the litigants were thoroughly sick of their contention, and longed to end their disputes; then would he interpose, and his judgment could not fail to be acceptable.

Tenot Dendin. Son of the above, but, unlike his father, he always tried to crush quarrels in the bud; consequently, he never succeeded in settling a single dispute submitted to his judgment.

Racine has introduced the same name in his comedy called *Les Plaideurs* (1669), and Lafontaine in his *Fables*, (1668).

Denham, Ruth. Heroine of T. B. Aldrich's *Queen of Sheba* (*q.v.*).

Denis, St. See *St. Denys* under *Saint.*

Denise. Title and heroine of a problem play by Alexandre Dumas *fils* (Fr. 1886). Denise is a charming young woman with a past, beloved in the present by the high-minded Comte André de Bardannes.

Dennis, Father. The lovable hot-tempered Roman Catholic chaplain of an Irish regiment in India, who appears in Kipling's *Mutiny of the Mavericks* and other of his stories.

Dénouement. (Fr. *dénouer*, to untie.) The untying of a plot; the winding-up of a novel or play.

Densher, Merton. In Henry James' *Wings of a Dove* (*q.v.*), the young journalist

who is engaged to Kate Croy but at Kate's urging marries the wealthy Milly Theale.

Denys, St. See under *Saint.*

Derby Stakes. Started by Edward Stanley, the twelfth Earl of Derby, in 1780, the year after his establishment of the Oaks stakes (*q.v.*).

Derby Day is the day when the Derby stakes are run for, during the great Epsom Summer Meeting; it is usually either the Wednesday before or the second Wednesday after Whit Sunday. The Derby, known as the "Blue Ribbon of the Turf," is for colts and fillies of three years old only; consequently, no horse can win it twice. The name of the race is pronounced *Darby*, that of the town and county *Durby*. See *Classic Races.*

Deronda, Daniel. The hero of George Eliot's *Daniel Deronda* (*q.v.*).

"His eyes had a peculiarity which has drawn many men into trouble; they were of a dark yet mild intensity, which seemed to express a special interest in every one on whom he fixed them, and might easily help to bring on him those claims which ardently sympathetic people are often creating in the minds of those who need help." — Ch. xxix.

Desborough, Colonel. In Scott's *Woodstock*, one of the parliamentary commissioners.

Desborough, Lucy. Heroine of Meredith's novel, *Richard Feverel* (*q.v.*).

Descent of Man, The. The scientific volume, published in 1871, which, together with his earlier *Origin of Species*, embodies the evolutionary theories of Charles Darwin, the naturalist.

Desdemo'na. Heroine of Shakespeare's *Othello* (*q.v.*).

The soft simplicity of Desdemona, confident of merit and conscious of innocence, her artless perseverance in her suit, and her slowness to suspect that she can be suspected, are proofs of Shakespeare's skill in human nature. — *Dr. Johnson.*

Deserted Village, The. A famous descriptive poem by Oliver Goldsmith (1770). See *Auburn.*

Desgenais. A character who appeared in Alfred de Musset's *Confessions of a Child of the Age* and whose name and general character were taken over by Barrière in his *Marble Heart* (originally *Les Filles de Marbre*) (1853), in *The Parisians of the Decadence* and other plays. He is a cynical philosopher and moralist, who preaches virtue from a sort of enlightened self interest but is convinced of the futility of all moralizing.

Despair, Giant. In Bunyan's *Pilgrim's Progress*, a giant who lived in Doubting Castle. He took Christian and Hopeful captives for sleeping on his grounds, and locked them in a dark dungeon from Wednesday to Saturday, without "one bit of bread, or drop of drink, or ray of light." By the advice of his wife, Diffidence, the giant beat them soundly "with a crab-tree cudgel." On Saturday night Christian remembered he had a key in his bosom, called "Promise," which would open any lock in Doubting Castle. So he opened the dungeon door and they both made their escape with speed.

Dessalle, Jeanne. The heroine of Fogazzaro's novels, *The Sinner* and *The Saint.* See *Maironi, Piero.*

Destiny, The Man of. Napoleon Bonaparte. See under *Man.*

Deuca'lion's Flood. The Deluge, of Greek legend. Deucalion was son of Prometheus and Clymene, and was king of Phthia, in Thessaly. When Zeus sent the deluge Deucalion built a ship, and he and his wife, Pyrrha, were the only mortals saved. The ship at last rested on Mount Parnassus, and Deucalion was told by the oracle at Themis that to restore the human race he must cast the bones of his mother behind him. His interpretation of this was the stones of his mother Earth, so the two cast these as directed and those thrown by Deucalion became men, and those thrown by his wife became women.

Bayard Taylor has a lyrical drama entitled *Prince Deukalion* (Am. 1878), in which he takes Deukalion and Pyrrha over all the earth and through all ages of history.

Deuceace, Hon. Algernon Percy. One of Thackeray's characters, a worthless rascal who is the hero of *The Amours of Mr. Deuceace*, and appears in *The Shabby Genteel Story*, *Vanity Fair*, *Pendennis* and *The Raven's wing.* In the first-mentioned, he fleeces an acquaintance out of a huge sum, but is himself fooled into marrying an heiress who loses her wealth by eloping without consent.

Deukalion. See *Deucalion.*

Deus. *Deus ex machina.* The intervention of some unlikely event in order to extricate one from difficulties; such as, in a novel, a forced incident, like the arrival of a rich uncle from the Indies to help a young couple in their pecuniary embarrassments. Literally, it means "a god (let down upon the stage) from the machine," the "machine" being part of the furniture of the stage in an ancient Greek theatre.

Deuteronomy. The Greek name of the fifth book of the Old Testament. The word means, "the Law repeated."

Deutschland über Alles. (Germ. Germany above all.) An expression of German patriotism that came into common use in other countries during the World War.

Devil. The name usually given to the chief of devils, known as *The Devil* is Satan. He is also called Lucifer and Mephistopheles and is popularly referred to as Auld (or Old) Nick, Hornie, Clootie, Hangie, the Auld Ane, etc. See those entries for individualized legendary conceptions and use in literature, also *Asmodeus, Astarotte, Beelzebub, Samael.*

The devil is frequently represented with a cloven foot, because by the Rabbinical writers he is called *seirizzim* (a goat). As the goat is a type of uncleanness, the prince of unclean spirits is aptly represented under this emblem.

A printer's devil. A printer's message boy; formerly, the boy who took the printed sheets from the tympan of the press. Moxon says (1683): "They do commonly so black and bedaub themselves that the workmen do jocosely call them devils." The black slave employed by Aldo Manuzio, Venetian printer, was thought to be an imp. Hence the following proclamation:

> I, Aldo Manuzio, printer to the Doge, have this day made public exposure of the printer's devil. All who think he is not flesh and blood may come and pinch him. — *Proclamation of Aldo Manuzio*, 1490.

The Devil's Advocate. A carping or adverse critic. From the *Advocatus diaboli*, the person appointed to contest the claims of a candidate for canonization before a papal court. He advances all he can against the candidate, and is opposed by the *Advocatus dei* (God's Advocate), who says all he can in support of the proposal.

Devil may care. Wildly reckless; also a reckless fellow.

Devil on two sticks. The English name of Le Sage's novel *Le diable boiteux* (1707) in which Asmodeus (*q.v.*) plays an important part. It was dramatized by Foote in 1768. As slang the term is applied to a crusty old cripple.

Devil's apple. The mandrake; also the thorn apple.

Devil's Bible. See *Devil's Books below.*

Devil's bones. Dice, which are made of bones and lead to ruin.

Devil's books, or *Devil's picture-book.* Playing cards. A Presbyterian phrase used in reproof of the term King's Books, applied to a pack of cards, from the Fr. *livre des quatre rois* (the book of the four kings). Also called the *Devil's Bible.*

Devil Dick. A nickname of Richard Porson (1759–1808), the great English Greek scholar.

Robert the Devil. See *Robert Le Diable.*

The French Devil. Jean Bart (1651–1702), an intrepid French sailor, born at Dunkirk.

The devil's missionary. A nickname given to Voltaire (1694–1778), and very likely to others.

Son of the devil. Ezzeli'no (1194–1259), the noted Ghibelline leader and Governor of Vicenza; so called for his infamous cruelties.

The White Devil of Walla'chia. Scanderbeg, or George Castrio'ta (1403–1468), was so called by the Turks.

Devilshoof. The chief of the gipsy band in Balfe's opera, *The Bohemian Girl* (*q.v.*).

Dewy, Dick. Hero of Hardy's *Under the Greenwood Tree* (*q.v.*).

Dey. See *Rulers, Titles of.*

Diafoirus, Thomas. In Molière's comedy, *Le Malade Imaginaire*, two pompous doctors, father and son, caricatures of the medical men of the period. The younger Dr. Diafoirus is a suitor for the hand of Angelique, but loses her to Cléante.

Di'amond. A corruption of *adamant.* So called because the diamond, which cuts other substances, can be cut or polished with no substance but itself (Gr. *a damao*, what cannot be subdued).

In Spenser's *Faërie Queene* (Bk. iv), Diamond is one of the three sons of Ag'ape. He was slain by Cam'balo. Cp. *Triamond.*

A diamond of the first water. A specially fine diamond, one of the greatest value for its size. The color or luster of a diamond is called its "water." Hence, figuratively, "a man of the first water" is a man of the highest merit.

A rough diamond. An uncultivated genius; a person of excellent parts, but without society manners.

The diamond jousts. Jousts instituted by King Arthur, "who by that name had named them, since a diamond was the prize." The story, as embroidered by Tennyson in his *Launcelot and Elaine* from Malory (Bk. xviii, ch. 9–20) is that Arthur found nine diamonds from the crown of a slain knight and offered them as the prize of nine jousts in successive years. Launcelot had won them all, but when he laid them before the queen, Guinevere, in a fit of jealousy — the result of believing false rumors about Launcelot and Elaine — flung them into the river

a moment before the corpse of Elaine passed in the barge.

The Diamond Necklace. The famous "Diamond Necklace Affair" of French history (1783–1785) centers round Marie Antoinette. Cardinal de Rohan, a profligate churchman, entertained a passion for the queen; and an adventuress, the Countess de Lamotte, partly by means of the Queen's signatures, which were almost certainly forged, induced him to purchase for the Queen, for about £85,000, a diamond necklace, originally made for Mme. Dubarry. The cardinal handed the necklace to the countess, who sold it to an English jeweler and kept the money. When the time of payment arrived Boehmer, the jeweler, sent his bill in to the Queen, who denied all knowledge of the matter. A nine months' trial ensued which created immense scandal.

Diamond Pitt. Thomas Pitt (1653–1726), owner of the famous Pitt Diamond and grandfather of the Earl of Chatham, was so known.

Diamond. The little dog belonging to Sir Isaac Newton. One winter's morning he upset a candle on his master's desk, by which papers containing minutes of many years' experiments were destroyed. On perceiving this terrible catastrophe Newton exclaimed: "Oh, Diamond, Diamond, thou little knowest the mischief thou hast done!" and at once set to work to repair the loss.

Dian'a. (1) An ancient Italian and Roman divinity, later identified with the Olympian goddess Artemis, who was daughter of Zeus and Leto, and twin-sister of Apollo. She was the goddess of the moon and of hunting, protectress of women, and — in earlier times at least — the great mother goddess or Nature goddess. Cp. *Selene.* The temple of Diana at Eph'esus, built by Dinochares, was set on fire by Erostratus for the sake of perpetuating his name. The Ionians decreed that any one who mentioned his name should be put to death, but this very decree gave it immortality. The temple was one of the Seven Wonders of the World.

Diana of Ephesus. This statue, a cone surmounted by a bust covered with breasts, we are told, fell from heaven. If so, it was an aerolite; but Minucius (2nd century *A. D.*), who says he saw it, describes it as a wooden statue, and Pliny, a contemporary, tells us it was made of ebony.

Great is Diana of the Ephesians. A phrase sometimes used to signify that self-interest blinds the eyes, from the story told in *Acts* xix. 24–28 of Demetrius, the Ephesian silversmith who made shrines for the temple of Diana.

The Tree of Diana. See *Philosopher's Tree* under *Tree.*

(2) *Diana* is the heroine and title of a pastoral by Montemayor, imitated from the *Daphnis and Chloe* of Longos. Although by a Portuguese author, it was written in Spanish (1560).

Diana of the Crossways. A novel by George Meredith (Eng. 1885). Diana, the witty and charming if somewhat capricious Irish heroine, marries Warwick, but soon finds that he is uncongenial. Hearing her name unpleasantly coupled with that of Lord Dannisburgh, one of the cabinet members, Warwick sues for divorce, but Diana successfully opposes the suit, leaves her husband and becomes celebrated for her novels and her salon. She has an affair with the brilliant young politician Percy Dacier and on one occasion all but elopes with him; later in an impetuous moment she sells to a newspaper a political secret which he has told her in confidence. Although Warwick dies a few days later, her chance of happiness with Dacier is gone, and she finally marries Thomas Redworth, the faithful and worthy suitor who has extricated her from numerous difficulties and has persistently "believed in the soul of Diana."

This novel was based on the career of Caroline Norton, but in his second edition Meredith cautioned his readers against applying its incidents to any individual in a literal fashion.

Diane de Cadignan. (In Balzac's novels.) See *Cadignan, Diane de.*

Diane de Lys. A novel by Alexandre Dumas *fils* (Fr. 1851), dramatized two years later under the same title. It centers about a love affair between the titular heroine and the ardent young sculptor, Paul Aubrey, with Diane's neglectful husband as the third character of importance.

Diano'ra. In Boccaccio's *Decameron* (x. 5), the wife of Gilberto of Friu'li, loved by Ansaldo. In order to rid herself of his importunities, she vowed never to yield to his suit till he could "make her garden at midwinter as gay with flowers as it was in summer" (meaning *never*). Ansaldo, by the aid of a magician, accomplished the appointed task; but when the lady

told him her husband insisted on her keeping her promise, Ansaldo, not to be outdone in generosity, declined to take advantage of his claim, and from that day forth was the firm and honorable friend of Gilberto. The *Franklin's Tale* of Chaucer is substantially the same story. See *Dorigen.*

Diav'olo, Fra. See *Fra Diavolo.*

Dick Deadeye. See *Deadeye, Dick.*

Dick, Deadwood. See *Deadwood Dick.*

Dick Dewy. In Hardy's *Under the Greenwood Tree* (*q.v.*).

Dick Heldar. In Kipling's *Light that Failed* (*q.v.*).

Dick, Mr. In Dickens' *David Copperfield* (1849), an amiable, half-witted man, devoted to David's great-aunt, Miss Betsey Trotwood, who thinks him a prodigious genius. Mr. Dick is especially mad on the subject of Charles I.

Dickens, Charles (1812–1870). One of the greatest of English novelists. His novels include:

Pickwick Papers
Oliver Twist
Nicholas Nickleby
The Old Curiosity Shop
Barnaby Rudge
A Christmas Carol
Martin Chuzzlewit
The Chimes
The Cricket on the Hearth
Dombey and Son
David Copperfield
Bleak House
Hard Times
Little Dorrit
A Tale of Two Cities
Great Expectations
Our Mutual Friend
The Mystery of Edwin Drood

See those entries.

The Modern Dickens. William De Morgan (Eng. 1839–1917), author of *Joseph Vance, Alice-for-Short* and other novels, is so called because of his Victorian manner and emphasis on character rather than plot.

Dickenson, Emily (1830–1886). American poet. Her poems are all very short. They were not published until after her death.

Dickon. In Percy Mackaye's *Scarecrow* (*q.v.*), a "Yankee improvisation of the Prince of Darkness."

Dicta'tor of Letters. François Marie Arouet de Voltaire (1694–1778) called the *Great Pan.*

Didactic Poetry. Poetry which uses the beauties of expression, imagination, sentiment, etc., for teaching some moral lesson, as Pope's *Essay on Man,* or the principles of some art or science, as Virgil's *Georgics,* Garth's *Dispensary,* or Darwin's *Botanic Garden.* (Gr. *didasko,* I teach.)

Di'do. The name given by Virgil to Elissa, founder and queen of Carthage. She fell in love with Æneas, driven by a storm to her shores, who, after abiding awhile at Carthage, was compelled by Mercury to leave the hospitable queen. Elissa, in grief, burns herself to death on a funeral pile. (*Æneid,* i. 494–iii. 650.) Dido is really the Phœnician name of Astarte (Artemis), goddess of the moon and protectress of the citadel of Carthage. Ovid, in his *Heroides,* has a letter supposed to be written by Dido to Æneas, reminding him of all she had done for him, and imploring him to remain. There are several English tragedies on Queen Dido: *Dido, Queen of Carthage,* by Nash and Marlowe (1594); *Dido and Æneas,* by D'Urfey (1721); the opera of *Dido and Æneas,* by Purcell (1657); also *Dido,* an opera, by Marmontel (1703); *Didon Abbandonata,* by Metastasio (1724).

Die-hards. In political phraseology *Die-hards* are the crusted members of any party (particularly the Tories who opposed any reform of the House of Lords, and the Unionists who refused to budge an inch in the direction of Irish Home Rule) who stick to their long-held theories through thick and thin, regardless of the changes that time or a newly awakened conscience may bring.

Diego, San. A modification of Santiago (St. James), champion of the red cross and patron saint of Spain. See under *Saint.*

Dies. *Dies Iræ* (Lat. Day of Wrath). A famous medieval hymn on the last judgment, probably the composition of Thomas of Cela'no, a native of Abruzzi, who died in 1255. It is derived from the Vulgate version of *Joel* ii. 31, and used by Catholics in the Mass for the Dead and on All Souls' Day. Scott has introduced the opening into his *Lay of the Last Minstrel.*

Dies iræ, dies illa
Solvet sæclum in favilla,
Teste David cum Sibylla

Dietrich of Bern. The name given by the German minnesingers to Theod'oric the Great (454–526), king of the Ostrogoths (Bern = Verona). He appears in many Middle High German poems, especially the *Nibelungenlied,* where he is one of the liegemen of King Etzel.

Diggory Venn. In Hardy's *Return of the Native* (*q.v.*).

Diman'che, Monsieur. A dun. The

term is from Molière's *Don Juan*, and would be, in English, *Mr. Sunday.*

Dimmesdale, Rev. Arthur. In Hawthorne's *Scarlet Letter* (*q.v.*), the father of Hester Prynne's illegitimate child. After years of cowardly silence he finally made public confession.

Dinah. In *Uncle Tom's Cabin*, by Harriet Beecher Stowe (1850) the cook in St. Clair's household. The name is a common one for a negro cook or servant.

Dink Stover at Yale. A novel by Owen Johnson. See *Varmint.*

Dinmont, Dandie. In Scott's *Guy Mannering*, an eccentric and humorous store-farmer at Charlie's Hope. He is called "The Fighting Dinmont of Liddesdale." Dandie Dinmont is considered one of Scott's best-drawn characters.

Dinsmore, Elsie. See *Elsie Dinsmore.*

Diog'enes. A noted Greek cynic philosopher (about *B. C.* 412–323), who, according to Seneca, lived in a tub. Another well-known tale is that he went about in daylight with a lantern, looking for an honest man. When Alexander went to see him, the young King of Macedonia introduced himself with these words: "I am Alexander, surnamed the Great," to which the philosopher replied: "And I am Diogenes, surnamed the Dog." When Alexander asked if he could do the philosopher any favor, Diogenes replied, "Yes, move out of my sunshine," to which Alexander is said to have answered, "If I were not Alexander, I should be Diogenes."

> The whole world was not half so wide
> To Alexander, when he cried
> Because he had but one to sub'due,
> As was a paltry narrow tub to
> Diogenes. *Butler: Hudibras*, i. 3.

Diogenes was the surname of Romanus IV, Emperor of the East, 1067–1071.

Diome'des or **Diomed.** In Greek legend, a hero of the siege of Troy, king of Æto'lia, brave and obedient to authority. He survived the siege, but on his return home found his wife living in adultery, and saved his life by living an exile in Italy. His horses were Dinos and Lampon. See *Horse.*

Diom'ede'an swop. An exchange in which all the benefit is on one side. The expression is founded on an incident related by Homer in the *Iliad.* Glaucus recognizes Diomed on the battlefield, and the friends change armor:

> For Diomed's brass arms, of mean device,
> For which nine oxen paid (a vulgar price),
> He gave his own, of gold divinely wrought,
> An hundred beeves the shining purchase bought.
> *Pope: Iliad*, vi.

Dio'ne. A Titaness; daughter of Oceanus and Tethys, and mother by Jupiter of Venus. The name has been applied to Venus herself, and Julius Cæsar, who claimed descent from her, was hence sometimes called *Dionæus Cæsar.*

> So young Dioné, nursed beneath the waves,
> And rocked by Nereids in their coral caves . . . .
> Lisped her sweet tones, and tried her tender smiles.
> *Darwin: Economy of Vegetation*, ii.

Dionysia. See *Bacchanalia.*

Diony'sus. The Greek name of Bacchus (*q.v.*).

Dioscu'ri. Castor and Pollux (*q.v.*). Gr. *Dios kouros*, sons of Zeus.

Dipsas. A serpent, so called because those bitten by it suffered from intolerable thirst. (Gr. *dipsa*, thirst.) Milton refers to it in *Paradise Lost*, x. 526.

Dircæ'an Swan. Pindar; so called from Dirce, a fountain in the neighborhood of Thebes, the poet's birthplace (*B. C.* 518–442). The fountain is named from Dirce, who was put to death by the sons of Antiope for her brutal treatment of their mother, and was changed into the spring by Bacchus.

Direct Action. A method of attaining or attempting to attain, political ends by non-political means (such as striking or withdrawing labor). If, for instance, any vital section of the community, such as the railwaymen or miners, desired nationalization and came out on strike with a view to intimidating the nation into giving it, after the nation, speaking through its elected representatives, had refused it, that would be a case of direct action.

Direc'tory, The. In French history, the constitution of 1795, when the executive was vested in five "Directors," one of whom retired every year. After a sickly existence of four years, it came to an end at Napoleon's *coup d'état* of 18 Brumaire (November 9th), 1799.

Dirk Hatteraick. (In Scott's *Guy Mannering.*) See *Hatteraick.*

Dis. Pluto (*q.v.*).

> "Proser'pine gathering flowers,
> Herself a fairer flower, by gloomy Dis
> Was gathered."
> *Milton: Paradise Lost*, iv. 270.

Disas'trous Peace, The. (*La Paix Malheureuse*). A name given to the Treaty of Câteau Cambrésis (1559), which followed the battle of Gravelines. It was signed by France, Spain, and England, and by it France ceded the Low Countries to Spain, and Savoy, Corsica, and 200 forts to Italy.

Discharge Bible. See *Bible, Specially Named.*

Dishart, Gavin. The titular hero of Barrie's *Little Minister* (*q.v.*). He also appears in *Auld Licht Idylls.*

Dismas or **Dysmas.** The name usually given, in the apocryphal gospels, to the penitent thief who was crucified with Jesus. The impenitent thief is commonly known as Gesmas or Gestas. Longfellow, in his *Golden Legend,* calls the penitent Titus and his fellow thief Dumachus.

Dispensa'tion (Lat. *dispensatio,* from *dis-* and *pendere,* to weigh). The system which God chooses to *dispense* or establish between Himself and man. The dispensation of *Adam* was that between Adam and God; the dispensation of *Abraham,* and that of *Moses,* were those imparted to these holy men; the *Gospel* dispensation is that explained in the Gospels.

A dispensation from the Pope. Permission to *dispense* with something enjoined; a license to do what is forbidden, or to omit what is commanded by the law of the Church, as distinct from the moral law.

Disraeli, Benjamin (Lord Beaconsfield) (1804–1881). English statesman and novelist. His novels include *Vivian Grey, Coningsby, Tancred,* etc. See those entries.

Distaffi'na. The heroine of Rhode's burlesque, *Bombastes Furioso* (*q.v.*).

Dithyram'bic (Gr., *dithyrambos,* a choric hymn). Dithyrambic poetry was originally a wild, impetuous kind of Dorian lyric in honor of Bacchus, traditionally ascribed to the invention of Arion of Lesbos (about *B. C.* 620), who has hence been called *the father of dithyrambic poetry.*

Div or **Deev.** The generic name of certain malignant demons of Persian mythology, ferocious and gigantic spirits under the sovereignty of Eblis.

> At Lahore, in the Mogul's palace, are pictures of Dews and Dives with long horns, staring eyes, shaggy hair, great fangs, ugly paws, long tails, and such horrible deformity, that I wonder the poor women are not frightened. — *William Finch: Purchas' Pilgrims,* vol. i.

Diver, Colonel. In Dickens' *Martin Chuzzlewit* (1844), editor of the *New York Rowdy Journal,* in America.

Dives. The name popularly given to the rich man (Lat. *dives,* rich) in Jesus' parable of the Rich Man and Lazarus. (*Luke* xvi. 19–31). It is taken from the Vulgate, where the word *dives* occurs.

Divide and Govern (Lat. *divide et impera*). A maxim of Machiavelli (1469–1527) meaning that if you divide a nation into parties, or set your enemies at loggerheads, you can have your own way. Coke, in his *Institutes* (pt. iv. cap. i) speaks of the maxim as "that exploded adage."

> Every city or house divided against itself shall not stand. — *Matt.* xii. 25.

Divine, The.

Theophrastus, the name of the Greek philosopher (*B. C.* 390–287), means *the Divine Speaker,* an epithet bestowed on him by Aristotle, on account of which he changed his name from Tyrtamus.

Hypa'tia (c. 370–415), who presided over the Neoplaton'ic School at Alexandria, was known as *the Divine Pagan.*

Jean de Ruysbroek was called *the Divine Doctor.*

A name given to Michaelangelo (1475–1564) was *the Divine Madman.*

Ariosto (1474–1533), Italian poet, Raphael (1483–1520), the painter, Luis de Morales (1509–1586), a Spanish religious painter, and Ferdinand de Herrera (1534–1567), the Spanish lyric poet, were all known as *the Divine.*

The divine right of kings. The notion that kings reign by direct ordinance of God, quite apart from the will of the people. This phrase was much used in the 17th century on account of the pretensions of the Stuart kings. The idea arose from the Old Testament, where kings are called "God's anointed," because they were God's vicars on earth, when the Jews changed their theocracy for a monarchy.

> The right divine of kings to govern wrong.
> *Pope: Dunciad,* iv. 188.

Divine Comedy (*Divina Commedia*). An epic by Dante Alighie'ri, divided into three parts: Inferno (1300), Purgatory (1308), and Paradise (1311). Dante called it a *comedy,* because the ending is happy and his countrymen added the word *divine* from admiration of the poem. The poet depicts a vision, in which he is conducted, first by Virgil (human reason) through hell and purgatory; and then by Beatrice (revelation) and finally by St. Bernard through the several heavens, where he beholds the Triune God.

Hell or the Inferno is represented as a funnel-shaped hollow, formed of gradually contracting circles, the lowest and smallest of which is the earth's center. Purgatory is a mountain rising solitarily from the ocean on that side of the earth which is opposite to us. It is divided into terraces, and its top is the terrestrial paradise. From this "top" the poet ascends

through the seven planetary heavens, the fixed stars, and the "primum mobile," to the empyre'an or seat of God.

Divine Fire, The. A novel by May Sinclair (Eng. 1905), a study of temperamental genius. The hero, Keith Richman, a young Cockney poet, is said to have been drawn in some measure from the poet, Ernest Dowson.

Dixie or **Dixie's Land.** An ideal country, a sort of Utopia in the southern part of the United States; hence a general term for the states south of the Mason and Dixon line. The term was popularized by the song *Dixie*, written by D. D. Emmett and first sung in public by Bryant's Negro Minstrels in New York in 1859. During the Civil War, the song became a great favorite with the Confederate soldiers.

Originally, however, Dixy referred not to the South, but to Manhattan Island, and this use of the term was said to be current for about fifty years before the song was written. According to the account usually given, Dixy or Dixie was a slave-holder of Manhattan Island, who removed his slaves to the Southern States, where they had to work harder and fare worse; so that they were always sighing for their old home, which they called "Dixie's Land." Imagination and distance soon advanced this island into a sort of Delectable Country or Land of Beulah.

Dizzy. A nickname of Benjamin Disraeli, earl of Beaconsfield (1805–1881).

Dja'bal. In Browning's tragedy, *The Return of the Druses* (*q.v.*), a man who poses as divine from patriotic motives and stabs himself when his scheme is uncovered.

Djin'nestan'. See *Jinnistan.*

Dmitri. In Dostoievski's *Brothers Karamazov* (*q.v.*), the eldest of the brothers.

Dmitri Rudin. A novel by Turgenev (Rus. 1860), a keen study of a man whose colossal vanity leads him to think himself a genius, but who is contented with fascinating a few ladies and talking endlessly.

Dobbin, Captain, afterwards *Colonel.* In Thackeray's *Vanity Fair* (*q.v.*), the faithful friend of George Osborne and lover of Amelia Sedley. He is ungainly and self-effacing; for years he devotes himself to Amelia's welfare without demanding anything in return. At last he is rewarded with her hand. Dobbin's sterling qualities place him in sharp contrast with many of the other, more worldly, self-assertive characters of the book.

Doboobie, Dr. Demetrius. In Scott's *Kenilworth*, a doctor who taught Wayland Smith (*q.v.*) something of his art.

Dobson, Austin (1840–1921). English poet. His poems are of the light, gay sort known as *vers de société* (*q.v.*).

Doctor. A scholastic or honorary title conferred by a university. The word doctor is commonly synonymous with physician, from the degree M.D., doctor of medicine. In the medieval universities doctors were advanced students who were usually also teachers. The degree Ph.D., doctor of philosophy, is regularly conferred by American universities on the satisfactory completion of the equivalent of about three years' study beyond the bachelor's degree (see *B.A.*, *B.S.*) including the presentation of an original thesis.

Other doctors' degrees than the Ph.D. such as LL.D., doctor of law, Litt. D., doctor of literature — are honorary and are conferred by a university for high distinction in any field, often regardless of whether the recipient has done academic work at that or any other university.

In the Middle Ages, the Schoolmen or theologians who lectured in the cloisters and Cathedral schools were called doctors, and many of them became known under special titles, as:

Admirable Doctor (*Doctor mirabilis*). Roger Bacon (1214?–1294), the English medieval philosopher.

Angelic Doctor. Thomas Aqui'nas (1224–1274), also known as the *Angel of the Schools*, was so called, because he discussed the knotty points in connection with the being and nature of angels.

Authen'tic Doctor. A title bestowed on the scholastic philosopher, Gregory of Rim'ini (d. 1358).

Divine Doctor. Jean de Ruysbroeck, also called the *Ecstatic Doctor* (see below).

Eloquent Doctor. Peter Aure'olus (14th century), archbishop of Aix, a schoolman.

Ecstat'ic Doctor. Jean de Ruysbroeck, the mystic (1294–1381).

Enlightened Doctor. Raymond Lully of Palma (about 1234–1315), a Spaniard, and one of the most distinguished of the 13th century scholastic philosophers.

Evangelic Doctor. John Wyclif (1320–1384), "the morning star of the Reformation."

Illuminated Doctor. Raymond Lully (1254–1315), the Spanish scholastic philosopher; also Johann Tauler (1294–1361), the German mystic.

Invin'cible Doctor. William of Occam (d. 1347), or Ockham (a village in Surrey), the scholastic philosopher. He was also called *Doctor Singula'ris*, and *Princeps Nominalium*, for he was the reviver of nominalism.

Irrefragable Doctor. Alexander Hales (d. 1245), an English Franciscan, author of *Summa Theologiæ*, and founder of the scholastic theology.

Mellifluous Doctor. St. Bernard (1091–1153), whose writings were called a "river of Paradise."

Profound Doctor. Thomas Bradwardine, Richard Middleton, and other 14th century scholastic philosophers were given the title. *Most Profound Doctor.* Ægidius de Columna (d. 1316), a Sicilian schoolman.

Seraphic Doctor. St. Bonaventura, the scholastic philosopher (1221–1274), placed by Dante among the saints of his *Paradiso*.

Singular Doctor. William Occam, *Doctor Singularis et Invincibilis* (1276–1347). See *Invincible Doctor* above.

Subtle Doctor. The Scottish schoolman and Franciscan friar, Duns Scotus (about 1265–1308).

Universal Doctor. Alain de Lille (1114–1203), one of the Schoolmen.

Well-founded Doctor. Ægid'ius de Columna. (1316.)

Doctors of the Church. Certain early Christian Fathers, especially four in the Greek (or Eastern) Church and four in the Latin (or Western) Church.

(*a*) *Eastern Church.* St. Athanasius of Alexandria (331), who defended the divinity of Christ against the Arians; St. Basil the Great of Cæsarea (379) and his coworker St. Gregory of Nazianzum (376); and the eloquent St. John Chrysostom (398), Archbishop of Constantinople.

(*b*) *Western Church.* St. Jerome (420), translator of the Vulgate; St. Ambrose (397), bishop of Milan; St. Augustine (430), bishop of Hippo; and St. Gregory the Great (604), the pope who sent St. Augustine to England.

Dr. Adrian. A novel by Couperus. See *Small Souls.*

Dr. Breen's Profession. A novel by W. D. Howells (Am. 1881). The heroine, Grace Breen, as the outcome of an unhappy love affair, plunges into the profession of medicine in the effort to make herself of some real service in the world and so find the peace that is otherwise denied her.

Dr. Faustus. See under *Faust.*

Dr. Fell. See *Fell.*

Dr. Jekyll and Mr. Hyde. See *Jekyll.*

Dr. Lavendar's People. A volume of stories by Margaret Deland. See *Lavendar, Dr.*

Dr. Luke of the Labrador. A narrative by Norman Duncan based on the career of Dr. William T. Grenfell, a medical missionary in Labrador.

Dr. Marigold's Prescriptions. A Christmas number of *All the Year Round* for 1865, by Dickens. Dr. Marigold is an itinerant Cheap Jack, called "doctor" in compliment to the medical man who attended at his birth, and would only accept a tea-tray for his fee. The death of little Sophy in her father's arms, while he is convulsing the rustic crowd with his ludicrous speeches, is the central incident of the tale.

Doctor of Physic's Tale or *Physicians Tale.* (In Chaucer's *Canterbury Tales.*) See *Virginia.*

Dr. Sevier. A story of life in New Orleans by G. W. Cable (Am. 1822). Dr. Sevier is a physician of New Orleans, of high-minded but somewhat severe character and manner.

Dr. Syntax. See *Syntax.*

Dr. Thorne. A novel by Anthony Trollope, one of his *Chronicles of Barsetshire.* See *Barsetshire; Thorne.*

Dodd, David. An important character in Charles Reade's *Love Me Little, Love Me Long* (1859) and in its sequel, *Hard Cash* (1864). He is a seaman, completely at home on shipboard but extremely ill at ease on land. The first mentioned novel treats of his successful wooing of Lucy Fountain. In the latter his struggles to bring home a large sum in "hard cash" result in his losing his mind, and as "Silly Billy Thompson" he escapes from a burning lunatic asylum to a frigate and lives through a series of exciting adventures before fate restores to him his reason, his wife and daughter and his bank account of "hard cash." This novel was written as an exposure of conditions in the private lunatic asylums of England and as such aroused much discussion.

Julia Dodd. David's daughter, the exuberant young heroine of *Hard Cash.*

Dodd Family Abroad, The. A satiric romance by Charles Lever, ridiculing English travelers in Europe. The Dodds are Anglo-Irish.

Dodge, Esq., Steadfast. In Cooper's novels, *Homeward Bound* and *Home as Found*, an American journalist typical of all the unpleasant qualities which Cooper saw in his fellow countrymen

after his own travels abroad. This character and others of a similar nature did much to involve Cooper in controversies, legal and otherwise, and to dull his popularity.

Dodger, Artful. (In Dickens' *Oliver Twist.*) See *Artful Dodger.*

Dodo (Pg. *doudo,* silly). An extinct species of bird somewhat larger than a turkey formerly found on the island of Mauritius. It could not fly. E. F. Benson borrowed the word for his novel *Dodo, a Detail of Today* (Eng. 1893), in which the heroine is said to be drawn from Margot Asquith, then Alice or Margot Tennant.

Dodo'na. A famous oracle in the village of Dodona in Epi'rus, and the most ancient of Greece. It was dedicated to Zeus, and the oracles were delivered from the tops of oak and other trees, the rustling of the wind in the branches being interpreted by the priests. Also, brazen vessels and plates were suspended from the branches, and these, being struck together when the wind blew, gave various sounds from which responses were concocted. Hence the Greek phrase *Kalkos Dodones* (brass of Dodona), meaning a babbler, or one who talks an infinite deal of nothing.

The black pigeons of Dodo'na. Two black pigeons, we are told, took their flight from Thebes, in Egypt; one flew to Libya, and the other to Dodo'na. On the spot where the former alighted, the temple of Jupiter Ammon was erected; in the place where the other settled, the oracle of Jupiter was established, and there the responses were made by the black pigeons that inhabited the surrounding groves. This fable is probably based on a pun upon the word *peleiai,* which usually meant "old women," but in the dialect of the Epi'rots signified pigeons or doves.

Dods, Meg. In Scott's novel, *St. Ronan's Well,* landlady of the Clachan, or Mowbery Arms inn at St. Ronan's Old Town. The inn was once the manse, and Meg Dods reigned there despotically, but her wines were good and her cuisine excellent. This is considered one of the best low comic characters in the whole range of fiction.

> She had hair of a brindled colour, betwixt black and grey, which was apt to escape in elf-locks from under her mutch when she was thrown into violent agitation, long skinny hands terminated by stout talons, grey eyes, thin lips, a robust person, a broad though fat chest, capital wind, and a voice that could match a choir of fishwomen. — *Sir W. Scott: St. Ronan's Well,* i.

Dodson and Fogg, Messrs. In Dickens' *Pickwick Papers* (1836), two unprincipled lawyers, who undertake on speculation to bring an action against Mr. Pickwick for "breach of promise," and file accordingly the famous suit of "Bardell *v.* Pickwick." The names *Dodson and Fogg* are frequently used as synonymous with unscrupulous or dishonest solicitors.

Doe. *John Doe and Richard Roe.* Any plaintiff and defendant in an action of ejectment. They were sham names used at one time to save certain "niceties of law"; but the clumsy device was abolished in 1852. Any mere imaginary persons, or men of straw are so called.

Doeg. In the satire of *Absalom and Achitophel,* by Dryden and Tate, Doeg is meant for Elka'nah Settle, a poet who wrote satires upon Dryden, but was no match for his great rival. Doeg in the Biblical narrative was Saul's herdsman, who had charge of his mules and asses. He told Saul that the priests of Nob had provided David with food; whereupon Saul sent him to put them to death, and eighty-five were ruthlessly massacred. (1 *Sam.* xxi. 7; xxii. 18.)

> "Doëg, though without knowing how or why,
> Made still a blundering kind of melody . . .
> Let him rail on; let his invective Muse
> Have four-and-twenty letters to abuse,
> Which if he jumbles to one line of sense,
> Indict him of a capital offence."
> *Absalom and Achitophel,* Part ii.

Dog. Dogs as the best loved of all animals figure prominently in legend and fiction. In medieval art they symbolize fidelity. A dog is represented as lying at the feet of St. Bernard, St. Benignus, and St. Wendelin; as licking the wounds of St. Roch; as carrying a lighted torch in representations of St. Dominic. In monuments the dog is placed at the feet of women to symbolize affection and fidelity, as a *lion* is placed at the feet of men to signify courage and magnanimity. Many of the Crusaders are represented with their feet on a dog, to show that they followed the standard of the Lord as faithfully as a dog follows the footsteps of his master.

Among the many dogs whose names have become proverbial are Argus, Aubry's dog or the Dog of Montargis, Beautiful Joe, Beth Gelert, Boatswain, Bob Son of Battle, Bran, Buck, Diamond, Jip Katmir and Toby. See under those entries; also *Mahabharata.*

A black dog has walked over him. Said of a sullen person. Horace tells us that the sight of a black dog with its pups was an unlucky omen, and the devil has been frequently symbolized by a black dog.

A cat and dog life. See *Cat* (*To live a*, etc.).

A dead dog. Something utterly worthless. A Biblical phrase (see 1 *Sam.* xxiv. 14, "After whom is the king of Israel come out? After a dead dog?"). Cp. also *Is thy Servant*, etc., below. There is no expression in the Bible of the fidelity, love, and watchful care of the dog.

A dog in a doublet. A bold, resolute fellow. In Germany and Flanders the strong dogs employed for hunting the wild boar were dressed in a kind of buff doublet buttoned to their bodies. Rubens and Sneyders have represented several in their pictures. A false friend is called *a dog in one's doublet.*

A dog in the manger. A churlish fellow, who will not use what is wanted by another, nor yet let the other have it to use. The allusion is to the well-known fable of a dog that fixed his place in a manger, and would not allow an ox to come near the hay.

A dog's life. A wretched life or a life of debauchery.

Gingham dog. See under *Gingham.*

A living dog is better than a dead lion. The meanest thing with life in it is better than the noblest without. The saying is from *Eccles.* ix. 4.

Between dog and wolf. The hour of dusk. "*Entre chien et loup.*"

I am his Highness' dog at Kew; Pray tell me, sir, whose dog are you? Frederick Prince of Wales had a dog given him by Alexander Pope, and these words are said to have been engraved on his collar. They are still sometimes quoted with reference to an overbearing, bumptious person.

Is thy servant a dog, that he should do this thing? Said in contempt when one is asked to do something derogatory or beneath one. The phrase is (slightly altered) from 2 *Kings* viii. 13.

It was the story of the dog and the shadow. A case of one who gives up the substance for its shadow, of one who throws good money after bad, of one who gives *certa pro incertis.* The allusion is to the well known fable of the dog who dropped his bone into the stream because he opened his mouth to seize the reflection of it.

Let sleeping dogs lie; don't wake a sleeping dog. Let well alone; if some contemplated course of action is likely to cause trouble or land you in difficulties you had better avoid it.

> It is nought good a sleping hound to wake,
> Nor yeve a wight a cause to devyne.
> *Chaucer: Troilus and Criseyde*, iii. 764.

Love me love my dog. If you love me you must put up with my faults, my little ways, or (sometimes) my friends.

St. Roch and his dog. Two inseparables. See under *Saint.*

To rain cats and dogs. See *Cat* (*It is raining, etc.*).

To wake a sleeping dog. See *Let sleeping dogs lie*, above.

Try it on the dog! A jocular phrase used of medicine that is expected to be unpalatable, or of food that is suspected of being not quite fit for human consumption.

Dog-days. Days of great heat. The term comes from the Romans, who called the six or eight hottest weeks of the summer *canicula'res dies.* According to their theory, the dog-star or Sirius, rising with the sun, added to its heat, and the dog-days (about July 3 to August 11) bore the combined heat of the dog-star and the sun. See *Dog-star.*

Dog-fall. A fall in wrestling, when the two combatants touch the ground together.

Dog-grass. Couch grass (*Triticu rempens*), which is eaten by dogs when they have lost their appetite; it acts as an emetic and purgative.

Dog-head. The part of a gun which bites or holds the flint.

Dog-Latin. Pretended or mongrel Latin. An excellent example is Stevens' definition of a kitchen:

> As the law classically expresses it, a kitchen is "camera necessaria pro usus cookare; cum saucepannis, stewpannis, scullero, dressero, coalholo stovis, smoakjacko; pro roastandum, boilandum, fryandum et plumpudding-mixandum. . . ." — *A Law Report* (*Daniel* v. *Dishclout*).

Dog-star. Sirius, the brightest star in the firmament, whose influence was anciently supposed to cause great heat, pestilence, etc. See *Dog-days.*

Dogberry and Verges. In Shakespeare's *Much Ado about Nothing*, two ignorant conceited constables, who greatly confound their words. Dogberry calls "assembly" *dissembly;* "treason" he calls *perjury;* "calumny" he calls *burglary;* "condemnation," *redemption,* "respect," *suspect.* When Conrade says, "Away! you are an ass;" Dogberry tells the town clerk to write him down "an ass." "Masters," he says to the officials, "remember I am an ass." "Oh that I had been writ down an ass!"

Doge. See *Rulers, Titles of.*

Doister, Ralph Roister. See *Ralph Roister Doister.*

Doll Common. See *Common.*

Doll Tearsheet. See *Tearsheet.*

Dollar, The Almighty. See *Almighty Dollar.*

Doll's House, The. A drama by Henrik Ibsen (Nor. 1879). The "doll," Nora Helmer, with a naïve innocence of the realities of life that is the result of her petted existence, commits forgery to secure money for her sick husband. The results of her act awaken her to a new world. When the danger from the law is past, her resentment at being treated as a doll forces her to leave home to learn something about life for herself.

Dolls, Mr. In Dickens' novel *Our Mutual Friend*, a nickname for the drunken old father of Jenny Wren (*q.v.*).

Dolly Varden. In Dickens' *Barnaby Rudge*, daughter of Gabriel Varden, locksmith. She was loved to distraction by Joe Willet, Hugh of the Maypole Inn, and Simon Tappertit. Dolly dressed in the Watteau style, and was lively, pretty, and bewitching. Her name is given to a certain style of woman's dress or hat.

Doltaire. A dashing Frenchman in Gilbert Parker's *Seats of the Mighty* (*q.v.*).

Dombey and Son. A novel by Charles Dickens (1846). *Mr. Dombey.* A purse-proud, self-contained London merchant, living in Portland Place, Bryanstone Square, with offices in the City. His god was wealth; and his one ambition was to have a son, that the firm might be known as "Dombey and Son." When Paul was born, his ambition was attained, his whole heart was in the boy, and the loss of the mother was but a small matter. The boy's death turned his heart to stone, and he treated his daughter Florence not only with utter indifference, but as an actual interloper. Mr. Dombey married a second time; but his wife eloped with his manager, James Carker.

Paul Dombey. Son of Mr. Dombey; a delicate, sensitive little boy, quite unequal to the great things expected of him. He was sent to Dr. Blimber's school, but soon gave way under the strain of school discipline. In his short life he won the love of all who knew him, and his sister Florence was especially attached to him. His death is one of the famous passages of fiction. During his last days he was haunted by the sea, and was always wondering what the wild waves were saying.

Florence Dombey. Mr. Dombey's daughter; a pretty, amiable, motherless child, who incurred her father's hatred because she lived and thrived while her younger brother, Paul, dwindled and died. Florence hungered to be loved, but her father had no love to bestow on her. She married Walter Gay.

Domdaniel. A fabled abode of evil spirits, gnomes, and enchanters, "under the roots of the ocean" off Tunis, or elsewhere. It first appears in Chaves and Cazotte's *Continuation of the Arabian Nights* (1788–1793), was introduced by Southey into his *Thalaba* (*q.v.*), and used by Carlyle as synonymous with a den of iniquity. The word is Lat. *domus*, house or home, *Danielis*, of Daniel, the latter being taken as a magician.

Domesday Book. The book containing a record of the census or survey of England, giving the ownership, extent, value, etc., of all the different holdings, undertaken by order of William the Conqueror in 1086. It is in Latin, is written on vellum, and consists of two volumes. The value of all estates is given, firstly, as in the time of the Confessor; secondly, when bestowed by the Conqueror; and, thirdly, at the time of the survey. It is also called *The King's Book*, and *The Winchester Roll* because it was kept there. Printed in facsimile in 1783 and 1816.

The book was so called from A.S. *doom*, judgment, because every case of dispute was decided by an appeal to these registers. Edgar Lee Masters gave the title to a volume of poetry (Am. 1920), a sort of sequel to his *Spoon River Anthology* (*q.v.*) in which the coroner investigating the mysterious death of Elenor Murray searches out all the remote causes.

Dominic, St. See under *Saint.*

Domin'icans. An order of preaching friars, instituted by St. Dominic in 1215, and introduced into England (at Oxford) in 1221. They were formerly called in England *Black Friars*, from their black dress, and in France *Jac'obins*, because their mother-establishment in Paris was in the Rue St. Jacques.

Dominick, Friar or **Father.** The titular hero of Dryden's comedy, *The Spanish Friar*, a kind of ecclesiastical Falstaff, a most immoral, licentious Dominican, who for money would prostitute even the Church and Holy Scriptures.

> He is a huge, fat, religious gentleman . . . big enough to be a pope. His gills are as rosy as a turkey-cock's. His big belly walks in state before him, like a harbinger; and his gouty legs come limping after it. Never was such a tun of devotion seen. — *Dryden: The Spanish Fryar*, ii. 3.

Dominie Sampson. (In Scott's *Guy Mannering.*) See *Sampson.*

Domnei, *A Comedy of Woman Worship.*

A novel by James Branch Cabell (Am. 1920) originally published, in 1913, under the title *The Soul of Melicent.* It is a story of the unconquerable love of Perion and Melicent, two medieval lovers who are separated by a rival lover, Demetrios of Anatolia, who keeps Melicent captive for long years; but the true lovers win through to happiness at last. The scene is laid in Poictesme (*q.v.*) and the heroine, Melicent, is the daughter of Count Manuel, the hero of *Figures of Earth.*

Don. A man of mark, an aristocrat. At the universities the masters, fellows, and noblemen are termed *dons.* The word is the Spanish form of Lat. *dominus.*

Don Alvaro. The husband of Mencia of Mosquera (*q.v.*) in Le Sage's *Gil Blas;* also a character in Verdi's opera, *La Forza del Destino* (*q.v.*).

Don Carlos. The name of several tragedies, notably one by Schiller (Ger. 1786), based on the life of Don Carlos, son of Philip II of Spain, and dealing with his unhappy love for Elizabeth of Valois, who for reasons of state marries his father, and his fatal connection with the revolt against his father in the Netherlands. There is an opera by Verdi (1867) based on Schiller's tragedy. Other dramas on the same theme include one by Otway in English (1672), by M. de Chénier in French (1789) and by Alfieri in Italian about the same time.

Don Carlos (Charles V) is one of the chief characters in Victor Hugo's drama *Hernani* (*q.v.*) and Verdi's opera, *Ernani,* founded on the play.

In Verdi's opera *La Forza del Destino* (*q.v.*), Leonora's revengeful brother is named *Don Carlos di Vargas.*

Don Cherubim. In Le Sage's *Bachelor of Salamanca* (*q.v.*).

Don Cleofas. (In Le Sage's *Devil on Two Sticks.*) See *Cleofas, Don; Asmodeus.*

Don Florestan. See *Florestan.*

Don Giovanni. An opera by Mozart (1787), book by Da Ponte. The plot deals with the adventures of the Spanish libertine Don Juan (*q.v.*). After he and his servant Leporello have put through one piece of villainy after another, the statue of a nobleman Don Juan has murdered appears and takes him off to the infernal regions. A second title of the opera is *The Marble Guest.*

Don Ippolito. In Howells' *Foregone Conclusion* (*q.v.*).

Don John. (In Shakespeare's *Much Ado about Nothing.*) See *John, Don.*

Don José. (In Byron's *Don Juan* and in Bizet's opera, *Carmen.*) See *José, Don.*

Don Ju'an. Don Juan Tenorio, the hero of a large number of plays and poems, as well as of Mozart's opera, *Don Giovanni,* was the son of a leading family of Seville in the 14th century, and killed the commandant of Ulloa after seducing his daughter. To put an end to his debaucheries the Franciscan monks enticed him to their monastery and killed him, telling the people that he had been carried off to hell by the statue of the commandant, which was in the grounds.

His name has passed into a synonym for a rake, roué or aristocratic libertine, and in Mozart's opera (1787) Don Giovanni's valet, Leporello, says his master had "in Italy 700 mistresses, in Germany 800, in Turkey and France 91, in Spain 1,003." His dissolute life was first dramatized by Gabriel Tellez in the 17th century, then by Molière in his *Don Juan ou le Festin de Pierre,* also by Corneille, Shadwell, Grabbe (German), Dumas, and others, and in the 20th century by George Bernard Shaw, (third act of *Man and Superman,* 1903), Bataille, and Rostand (*La Dernière Nuit de Don Juan*).

In Byron's well-known poem *Don Juan* (1819–1824), when Juan was sixteen years old he got into trouble with Donna Julia, and was sent by his mother, then a widow, on his travels. His adventures in the Isles of Greece, at the Russian Court, in England, etc., form the story of the poem, which, though it extends to sixteen cantos and nearly 16,000 lines, is incomplete.

Byron's Don Juan is not the legendary character except in name and in the fact that he is a young Spanish aristocrat. His adventures include amatory episodes, but his restless, romantic, gloomy temperament is quite distinct from the gallant frivolity of the traditional Don Juan. See *Haidee; Dudu.*

Don Orsino. One of the novels of F. Marion Crawford's Saracinesca series. See *Saracinesca.*

Don Pèdre. (In Molière's *Sicilien.*) See *Pèdre.*

Don Pedro. (In Meyerbeer's opera, *L'Africaine.*) See *Pedro.*

Don Quixote. The hero of the great romance of that name by the Spaniard, Cervantes, published at Madrid, Pt. i, 1605, Pt. ii, 1615. He is a gaunt country gentleman of La Mancha, gentle and dignified, affectionate and simple-minded, but so crazed by reading books of knight-

errantry that he believes himself called upon to redress the wrongs of the whole world, and actually goes forth to avenge the oppressed and run a tilt with their oppressors. Hence, a *Quixotic* man, or a *Don Quixote*, is a dreamy, unpractical, but essentially good, man — one with a " bee in his bonnet."

Don Quixote's lady love is the fair Dulcinea (*q.v.*). He engages for his squire Sancho Panza, a middle-aged ignorant rustic, selfish but full of good sense, a gourmand but attached to his master, shrewd but credulous. The knight thinks wind-mills to be giants, flocks of sheep to be armies, inns to be castles, and galley-slaves oppressed gentlemen; but the squire sees them in their true light. Ultimately, the knight is restored to his right mind, and dies like a peaceful Christian. The object of this romance was to laugh down the romances of chivalry of the Middle Ages. See also *Windmills*.

It seemed unto him [Don Quixote] very requisite and behooveful . . . that he himself should become a knight-errant, and go throughout the world, with his horse and armour, to seek adventures, and practise in person all that he had read was used by knights of yore; revenging all kinds of injuries, and offering himself to occasions and dangers, which, being once happily achieved, might gain him eternal renown. — *Cervantes: Don Quixote* (*Shelton's tr.* 1612).

Don Ruy Gomez. In Victor Hugo's *Hernani* (*q.v.*).

Don Sebastian. A tragedy by Dryden (1690). The hero is Sebastian, king of Portugal, who was defeated and taken prisoner by the Moors in 1574. See also *Sebastian*.

Donatello, Count. The irresponsible faunlike Italian who gives the title to Hawthorne's *Marble Faun* (*q.v.*).

Donation of Constantine. See *Decretals*.

Donizetti, Gaetano (1797–1848). Italian composer. His best-known operas are *Lucrezia Borgia*, *Lucia di Lammermoor* and *La Favorita*. See those entries.

Donkin. A Cockney sailor in Conrad's *Nigger of the Narcissus* (*q.v.*).

Donnithorne, Arthur. A prominent character in George Eliot's *Adam Bede* (*q.v.*).

Donnybrook Fair. This fair, held in August from the time of King John, till 1855, was noted for its bacchanalian orgies and light-hearted rioting. Hence it is proverbial for a disorderly gathering or a regular rumpus. The village was a mile and a half southeast of Dublin, and is now one of its suburbs.

Do'ny. Florimel's dwarf. (*Spenser: Faërie Queene*, III, v. V, ii.)

Dooley, Mr. A famous humorous personage created by the American journalist, F. P. Dunne. A middle-aged Irish-American and the presiding genius of a saloon in Archey Road, Chicago, Mr. Dooley is never at a loss for an occasion or a topic on which to exercise his ready wit and common sense. His friend, Mr. Hennessey, usually meets him half way, and his neighbor, Mr. McKenna, is full of sceptical questions. Mr. Dooley's reputation was made in the newspapers at the time of the Spanish-American War. *Mr. Dooley in Peace and War* appeared in 1898. It was followed by *Mr. Dooley in the Hearts of His Countrymen* (1899), *Mr. Dooley's Philosophy* (1900), *Mr. Dooley's Opinions* (1901), *Observations by Mr. Dooley* (1902), *Mr. Dooley's Dissertations* (1906), *Mr. Dooley Says* (1910) and *Mr. Dooley: On Making a Will and Other Necessary Evils* (1919).

Doo'lin of Mayence. The hero of a French *chanson de geste* of the 14th century, and of a 15th century prose romance. He was the father of Ogier the Dane (*q.v.*).

Doolin's sword. Merveilleuse (wonderful).

Doolittle. The picturesque, disreputable old dustman in Shaw's drama, *Pygmalion* (*q.v.*).

Doolittle, Hilda. See *H. D.*

Doomsday Book. See *Domesday*.

Doone, Lorna. See *Lorna Doone*.

Dora. (1) The child-wife of David Copperfield. See *Spenlow, Dora*.

(2) A narrative poem by Tennyson (1842).

Dorado, El. See *El Dorado*.

Doramin. The old native chief in Conrad's *Lord Jim* (*q.v.*).

Dorante. A name introduced into three of Molière's comedies. In *Les Fâcheux* he is a courtier devoted to the chase. In the play *L'École des Femmes* he is a chevalier. In *Le Bourgeois Gentilhomme* he is a count in love with the Marchioness Dorimène.

Dorax. In Dryden's tragedy, *Don Sebastian*, the assumed name of Don Alonzo of Alcazar, when he deserted Sebastian, king of Portugal, turned renegrade, and joined the emperor of Barbary.

Dor'cas Society. A woman's circle for making clothing for the poor. So called from Dorcas, in *Acts* ix. 39, who made " coats and garments " for widows.

Dorian. See *Doric*.

Doric. Pertaining to Doris, one of the divisions of ancient Greece, or to its inhabitants, a simple, pastoral people.

Dorian Mode. In musical antiquities, a simple, solemn form of music, the first of the authentic Church modes.

Doric dialect. The dialect spoken by the natives of Doris, in Greece. It was broad and hard. Hence, any broad dialect like that of rustics. Bloomfield and Robert Burns are examples of British Doric.

Doric order. The oldest, strongest, and simplest of the Grecian orders of architecture.

The Doric Land. Greece, Doris being a part of Greece.

The Do'ric reed. Pastoral poetry. Everything Doric was very plain, but cheerful, chaste and solid.

Dor'igen. The heroine of Chaucer's *Franklin's Tale*, which was taken from Boccaccio's *Decameron* (X. v), the original being in the Hindu *Vetála Panchavinsati*. She was married to Arvir'agus, but was greatly beloved by Aurelius, to whom she had been long known. Aurelius tried to win her, but Dorigen would not listen to him till the rocks round the coast of Britain were removed " and there n'is no stone yseen." Aurelius, by the aid of a magician, caused them all to disappear, and claimed his reward. Dorigen was very sad, but her husband insisted that she should keep her word, and she went to meet Aurelius, who, when he saw her grief and heard what Arviragus had counseled, said he would rather die than injure so true a wife and noble a gentleman. Cp. *Dianora.*

Dorimant. A witty, aristocratic libertine in Etherege's comedy, *The Man of Mode* (1676), said to have been drawn from the Earl of Rochester. The name later came to be used for any gay, unprincipled young man.

Dor'imene. In Molière's comedy *Le Mariage Forcé*, a young girl who marries Sganarelle (*q.v.*), an old man of sixty-three. In *Le Cocu Imaginaire*, she is Sganarelle's wife.

Dorothe'a. The heroine of Goethe's poem entitled *Hermann and Dorothea* (*q.v.*).

Dorothea Brooke. In George Eliot's *Middlemarch* (*q.v.*).

Dorothea, St. See under *Saint.*

Dorothy la Desirée. In Cabell's *Jurgen* (*q.v.*), the girl whom Jurgen had loved as a young man. She jilted him to become a countess, but when he was given his year of renewed youth, he saw once more by magic the young and beautiful girl of his ideals. Dorothy la Desirée was one of the daughters of Manuel (*q.v.*), the hero of *Figures of Earth.*

Dorrit, Amy. Heroine of Dickens' novel, *Little Dorrit* (*q.v.*).

Dory, John. See *John Dory.*

Dostoievski, Feodor Mikhailovich (1821–1881). Russian novelist, author of *The Brothers Karamazov, Crime and Punishment, The Idiot,* etc. See those entries.

Dot. (In Dickens' *Cricket on the Hearth.*) See *Peerybingle.*

Dotheboys Hall. A school in Dickens' *Nicholas Nickleby* where boys were taken in and done for by Mr. Wackford Squeers, a puffing, ignorant, overbearing brute, who starved them and taught them nothing.

It is said that Squeers was a caricature of a Mr. Shaw, a Yorkshire schoolmaster; but Mr. Shaw has been defended as a kind-hearted man, whose boys were well fed, happy, and not ill taught. Like Squeers he had only one eye, and one daughter. The ruthless exposure of this kind of " school " led to the closing or reformation of many of them.

Dou'ai Bible. See *Bible, the English.* The English college at Douai was founded by William Allen (afterwards cardinal) in 1568. The Douai Bible translates such words as *repentance* by the word *penance*, etc., and the whole contains notes by Roman Catholic divines.

Doubting Castle. In Bunyan's *Pilgrim's Progress*, the castle of Giant Despair; into which Christian and Hopeful were thrust, but from which they escaped by means of the key called " Promise."

Doughboy. An American soldier. The term was in use long before the World War.

Douglas. A family famed in Scotch history, legend and romance. There were two branches, the *Black Douglases* or senior branch and the *Red Douglases*, who came to the fore later. They are prominent in Scott's novels, notably the following:

(1) *Sir James*, the first of the Black Douglases, hero of *Castle Dangerous* (*q.v.*) known as " the Good Sir James." This was also the Douglas which was such a terror to the English that the women used to frighten their unruly children by saying they would " make the Black Douglas take them." He first appears in *Castle Dangerous* as " Knight of the Tomb." The following nursery rhyme refers to him:

Hush ye, hush ye, little pet ye;
Hush ye, hush ye, do not fret ye;
The Black Douglas shall not get thee.
Sir W. Scott: Tales of a Grandfather.

(2) *Archibald the Grim*, natural son of "the Good Sir James." He is prominent in *The Fair Maid of Perth.*

(3) *James Douglas*, earl of Morton, one of the Red Douglases. He figures prominently in *The Monastery* and *The Abbot.*

(4) *Ellen Douglas.* Heroine of Scott's narrative poem, *The Lady of the Lake.*

The Douglas Larder. The flour, meal, wheat, and malt of Douglas Castle, emptied on the floor by good Lord James Douglas, in 1307, when he took the castle from the English garrison. Having staved in all the barrels of food, he next emptied all the wine and ale, and then, having slain the garrison, threw the dead bodies into this disgusting mess, "to eat, drink, and be merry." Scott gives the story in his *Tales of a Grandfather.*

See also *Bell-the-Cat.*

The Douglas Tragedy. A ballad in Scott's *Border Minstrelsy*, telling how Lord William steals away Lady Margaret Douglas and is pursued by her father and two brothers. A fight ensues; the father and his two sons are sore wounded; Lord William, also wounded, creeps to his mother's house and there dies; and the lady dies next morning.

Dowlas, Mr. A generic name for a linendraper, who sells dowlas, a coarse linen cloth, so called from Daoulas, in Brittany, where it was manufactured.

Mrs. Quickly. I bought you a dozen of shirts to your back.
Falstaff. Dowlas, filthy dowlas: I have given them away to bakers' wives, and they have made bolters of them.
Quick. Now, as I am true woman, holland of eight shillings an ell. *Shakespeare: 1 Henry IV*, iii. 3.

Downfall, The (*La Débâcle*). One of Zola's Rougon Macquart novels (*q.v.*).

Downing Street. A name often given to the heads of the British Government collectively, from No. 10 Downing Street (Westminster), the official town residence of the Prime Minister, where the meetings of the Cabinet are usually held. The street was named in honor of Sir George Downing (d. 1684), a noted Parliamentarian and ambassador, who served under both Cromwell and Charles II.

Dow'sabell. A common name for a sweetheart, especially an unsophisticated country girl, in poems of Elizabethan times. It is the Fr. *douce et belle*, sweet and beautiful.

It were not good . . . to cast away as pretty a dowsabell as any could chance to see in a summer's day.
— *The London Prodigal*, IV, i (1605).

Drayton has a poem, *The Ballad of Dowsabell.*

Dowson, Ernest (1867–1900). English poet. His best-known poems are *Cynara* (*q.v.*), and *The Pierrot of the Minute.*

Doyle, Sir Arthur Conan (1859–). English novelist, best known for his series of novels concerning Sherlock Holmes (*q.v.*) and for his historical novels, *Micah Clarke* and *The White Company.*

Dr. For titles of novels etc. beginning with Dr., see under *Doctor.*

Dra'chenfels (Ger. Dragon-rock). So called from the legend that it was the home of the dragon slain by Siegfried, the hero of the *Nibelungenlied.*

The castled crag of Drachenfels
Frowns o'er the wide and winding Rhine,
Whose breast of waters broadly swells
Between the banks which bear the vine.
Byron: Childe Harold. iii. 55.

Draco'nian Code. One very severe Draco was an Athenian law-maker of the 7th century *B. C.*, and the first to produce a written code of laws for Athens. As nearly every violation of his laws was a capital offence, Dema'des the orator said "that Draco's code was written in blood."

Dragon. The Greek word *drakon* comes from a verb meaning "to see," to "look at," and more remotely "to watch" and "to flash."

A dragon is a fabulous winged crocodile, usually represented as of large size, with a serpent's tail; whence the words serpent and dragon are sometimes interchangeable. The word was used in the Middle Ages as the symbol of sin in general and paganism in particular, the metaphor being derived from *Rev.* xii. 9, where Satan is termed "the great dragon" and *Ps.* xci. 13, where it is said that the saints "shall trample the dragon under their feet." Hence, in Christian art the dragon symbolizes Satan or sin, as when represented at the feet of Christ and the Virgin Mary; and St. John the Evangelist is sometimes represented holding a chalice, from which a dragon is issuing.

A flying dragon. A meteor.

The Chinese dragon. In China, a five-clawed dragon is introduced into pictures and embroidered on state dresses as an amulet.

The Dragon of Wantley. See *Wantley.*

To sow dragons' teeth. To foment contentions; to stir up strife or war; especially to do something that is intended to put an end to strife but which brings it about later. See *Cadmus.*

Among the many saints who are usually

pictured with dragons may be mentioned St. Michael, St. George, St. Margaret, Pope Sylvester, St. Samson (Archbishop of Dol), St. Don'atus, St. Clement of Metz; St. Romain of Rouen, who destroyed the huge dragon, La Gargouille, which ravaged the Seine; St. Philip the Apostle, who killed another at Hierapolis, in Phrygia; St. Martha, who slew the terrible dragon, Tarasque, at Aix-la-Chapelle; St. Florent, who killed a dragon which haunted the Loire; St. Cado, St. Maudet, and St. Pol, who did similar feats in Brittany; and St. Keyne of Cornwall.

Among the ancient Britons and Welsh the dragon was the national symbol on the war standard; hence the term, Pendragon (*q.v.*) for the *dux bellorum*, or leader in war (*pen* = head or chief).

See also *Fafner; Grendel.*

Drake, an English Epic. A long narrative poem by Alfred Noyes (Eng. 1880–), dealing with the adventures of the famous English sailor and explorer, Francis Drake.

Drake, Joseph Rodman (1795–1820). American poet of the early national period His best-known poem is *The Culprit Fay.*

Dram Shop, The (*L' Assommoir*). One of Zola's Rougon Macquart novels (*q.v.*).

Drama, Father of (French, Spanish etc.). See under *Father.*

Dramatic Unities. See *Unities.*

Dram'atis Perso'næ. The characters of a drama, novel, or (by extension), of actual transaction.

Drang nach Osten (Ger. pressure toward the East). The German policy of extending its influence toward the East, much talked of before and during the World War.

Dra'pier's Letters. A series of letters written by Dean Swift to the people of Ireland and published in 1724, advising them not to take the copper money coined by William Wood. The patent had been granted to him by George I through the influence of the Duchess of Kendal, the king's mistress, and Wood and the Duchess were to share the profits (40 per cent). These letters, which were signed "M. B. Drapier," crushed the infamous job and the patent was cancelled.

Draupadi. A heroine of the great Hindu epic, the *Mahabharata* (*q.v.*), the wife won by Arjuna and shared by the five Pandavas.

Draupnir. In Scandinavian mythology, Odin's magic ring, from which every ninth night dropped eight rings equal in size and beauty to itself. It was fashioned by the dwarfs.

Dravot, Daniel. Hero of Kipling's *Man Who Would Be King* (*q.v.*).

Draw'cansir. A burlesque tyrant in Buckingham's *Rehearsal* (1671); hence, a blustering braggart. The character was a caricature of Dryden's Almanzor (*Conquest of Granada*). Drawcansir's opening speech (he has only three) is:

> He that dares drink, and for that drink dares die,
> And, knowing this, dares yet drink on, am I.
> *Rehearsal*, iv. 1.

which parodies Almanzor's:

> He who dares love, and for that love must die,
> And, knowing this, dares yet love on, am I.
> *II Conquest of Granada, IV.* iii.

Cp. *Bayes, Bobadil.*

Drayton, Michael (1563–1631). English poet, best known for his *Polyolbion*, a long work concerning the geography and legendary history of England.

Dream Life. A sequel to Mitchell's *Reveries of a Bachelor* (*q.v.*).

Dream'er. *The Immortal Dreamer.* John Bunyan (1628–1688).

Dreams, The Gates of. There are two, viz. that of ivory and that of horn. Dreams which delude pass through the Ivory Gate, those which come true pass through the Gate of Horn.

> That children dream not the first half-year; that men dream not in some countries, with many more, are unto me sick men's dreams; dreams out of the ivory gate, and visions before midnight. — *Sir Thos. Browne: On Dreams.*

This fancy depends upon two puns: ivory in Greek is *elephas*, and the verb *elephairo* means "to cheat with empty hopes"; the Greek for horn is *keras*, and the verb *karanoo* means "to accomplish."

Anchi'ses dismisses Æne'as through the ivory gate, on quitting the infernal regions, to indicate the unreality of his vision.

Dred. A novel by Harriet Beecher Stowe (Am. 1856). Dred, the hero, is a runaway slave.

Dred Scott Decision. A famous decision of the U. S. Supreme Court (1856) ruling that a slave was property and had no personal rights.

Dreikaiser Bund. (Ger. three Emperors' alliance). Coöperation between the emperors of Germany, Austria and Russia during the years 1872–1879.

Dreiser, Theodore (1871–). American novelist, author of *Sister Carrie, The Financier, The Genius*, etc. See those entries.

Dreyfusard', Drey'fusite. An advocate of the innocence of Capt. Alfred Dreyfus, an officer of the French artillery, of

Jewish descent, who was convicted in 1894 on a charge of having betrayed military secrets, degraded and sent to Devil's Island. In 1899 the first trial was annulled. He was brought back to France, retried, and again condemned, but shortly afterwards pardoned, though it was not until 1914 that he was finally and completely rehabilitated. Cp. *Bergeret.*

D'ri and I. A novel by Irving Bacheller (Am. 1901). The hero is the hired man, Darius Olin, nicknamed D'ri and the story centers about his adventures and those of his employer's son, Ramon Bell, during the War of 1812.

Drinkwater, John (1882–). English poet and dramatist, noted for his historical plays, *Abraham Lincoln*, *Mary Stuart*, and *Robert E. Lee.*

Driver of Europe (*Le Cocher de l'Europe*) So the Empress of Russia used to call the Duc de Choiseul (1719–1785), minister of Louis XV, because he had spies all over Europe, and thus ruled its political cabals.

Dro'mio. *The brothers Dromio.* Two brothers exactly alike, who served two brothers exactly alike. The mistakes of masters and men form the fun of Shakespeare's *Comedy of Errors*, based on the *Menæch'mi* of Plautus.

Drood, Edwin. The hero of a novel called *The Mystery of Edwin Drood*, by Dickens. Only eight numbers appeared. They were published in 1870, the year of the author's death.

Drugger, Abel. In Ben Jonson's comedy *The Alchemist* (1610), a seller of tobacco; artless and gullible in the extreme. He was building a new house, and came to Subtle " the alchemist," to know on which side to set the shop-door, how to dispose the shelves so as to ensure most luck, on what days he might trust his customers, and when it would be unlucky for him so to do.

Druid. A member of the ancient Gaulish and British order of priests, teachers of religion, magicians, or sorcerers. The word is the Lat. *druidæ* or *druides* (always plural), which was borrowed from the Old Irish *drui* and Gaelic *draoi.* The druidic cult presents many difficulties, and practically our only literary sources of knowledge of it are Pliny and the Commentaries of Cæsar, whence we learn that the rites of the Druids were conducted in oak groves and that they regarded the oak and the mistletoe with peculiar veneration; that they studied the stars and nature generally; that they believed in the transmigration of souls, and dealt in " magic." Their distinguishing badge was a serpent's egg (see below), to which very powerful properties were credited. The order seems to have been highly organized, and according to Strabo every chief had his druid, and every chief druid was allowed a guard of thirty men.

In Butler's *Hudibras* (III. i) there is an allusion to the

> Money by the Druids borrowed,
> In t'other world to be restored.

This refers to a legend recorded by one Patricius (? St. Patrick) to the effect that the Druids were wont to borrow money to be repaid in the life to come. His words are, " *Druidæ pecuniam mutuo accipiebant in posteriore vita redditurі.*"

The Druids' egg. This wonderful egg was hatched by the joint labor of several serpents, and was buoyed into the air by their hissing. The person who caught it had to ride off at full speed, to avoid being stung to death; but the possessor was sure to prevail in every contest, and to be courted by those in power. Pliny says he had seen one of them, and that it was about as large as a moderate-sized apple.

Drum. A popular name in the 18th century — and later — for a crowded evening party, so called from its noise with, perhaps, a side allusion to the tea-*kettle* and *kettle*-drums.

> This is a riotous assembly of fashionable people, of both sexes, at a private house, consisting of some hundreds, not unaptly stiled a drum, from the noise and emptiness of the entertainment. — *Smollett: Advice, a Satire* (1746).

John (or *Jack*) *Drum's entertainment.* Turning an unwelcome guest out of doors.

> O! for the love of laughter, let him fetch his drum; he says he has a stratagem for 't. When your lordship sees the bottom of his success in 't, and to what metal this counterfeit lump of ore will be melted, if you give him not John Drum's entertainment, your inclining cannot be removed. — *Shakespeare: All's Well*, iii. 6.

Marston wrote a comedy with the title *Jack Drum's Entertainment* (1600), in which he is supposed to have satirized Ben Jonson.

Drummers. An Americanism for commercial travelers, their vocation being to collect customers as a recruiting officer " drums up " recruits.

Drunken Parliament. See *Parliaments.*

Drury Lane. This famous London street (and, consequently, the theater) is named from Drury House, built in the time of Henry VIII by Sir William Drury. It stood on a site about in the middle of the present Aldwych. The theater

is the fourth of the name, the first having been opened in 1663.

Dru'ses. A people and sect of Syria, living about the mountains of Lebanon and Anti-Libanus. Their faith is a mixture of the Pentateuch, the Gospel, the Koran, and Sufism. They offer up their devotions both in mosques and churches, worship the images of saints, and yet observe the fast of Ram'adan. Their name is probably from that of their first apostle, Ismail Darazi, or Durzi (11th century *A. D.*). Browning has a tragedy *The Return of the Druses* (*q.v.*).

Dry'ad. In classical mythology, a tree-nymph (Gr. *drus*, a tree) who was supposed to live in the trees and die when the trees died. Eurydice, the wife of Orpheus the poet, was a dryad. Also called *hamadryads* (Gr. *hama*, with).

Dry'asdust. The name given by Scott to the fictitious "reverend Doctor," a learned pundit, to whom he addressed the prefaces, etc., of many of his novels: hence, a heavy plodding author, very prosy, very dull, and very learned; an antiquary.

> The Prussian Dryasdust, otherwise an honest fellow, and not afraid of labour, excels all other Dryasdusts yet known. . . . He writes big books wanting in almost every quality; and does not even give an *Index* to them. — *Carlyle.*

Dryden, John (1631–1700). The greatest literary figure of his age and one of the chief English poets. He is best known for his political satire *Absalom and Achitophel* (*q.v.*), his religious allegories *Religio Laici* and *The Hind and the Panther*, the lyrics *Song for St. Cecelia's Day* and *Alexander's Feast* and the tragedy *All for Love or the World Well Lost* (*q.v.*). His most important prose work is his *Essay of Dramatic Poesie.*

Dryfoos, Conrad. A leading character in Howells' *Hazard of New Fortunes* (*q.v.*). His father and sisters are also prominent in the novel.

Du. For such names as Du Croisy, see under *Croisy*, etc.

Du Maurier, George (1834–1896). English novelist, best known as the author of *Trilby* and *Peter Ibbetson.* See those entries.

Duchess de Langeais, The. A story by Balzac (Fr. 1834) usually published as part of *The Thirteen* (*L' Histoire des Treize.*) See under *Langeais.*

Duchess of Malfi, The. A drama by Webster (c. 1618). The Duchess was twin-sister of Ferdinand, duke of Calabria. She fell in love with Antonio, her steward, and gave thereby mortal offence to her twin-brother Ferdinand, and to her brother, the cardinal. She and her children are finally strangled but not before she has been made to endure a series of horrible tortures of mind and body.

Duck. *A lame duck.* A stock-jobber who will not, or cannot, pay his losses. Also any one who is unable to discharge his obligations or play his part in the world.

To make ducks and drakes of one's money. To throw it away as stones with which "ducks and drakes" are made on water. The allusion is to the sport of throwing stones to skim over water for the sake of seeing them ricocheting or rebounding.

> "What figured slates are best to make
> On watery surface duck and drake."
> *Butler: Hudibras*, ii. 3.

> "Mr. Locke Harper found out, a month after his marriage, that somebody had made ducks and drakes of his wife's money." — *Dinah M. Craik: Agatha's Husband*, chap. xxiii.

Duckling, Ugly. See *Ugly Duckling.*

Dudu. In Byron's *Don Juan*, one of the three beauties of the harem, into which Juan, by the sultana's order, had been admitted in female attire. Next day, the sultana, out of jealousy, ordered that both Dudu and Juan should be stitched in a sack and cast into the sea; but, by the connivance of Baba, the chief eunuch, they effected their escape.

> A kind of sleeping Venus seemed Dudu . . .
> But she was pensive more than melancholy . . .
> The strangest thing was, beauteous, she was holy,
> Unconscious, albeit turned of quick seventeen.
> *Don Juan:* Canto vi. 42–44.

Duen'de. A Spanish goblin or house-spirit. Cal'deron has a comedy called *La Dama Duenda.*

Duer'gar. A Norse name for the dwarfs of Scandinavian mythology; they dwell in rocks and hills, and are noted for their strength, subtlety, magical powers, and skill in metallurgy. According to the *Gylfaginning* they owe their origin to the maggots in the flesh of the first giant, Ymir (*q.v.*).

Dues'sa (Double-mind or Falsehood). In Spenser's *Faërie Queene* (Bk. I) the "scarlet woman," typifying the Roman Catholic Church, and (Bk. V) Mary Queen of Scots. She was the daughter of Deceit and Shame, and assumed divers disguises to beguile the Red Cross Knight. In Bk. I she is stripped of her gorgeous disguise, is found to be a hideous hag, and flees into the wilderness for concealment.

Duke's Children, The. A novel by

Anthony Trollope (1880). See *Omnium, Duke of*.

Dulcar'non. The horns of a dilemma (or *Syllogismum cornu'tum*); a puzzling question. From an Arabic word meaning "the possessor of two horns." The 47th proposition of the First Book of Euclid is called the Dulcarnon, as the 5th is the Pons Asinorum, because the two squares which contain the right angle roughly represent horns.

To be in Dulcarnon. To be in a quandary, or on the horns of a dilemma.

To send one to Dulcarnon. To daze with puzzles.

Dulcin'ea. A lady-love. Taken from Don Quixote's *amie du cœur*. Her real name was Aldonza Lorenzo, but the knight dubbed her Dulcin'ea del Tobo'so. "Her flowing hair," says the knight, "is of gold, her forehead the Elysian fields, her eyebrows two celestial arches, her eyes a pair of glorious suns, her cheeks two beds of roses, her lips two coral portals that guard her teeth of Oriental pearl, her neck is alabaster, her hands are polished ivory, and her bosom whiter than the new-fallen snow."

I must ever have some Dulcinea in my head — it harmonises the soul. — *Sterne.*

"Sir," said Don Quixote, "she is not a descendant of the ancient Caii, Curtii, and Scipios of Rome; nor of the modern Colonas and Orsini; nor of the Rebillas and Villanovas of Valencia; neither is she a descendant of the Palafoxes, Newcas, Rocabertis, Corellas, Lunas, Alagones, Ureas, Fozes, and Gurreas of Aragon: neither does the Lady Dulcinea descend from the Cerdas, Manriquez, Mendozas, and Guzmans of Castile; nor from the Alencastros, Pallas, and Menezes of Portugal; but she derives her origin from a family of Toboso, near Mancha." (Bk. ii., ch. v.)

Sancho Panza says she was "a stout-built sturdy wench, who could pitch the bar as well as any young fellow in the parish."

Dulcy. A character created by the columnist F. P. A. and later made the titular heroine of a comedy by George S. Kaufman and Marc Connelly (Am. 1921). In the course of her well-meaning self-appointed task of helping her husband put through an important business deal, Dulcy makes one blunder after another, but is blissfully unaware of her own limitations and gathers in all the credit when the deal goes through.

Duli'a. See *Latria*.

Dum sola (Law Lat.). While single or unmarried.

Dum spiro, spero (Lat.). Literally, while I breathe, I hope; while there's life, there's hope. It is the motto of Viscount Dillon.

Dum vivimus vivamus (Lat.). While we live, let us enjoy life. The motto adopted by Dr. Doddridge (1702–1751), who translated and expanded it into the subjoined epigram:

"Live, while you live," the epicure would say,
"And seize the pleasures of the present day."
"Live, while you live," the sacred preacher cries,
"And give to God each moment as it flies,"
Lord, in *my* views let each united be;
I live in pleasure, when I live to thee.

Du'machus. The impenitent thief is so called in Longfellow's *Golden Legend*, and the penitent thief is called Titus. See *Dismas*.

Dumain. In Shakespeare's *Love's Labour's Lost* (*q.v.*), a French lord in attendance on Ferdinand, king of Navarre. He agreed to spend three years with the King in study, during which time no woman was to approach the court. Of course, the compact was broken as soon as made, and Dumain fell in love with Katharine.

Dumas, Alexandre (Alexandre Dumas, *père*) (1802–1870). French novelist. His best-known novels are *The Three Musketeers* with its sequels, *The Count of Monte Cristo* and *The Black Tulip*. See those entries.

Alexandre Dumas fils, son of the above, was the author of the *Dame aux Camelias* translated as *Camille* (*q.v.*).

Dumb Ox, The. St. Thomas Aquinas (1224–1274), known afterwards as "the Angelic Doctor" or "Angel of the Schools." Albertus Magnus, the tutor of the "dumb ox," said of him: "The dumb ox will one day fill the world with his lowing." The name was given to him by his fellow students at Cologne from his taciturnity and dreaminess.

Dumbiedikes, The old laird of. In Scott's *Heart of Midlothian*, an exacting landlord, taciturn and obstinate.

The laird of Dumbiedikes had hitherto been moderate in his exactions . . . but when a stout, active young fellow appeared . . . he began to think so broad a pair of shoulders might bear an additional burden. He regulated, indeed, his management of his dependents as carters do their horses, never failing to clap an additional brace of hundred-weights on a new and willing horse. — *Heart of Midlothian*, chap. 3.

The young laird of Dumbiedikes. A bashful young laird, in love with Jeanie Deans, but Jeanie marries the Presbyterian minister, Reuben Butler.

Dumont, Lewis. The hero of William Gillette's drama, *Secret Service* (*q.v.*).

Dunbar, William (1460–1520). Scottish poet.

Duncan. In Shakespeare's tragedy, *Macbeth* (*q.v.*), the King of Scotland, murdered by Macbeth.

Duncan Gray. A ballad by Burns (1792) with the refrain "Ha, ha! the wooing o't." Duncan wooed a young lass called Maggie, but she "coost her head fu' high, looked asklent," and bade him behave himself. "Duncan fleeched, and Duncan prayed," but Meg was deaf to his pleadings; so Duncan took himself off in dudgeon. This was more than Maggie meant, so she fell sick and like to die. As Duncan "could na be her death," he came back and all ended happily.

Dun'ciad. The dunce-epic, a satire by Alexander Pope, first published in 1728 with Theobald figuring as the Poet Laureate of the realm of Dullness, but republished with an added fourth part in 1741 with Colley Cibber in that rôle. His installation is celebrated by games, the most important being the proposal to read, without sleeping, two voluminous works — one in verse and the other in prose; as every one falls asleep, the games come to an end. The Laureate is later taken to the temple of Dullness, and is lulled to sleep on the lap of the goddess; and, during his slumber, sees in a vision the past, present, and future triumphs of the empire. Finally, the goddess, having destroyed order and science, establishes her kingdom on a firm basis, gives directions to her several agents to prevent thought and keep people to foolish and trifling pursuits, and Night and Chaos are restored, and the poem ends.

Dundrea'ry, Lord. The impersonation of a good-natured, indolent, blundering, empty-headed swell, from the chief character in Tom Taylor's *Our American Cousin* (1858). E. A. Sothern created the character by the genius of his acting and the large additions he made to the original text, in which this English personage had been given only forty-seven lines.

The word *Dundrearies*, designating a style of wearing whiskers, comes from this character.

Dunkers. See *Tunkers*.

Dunmow. *To eat Dunmow bacon.* To live in conjugal amity, without even wishing the marriage knot to be less firmly tied. The allusion is to a custom said to have been instituted by Juga, a noble lady, in 1111, and restored by Robert de Fitzwalter in 1244; which was, that

any person from any part of England going to Dunmow, in Essex, and humbly kneeling on two stones at the church door, may claim a gammon of bacon, if he can swear that for twelve months and a day he has never had a household brawl or wished himself unmarried.

Between 1244 and 1772 eight claimants were admitted to eat the flitch. Allusions to the custom are very frequent in 17th and 18th century literature; and in the last years of the 19th century it was revived. Later it was removed to Ilford. The oath administered is in doggerel, somewhat as follows:

> You shall swear, by the custom of our confession,
> That you never made any nuptial transgression
> Since you were married man and wife,
> By household brawls or contentious strife;
> Or, since the parish clerk said "*Amen*,"
> Wished yourselves unmarried again;
> Or, in a twelvemonth and a day,
> Repented not in thought any way,
> If to these terms, without all fear,
> Of your own accord you will freely swear,
> A gammon of bacon you shall receive,
> And bear it hence with our good leave.
> For this is our custom at Dunmow well known —
> The sport is ours, but the bacon your own.

Dunne, Finley Peter (1867–). American humorist, creator of Mr. Dooley (see *Dooley*).

Dunsany, Lord (1878–). Poet and dramatist of the modern Irish school. His best-known plays are probably *If* and *King Argimenes and the Unknown Warrior*.

Dunstan Cass. In George Eliot's *Silas Marner* (*q.v.*).

Dunstan, St. See under *Saint*.

Duodec'imo. A book whose sheets are folded into twelve leaves each (Lat. *duodecim*, twelve), often called "twelvemo," from the contraction 12mo. The book is naturally a small one, hence the expression is sometimes applied to other things of small size, such as a dwarf.

Dupes, Day of the. In French history, November 11, 1630, when Marie de Me'dici and Gaston, Duc d'Orléans extorted from Louis XIII a promise that he would dismiss his minister, the Cardinal Richelieu. The cardinal went in all speed to Versailles, the king repented, and Richelieu became more powerful than ever. Marie de Me'dici and Gaston, the "dupes," had to pay dearly for their short triumph.

Dupin, C. Auguste. A brilliant amateur detective of Paris who appears in Poe's *Murders in the Rue Morgue*, *The Mystery of Marie Roget* and *The Purloined Letter*. He is said to have been drawn from a real character, a certain C. Auguste Dupont, whose exploits were reported to Poe by a friend.

Duranda'na or *Durin'dana*. Orlando's sword, given him by his cousin Malagi'gi. It once belonged to Hector, was made by

the fairies, and could cleave the Pyrenees at a blow.

> Nor plaited shield, nor tempered casque defends,
> Where Durindana's trenchant edge descends.
> *Orlando Furioso*, Bk. v.

D'Urbervilles, Tess of the. See under *Tess*.

Durbeyfield, Tess. Heroine of Hardy's novel, *Tess of the D'Urbervilles* (*q.v.*).

Durga. One of the names of the Hindu goddess Kali (*q.v.*), the wife of Siva.

Durgin, Jeff. The hero of Howells' *Landlord of the Lion Inn.*

Durham, Henrietta. Heroine of Flotow's opera, *Martha* (*q.v.*).

Durrie, James and **Henry.** Two brothers, principal characters in Stevenson's *Master of Ballantræ* (*q.v.*).

Durward, Quentin. See *Quentin Durward*.

Dusantes, The. A sequel to F. R. Stockton's *Casting Away of Mrs. Lecks and Mrs. Aleshine* (*q.v.*).

Dutch.

Dutch Auction. An "*auction*" in which the bidders *decrease* their bids till they come to the minimum price. Dutch gold is no gold at all; Dutch courage is no real courage; Dutch concert is no music at all, but mere hubbub; and Dutch auction is no *auction*, or increase of bids but quite the contrary.

Dutch Comfort. 'Tis a comfort it was no worse. The comfort derivable from the consideration that how bad soever the evil which has befallen you, a worse evil is at least conceivable.

Dutch Concert. A great noise and uproar, like that made by a party of Dutchmen in sundry stages of intoxication, some singing, others quarreling, speechifying, wrangling, and so on.

Dutch Courage. The courage excited by drink; pot valor.

Dutch Republic, Rise of the. See under *Rise*.

Dutch Treat. Refreshments paid for individually; each one "treats" only himself.

Dutch Uncle. I will talk to you like a Dutch uncle. Will reprove you smartly.

Well, I'm a Dutchman! An exclamation of strong incredulity.

Duval, Claude. A highwayman, famed in legend and ballad. He was hanged at Tyburn in 1670 and provided with an epitaph beginning:

> "Here lies Du Vall: Reader, if male thou art
> Look to thy purse, if female, to thy heart."

Duval, Madame. In Fanny Burney's novel *Evelina* (*q.v.*), the heroine's vulgar old grandmother.

Duvarney, Alixe. The heroine of Gilbert Parker's *Seats of the Mighty* (*q.v.*).

Dwarf. Dwarfs have figured in the legends and mythology of nearly every race, and Pliny gives particulars of whole races of them, possibly following travelers' reports of African pigmies. Among the Teutonic and Scandinavian peoples dwarfs held an important place in mythology. They generally dwelt in rocks, caves, and recesses of the earth, were the guardians of its mineral wealth and precious stones, and were very skilful in the working of these. They had their own king, as a rule were not inimical to man, but could, on occasion, be intensely vindictive and mischievous. They play an important rôle in the *Nibelungen Ring* (*q.v.*).

In England diminutive persons — dwarfs — were popular down to the 18th century as court favorites or household pets; and in later times they have frequently been exhibited as curiosities at circuses, etc.

The Black Dwarf. A gnome of the most malignant character, once held by the dalesmen of the border as the author of all the mischief that befell their flocks and herds. Scott has a novel so called (1816), in which the name is given to Sir Edward Mauley, *alias* Elshander, the recluse, Cannie Elshie, and the Wise Wight of Mucklestane Moor.

See also *Alberich*, *Tom Thumb*.

Dwight, Timothy. American poet of the Revolutionary period, known for his *Conquest of Canaan* (*q.v.*).

Dymphna, St. See under *Saint*.

Dynasts, The. A dramatic poem of epic scope by Thomas Hardy (published 1903–1908) dealing with the Napoleonic Wars.

Dysmas. See *Dismas*.

E

E.G., *e.g.* (Lat. *exempli gra'tia*). By way of example; for instance.

E Pluribus Unum (Lat.). One unity composed of many parts. The motto of the United States of America; taken from *Moretum* (line 103), a Latin poem attributed to Virgil.

Eagle. *Thy youth is renewed like the eagle's* (*Ps.* ciii. 5). This refers to the ancient superstition that every ten years the eagle soars into the "fiery region," and plunges thence into the sea, where, moulting its feathers, it acquires new life. Cp. *Phœnix.*

> She saw where he upstarted brave
> Out of the well . . . .
> As eagle fresh out of the ocean wave,
> Where he hath lefte his plumes all hory gray,
> And decks himself with fethers youthly gay.
> *Spenser: Faërie Queene,* I, xi. 34.

The American Eagle. A widely used national symbol. See *Spread Eagle.*

The Golden Eagle and the *Spread Eagle* are commemorative of the crusades; they were the devices of the emperors of the East, and formerly figured as the ensigns of the ancient kings of Babylon and Persia, of the Ptolemies and Seleu'cides. The Romans adopted the eagle in conjunction with other devices, but Ma'rius made it the ensign of the legion, and confined the other devices to the cohorts. The French under the Empire assumed the same device.

In Christian art, the eagle is emblematic of St. John the Evangelist, because, like that bird, he looked on "the sun of glory."

St. Augustine, St. Gregory the Great, and St. Prisca are also often shown with an eagle. In *heraldry,* it signifies fortitude.

The Eagle. Gaudenzio Ferrari (1481–1549), the Milanese painter.

The Eagle of the doctors of France. Pierre d'Ailly (1350–1420), French cardinal and astrologer, who calculated the horoscope of our Lord, and maintained that the stars foretold the deluge.

The Eagle of Brittany. Bertrand Dugueselin (1320–1380), Constable of France.

The Eagle of Divines. St. Thomas Aquinas (1225–1274).

The Eagle of Meaux. Jacques Bénigne Bossuet (1627–1704), Bishop of Meaux, the grandest and most sublime of the pulpit orators of France.

The Eagle of the North. Count Axel Oxenstierna (1583–1654), the Swedish statesman, was so called.

The two-headed eagle. The German eagle has its head turned to our left hand, and the Roman eagle to our right hand. When Charlemagne was made "Kaiser of the Holy Roman Empire," he joined the two heads together, one looking east and the other west; consequently, the late Austrian Empire, as the direct successor of the Holy Roman Empire, included the *Double-headed Eagle* in its coat of arms.

In Russia it was Ivan Vasilievitch who first assumed the two-headed eagle, when, in 1472, he married Sophia, daughter of Thomas Palæologus, and niece of Constantine XIV, the last Emperor of Byzantium. The two heads symbolize the Eastern or Byzantine Empire and the Western or Roman Empire.

Earnshaw, Catherine. The heroine of Emily Brontë's *Wuthering Heights* (*q.v.*).

Ears to Ears Bible. See *Bible, Specially named.*

Earthly Paradise, The. In medieval times it was a popular belief that paradise, a land — or island — where everything was beautiful and restful, and where death and decay were unknown, still existed somewhere on earth and was to be found for the searching. It was usually located far away to the east; Cosmas (7th century) placed it beyond the ocean east of China, in 9th century maps it is shown in China itself, and the fictitious letter of Prester John to the Emperor Emmanuel Comnenus states that it was within three days' journey of his own territory — a "fact" that is corroborated by Mandeville. The Hereford map (13th century) shows it as a circular island near India, from which it is separated not only by the sea, but also by a battlemented wall. Cp. *Brandan, St.*

The *Prologue* to William Morris' collection of narrative poems with this title (1868–1871) tells how a party of adventurers left a Scandinavian port during a pestilence to search for the Earthly Paradise. After many misadventures the remnant of the band discovered it, were hospitably received, and regaled their hosts each month with versified renderings of old world stories from classical and Scandinavian legend.

Easiest Way, The. A drama by Eugene Walter (Am. 1908). The heroine, Laura

Murdock, an actress with a past, has been genuinely drawn to John Madison, a reckless, care-free Western newspaper reporter, and has promised to marry him. While Madison, whose love steadies him, is saving money for the venture, Laura goes back to the stage and soon takes to "the easiest way" in spite of her resolves. She attempts to lie to Madison when he comes for her unexpectedly, but he learns the truth and leaves her.

East. *The Far East.* China, Japan and neighboring sections of the Orient.

The Middle East. A term used somewhat loosely to designate the region between the Near and Far East.

The Near East. The countries that were comprised in the Turkish empire before the World War.

Down East. In New England.

'Way Down East. Name of a popular American play of rural life.

East and West Poems. A volume by Bret Harte (Am. 1871). See *Pike.*

East Lynne. A novel by Mrs. Henry Wood (1861) which was immensely popular, particularly in a dramatic version. Its heroine, Lady Isabel Vane, after running off with another man, returns to her remarried husband, completely disguised as a nurse hired to care for her own children, and successfully keeps up the pretence over a considerable period of time. In the end she and her husband are reconciled.

East Side, The. The slums; the East-side tenement districts of New York City, inhabited almost entirely by foreigners.

Easter. The name was adopted for the Christian Paschal festival from A.S. *eastre,* a heathen festival held at the vernal equinox in honor of the Teutonic goddess of dawn, called by Bede *Eostre* (cognate with Lat. *aurora* and Sanskrit *ushas,* dawn). On the introduction of Christianity it was natural for the name of the heathen festival to be transferred to the Christian, the two falling about the same time.

Easter Sunday is the first Sunday after the Paschal full moon, *i.e.* the full moon that occurs on the day of the vernal equinox (March 21st) or on any of the next 28 days. Consequently, Easter Sunday cannot be earlier than March 22nd, or later than April 25th. This was fixed by the Council of Nice, *A. D.* 325.

It was formerly a common belief that the sun danced on Easter Day.

> But oh, she dances such a way,
> No sun upon an Easter day
> Is half so fine a sight.
> *Sir John Suckling: Ballad upon a Wedding.*

Eatanswill Gazette. A journal of some importance in Dickens' *Pickwick Papers* (*q.v.*), the persistent opponent of the *Eatanswill Independent.*

Eben Holden. A novel by Irving Bacheller (Am. 1900). The chief interest of the book lies in the character and quaint sayings of Eben Holden, the sturdy and loyal "hired man." There is a love affair in which the orphaned William and Hope Brower, the daughter of the kindly couple who have given Eben Holden and William a home, are the principals.

Eb'lis. A jinn of Arabian mythology, the ruler of the evil genii, or fallen angels. Before his fall he was called Azaz'el (*q.v.*) When Adam was created, God commanded all the angels to worship him; but Eblis replied, "Me thou hast created of smokeless fire, and shall I reverence a creature made of dust?" God was very angry at this insolent answer, and turned the disobedient angel into a Sheytân (devil), and he became the father of devils.

Another Mohammedan tradition has it that before life was breathed into Adam all the angels came to look at the shape of clay, among them Eblis, who, knowing that God intended man to be his superior, vowed never to acknowledge him as such and kicked the figure till it rang.

> When he said unto the angels, "Worship Adam," all worshipped him except Eblis. — *Koran,* ii.

Eblis had five sons, viz. (1) *Tîr,* author of fatal accidents; (2) *Awar,* the demon of lubricity; (3) *Dasim,* author of discord; (4) *Sut,* father of lies; and (5) *Zalambur,* author of mercantile dishonesty.

Ecce homo (Lat., Behold the man). The name given to many paintings of our Lord crowned with thorns and bound with ropes, as He was shown to the people by Pilate, who said to them, "*Ecce homo!*" (*John* xix. 5), especially those by Correggio, Titian, Guido, Van Dyck, Rembrandt, Poussin, and Albert Durer. In 1865 Sir John Seeley published a survey of the life and work of Christ with the title *Ecce Homo.*

Eccles, Robert. A character in Meredith's *Rhoda Fleming,* weak and dissipated but likable.

Ecclesias'tes. One of the books in the Old Testament, formerly ascribed to Solomon, because it says (verse 1), "The words of the Preacher, the son of David, king in Jerusalem," but now generally assigned to an unnamed author of the 3rd century *B. C.* The Hebrew name is *Koheleth,* which means "the Preacher."

The refrain of the book is "Vanity of vanities, all is vanity."

Ecclesias'ticus. One of the books of the Old Testament Apocrypha, traditionally (and probably correctly) ascribed to a Palestinian sage named Ben Sirah, or Jesus, the Son of Sirach.

Echegaray, José (1833–1916). Spanish dramatist. His best-known play is *The Great Galeoto* (*q.v.*). Echegaray was a recipient of the Nobel prize.

Echidna. A monster of classical mythology, half woman, half serpent. She was mother of the Chimæra, the many-headed dog Orthos, the hundred-headed dragon of the Hesperides, the Col'chian dragon, the Sphinx, Cer'berus, Scylla, the Gorgons, the Lernæan hydra, the vulture that gnawed away the liver of Prome'theus, and the Nem'ean lion.

Spenser makes her the mother of the Blatant Beast (*q.v.*).

> Echidna is a Monster direfull dred,
> Whom Gods doe hate, and heavens abhor to see;
> So hideous is her shape, so huge her hed,
> That even the hellish fiends affrighted bee
> At sight thereof, and from her presence flee:
> Yet did her face and former parts professe
> A faire young Mayden full of comely glee;
> But all her hinder parts did plaine expresse
> A monstrous Dragon, full of fearfull uglinesse.
> *Faërie Queene, VI*, vi. 10.

Echo. The Romans say that Echo was a nymph in love with Narcissus, (*q.v.*), but because her love was not returned, she pined away till only her voice remained.

> Sweet Echo, sweetest nymph, that liv'st unseen
> Within thy airy shell,
> By slow Meander's margent green . . . .
> Canst thou not tell me of a gentle pair
> That likest thy Narcissus are?
> *Milton: Comus*, 230.

Eck'hardt. *A faithful Eckhardt, who warneth every one.* Eckhardt, in German legends, appears on the evening of Maundy Thursday to warn all persons to go home, that they may not be injured by the headless bodies and two-legged horses which traverse the streets on that night.

Eclec'tics. The name given to those who do not attach themselves to any special school (especially philosophers and painters), but pick and choose from various systems, selecting and harmonizing those doctrines, methods, etc., which suit them (Gr. *ek-legein*, to choose, select).

École des Femmes, L'. (The School for Wives). A comedy by Molière. For the plot, see *Agnes*.

Ecstatic Doctor. See under *Doctor*.

Ector, Sir. In Arthurian romance, the foster-father of King Arthur, and father of Sir Kay. Tennyson gives this rôle to Sir Anton instead.

> The child was delivered unto Merlin, and he bare it forth unto Sir Ector, and made a holy man to christen him, and named him Arthur; and so Sir Ector's wife nourished him with her own pap. — *Malory: Le Morte d'Arthur*, I, iii.

Edda. This name — which may be from *Edda*, the great-grandmother in the Old Norse poem *Rigsthul*, or from the old Norse *odhr*, poetry — is given to two separate works or collections, viz. *The Elder* or *Poetic Edda*, and *The Younger Edda*, or *Prose Edda of Snorri*. The first-named was discovered in 1643 by an Icelandic bishop, and consists of mythological poems dating from the 9th century and supposed to have been collected in the 13th century. They are of unknown authorship, but were erroneously attributed to Sæmund Sigfusson (d. 1133), and this has hence sometimes been called *Sæmund's Edda*. The *Younger Edda* is a work in prose and verse by Snorri Sturluson (d. 1242), and forms a guide to poets and poetry. It consists of the *Gylfaginning* (an epitome of Scandinavian mythology), the *Bragaraeour* or sayings of Bragi, the *Skaldskaparmal* (a glossary of poetical expressions, etc.), the *Hattatal* (a list of meters, with examples of all known forms of verse), with a preface, history of the origin of poetry, lists of poets, etc.

Eden. Paradise, the country and garden in which Adam and Eve were placed by God (*Gen.* ii. 15). The word means *delight, pleasure*. It is often used to describe a place of charming scenery. In Dickens' *Martin Chuzzlewit* Eden was a dismal swamp somewhere in the United States, the climate of which generally proved fatal to the poor dupes who were induced to settle there through the swindling transactions of General Scadder and General Choke. So dismal and dangerous was the place, that even Mark Tapley was satisfied to have found at last a place where he could "come out jolly with credit."

Edgar. The hero of Scott's *Bride of Lammermoor* (*q.v.*), the master of Ravenswood, son of Allan of Ravenswood, a shabby Scotch nobleman. The story also forms the substance of Donizetti's opera, *Lucia di Lammermoor*. In the novel Edgar perishes in the quicksands at Kelpies Flow, but in the opera he stabs himself.

Edgar Huntley. A once-famous detective story by Charles Brockden Brown (Am. 1801).

Edgeworth, Maria (1767–1849). English

novelist, author of *Castle Rackrent* (*q.v.*).

Edmund. In Shakespeare's *King Lear* (*q.v.*), the natural son of the Earl of Gloucester. Both Goneril and Regan, daughters of King Lear, were in love with him. Regan, on the death of her husband, designed to marry Edmund, but Goneril, out of jealousy, poisoned her.

Edmund Bertram. In Jane Austen's *Mansfield Park* (*q.v.*).

Edricson, Alleyne. Hero of A. Conan Doyle's *White Company* (*q.v.*).

Ed'yrn. Son of Nudd; called the "Sparrowhawk," in Tennyson's *Marriage of Geraint* (*Idylls of the King*), which was founded on the story of *Geraint, Son of Erbin*, in Lady Charlotte Guest's translation of the *Mabinogion*. He ousted Yn'iol from his earldom, and tried to win E'nid, the earl's daughter, but was overthrown by Geraint and sent to the court of King Arthur, where his whole nature was completely changed, and "subdued to that gentleness which, when it weds with manhood, makes a man."

Edward II. King of England (1284–1327). Christopher Marlowe's historical drama of this title (1594) is generally considered his masterpiece.

Edward IV. King of England (1442–1483). He is introduced into Shakespeare's historical dramas, 2 and 3 *Henry VI* and *Richard III* and appears in Scott's *Anne of Geierstein*.

Edward VI. King of England (1537–1553). As Prince of Wales he is the "prince" in Mark Twain's burlesque, *The Prince and the Pauper* (*q.v.*).

Edwin and Angeli'na. The hero and heroine of a famous ballad by Oliver Goldsmith (1767), called *The Hermit*. Angelina was the daughter of a wealthy lord "beside the Tyne." Her hand was sought in marriage by many suitors, amongst whom was Edwin, "who had neither wealth nor power, but he had both wisdom and worth." Angelina loved him, but "trifled with him," and Edwin, in despair, left her, and retired from the world. One day, Angelina, in boy's clothes, asked hospitality at a hermit's cell; she was kindly entertained, told her tale, and the hermit proved to be Edwin. From that hour they never parted more.

A correspondent accuses me of having taken this ballad from *The Friar of Orders Gray* . . . but if there is any resemblance between the two, Mr. Percy's ballad is taken from mine. I read my ballad to Mr. Percy, and he told me afterwards that he had taken my plan to form the fragments of Shakespeare into a ballad of his own. — Signed, *O. Goldsmith* (1767).

Two familiar lines are from this ballad:

> Man wants but little here below,
> Nor wants that little long.

Effen'di. A Turkish title, about equal to the English "Mr." or "Esq." but always following the name. It is given to emirs, men of learning, the high priests of mosques, etc.

Ege'ria. In Roman legend, the nymph who instructed Numa in his wise legislation; hence, a counsellor, adviser.

Ege'us. Father of Her'mia in Shakespeare's *Midsummer Night's Dream* (*q.v.*).

Eggleston, Edward (1837–1902). American novelist, author of *The Hoosier Schoolmaster* (*q.v.*).

Egil. Brother of Wieland or Volund the Vulcan of Northern mythology. Egil was a great archer, and in the Saga of Thidrik there is a tale told of him the exact counterpart of the famous story about William Tell and the apple. See *Tell*.

Eg'lamour. In Shakespeare's *Two Gentlemen of Verona*, the person who aids Silvia, daughter of the Duke of Milan, in her escape.

Eglantine, Madame. The name of the Prioress (*q.v.*) in Chaucer's *Canterbury Tales*.

Egmont. A historical tragedy by Goethe (Ger. 1788). The hero is the Count of Egmont (1522–1568), a Flemish general and patriot who was executed for his opposition to Philip II. Goethe has departed from history by making him fall in love with the beautiful but low-born Clärchen.

Egoist, The. A novel by George Meredith (Eng. 1879). The "egoist" is Sir Willoughby Patterne of Patterne Hall, possessed of good looks, wealth and all the virtues except humility and a sense of humor. He invites his fiancée, Clara Middleton, and her father, a clergyman who loves good food and wine, to spend a month at the Hall where he is the idol of his two old aunts. Clara, "a rogue in porcelain" as Mrs. Mountstuart Jenkinson, the clever widow who regulates the social life of the countryside, pronounces her, is soon longing to extricate herself from the attentions of her self-centered lover. She is thankful for the diversion of Patterne's gay Irish guest, De Craye, who makes violent love to her, but gives her confidence to Vernon Whitford, Patterne's cousin and secretary, tutor to the lazy and impish young Crossjay. Patterne, who has had a sad experience previously, is in mortal dread of being jilted by Clara and to preserve his dignity proposes to his

former worshipper Laetitia Dale, whom he had made use of for this same purpose before. Many complications arise, but Vernon and Clara finally confess their love and Patterne is forced to plead with the now thoroughly disillusioned Laetitia to become the mistress of Patterne Hall.

Egyptian. *Egyptian bondage.* Cruel servitude, such as that of the Israelites in Egypt, whom their taskmasters forced to make "bricks without straw."

Egyptian darkness. Great darkness, from *Exod.* x. 22.

Egyptian disposition. A thieving disposition. An *Egyptian* is a gipsy, so called because gipsies were at one time supposed to have come from Egypt.

Egyptian Solomon. Rameses III.

Eighth Wonder of the World. See *Wonder.*

Eikon Basil'iké (Gr. royal likeness). A book originally published in 1649 (? 1648) as by Charles I, purporting to set forth the private meditations, prayers, thoughts on the political situation, etc., of the king during and before his imprisonment. Its authorship was claimed by John Gauden at the time of the Restoration (when he was seeking to obtain a bishopric, and was made Bishop of Worcester), but who was the actual author is still an open question.

> . . . an incomparable picture of a stedfast prince, who acknowledges his weakness yet asserts the purity of his motives, the truth of his political and religious principles, the supremacy of his conscience. Such a dramatic presentment would not be above the ability of Gauden: and it is quite possible that he had before him, when he wrote, actual meditations, prayers and memoranda of the king, which perished when they had been copied and had found their place in the masterly mosaic. — *W. H. Hutton,* in *Camb. Hist. of Eng. Lit.*, vol. *VII*, ch. vi (1911).

Eisteddfod. The meetings of the Welsh bards and others now held annually for the encouragement of Welsh literature and music. (Welsh, "a sessions," from *eistedd,* to sit.)

Ekdal, Hjalmer. A character in Ibsen's *Wild Duck* (*q.v.*). His supposed daughter, Hedwig, is the heroine.

El Dora'do (Sp. the gilded). Originally the name given to the supposed King of Manoa, the fabulous city of enormous wealth localized by the early explorers on the Amazon. He was said to be covered with oil and then powdered with gold-dust, an operation performed from time to time so that he was permanently, and literally, gilded. Many expeditions, both from Spain and England (two of which were led by Sir Walter Raleigh) tried to discover this king, and the name was later transferred to his supposed territory. Hence any extraordinarily rich region, or vast accumulation of gold, precious stones, or similar wealth.

Edgar Allan Poe has a poem called *Eldorado* (Am. 1849). Voltaire makes Candide visit El Dorado in his satiric romance, *Candide*, and Milton describes it in *Paradise Lost* vi. 411.

Elaine. In Arthurian romance the name is given to two maidens, both of whom were in love with Launcelot. The first was the daughter of King Peleas (*q.v.*), who wished her to marry Launcelot. When Launcelot refused, Elaine was made by magic to assume the form of Guinevere. She became, through this deception, the mother of Sir Galahad.

The other Elaine is known as the "lily maid of As'tolat" (*q.v.*), who in Tennyson's *Launcelot and Elaine* (*Idylls of the King*), in which he follows Malory (Bk. xviii, ch. 9–20), loved Sir Launcelot "with that love which was her doom." Sir Launcelot's love was bestowed on the queen, and Elaine, realizing the hopelessness of her situation, died. By her request her dead body was placed on a barge; a lily was in her right hand, and a letter avowing her love and showing the innocence of Launcelot in the left. An old servitor rowed, and when the barge stopped at the palace entrance, Arthur ordered the body to be brought in. The letter was read and Arthur directed that the maiden should be buried like a queen, with her sad story blazoned on her tomb. Tennyson has told her story in his *Lady of Shalott* also.

El'berich. The most famous dwarf of German romance. See *Alberich.*

Eleanor Crosses. The crosses erected by Edward I to commemorate his queen, Eleanor, whose body was brought from Nottinghamshire to Westminster for burial. At each of the following places, where the body rested, a cross was set up: Lincoln, Newark, Grantham, Leicester, Stamford, Geddington, Northampton, Stony Stratford, Woburn, Dunstable, St. Albans, Waltham, West Cheap (Cheapside) and Westminster.

Elector. A prince who had a vote in the election of the Emperor of the Holy Roman Empire. In 1806 Napoleon broke up the old Empire, and the College of Electors was dissolved.

The Great Elector. Frederick William of Brandenburg (1620–1688).

Electra. (1) One of the Pleiades (*q.v.*), wife of Dardanus. She is known as "the Lost Pleiad," for it is said that she dis-

appeared a little before the Trojan war, that she might be saved the mortification of seeing the ruin of her beloved city. She showed herself occasionally to mortal eye, but always in the guise of a comet.

(2) Another, better known *Electra* of classic myth is the daughter of Agamemnon and Clytemnestra, sister of Iphigenia and of Orestes. She assisted Orestes in avenging their father's death by slaying their mother, Clytemnestra. For the use of this legend in drama, see *Orestes*.

Eleemon. The hero of Southey's ballad, *All for Love* or *A Sinner Saved* (*q.v.*).

Elegiacs. Verse consisting of alternate hexameters (*q.v.*) and pentameters (*q.v.*), so called because it was the meter in which the elegies of the Greeks and Romans were usually written. In Latin it was commonly used by Ovid, Catullus, Tibullus, and others. The following is a good specimen of English elegiacs:

> Man with inviolate caverns, impregnable holds in his nature,
> Depths no storm can pierce, pierced with a shaft of the sun:
> Man that is galled with his confines, and burdened yet more with his vastness,
> Born too great for his ends, never at peace with his goal.
>
> *Sir William Watson: Hymn to the Sea* (1899)

Elegy. A poem of lament over some one who is dead. Among the great English elegies are Milton's *Lycidas*, Shelley's *Adonais*, Tennyson's *In Memoriam* and Matthew Arnold's *Thyrsis*. (See those entries.) A reflective poem in plaintive or sorrowful mood is also called an elegy. Gray's *Elegy in a Country Churchyard* is the most celebrated of this latter type.

Elena. Heroine of Turgenev's *On the Eve* (*q.v.*).

Elephant.

King of the White Elephant. The proudest title borne by the old kings of Ava and Siam. In Ava the sacred white elephant bore the title of "lord," and had a minister of high rank to superintend his household.

Only an elephant can bear an elephant's load. An Indian proverb: Only a great man can do the work of a great man; also, the burden is more than I can bear; it is a load fit for an elephant.

The land of the White Elephant. Siam.

To have a white elephant to keep. To have an expensive and unprofitable dignity to support, or some possession the expense or responsibility of which is more than it is worth. The allusion is to the story of a King of Siam who used to make a present of a white elephant to courtiers whom he wished to ruin.

Eleusin'ian Mysteries. The religious rites in honor of Deme'ter or Ceres, performed originally at Eleusis, Attica, but later at Athens as part of the state religion. There were *Greater* and *Lesser Eleusinia*, the former being celebrated between harvest and seedtime and the latter in early spring. Little is known about the details, but the rites included sea bathing, processions, religious dramas, etc., and the initiated attained thereby a happy life beyond the grave.

Eleven. *At the eleventh hour.* Just in time; from the parable in *Matt.* xx.

The Eleven Thousand Virgins. See *Ursula* under *Saint*.

Elf. Originally a dwarfish being of Teutonic mythology, possessed of magical powers which it used either for the benefit or to the detriment of mankind. Later the name was restricted to a malignant kind of imp, and later still to those airy creatures that dance on the grass in the full moon, have fair golden hair, sweet musical voices, magic harps, etc.

Elfride Swancourt. In Hardy's *Pair of Blue Eyes* (*q.v.*).

Eli. In the Old Testament, the priest of the temple to whom Samuel (*q.v.*) ministered as a child.

E'lia. The assumed name of Charles Lamb, author of the *Essays of Elia*, contributed to the *London Magazine* between 1820 and 1825.

El'idure. A legendary king of Britain, who, according to some accounts, was advanced to the throne in place of his elder brother, Arthgallo (or Artegal), supposed by him to be dead. Arthgallo, after a long exile, returned to his country, and Elidure resigned to him the throne. Wordsworth has a poem on the subject (*Artegal and Elidure*); and Milton (*History of Britain*, Bk. i) says that Elidure had "a mind so noble, and so moderate, as is almost incredible to have been ever found."

Eligius, St. See under *Saint*.

Elihu. In the book of *Job*, the young man who attempts to reason with Job about his troubles after the three false comforters have finished speaking.

Elijah. In the Old Testament, a prophet who lived in the days of Ahab, king of Israel. During a drought which he foretold, he was fed by ravens by the brook Cherith (1 *Kings* xviii. 6). He opposed the prophets of Baal (*q.v.*) and challenged them to a dramatic contest

on Mount Carmel, where two altars were built, one to Baal and one to Jehovah. Baal was deaf to the repeated cries of his prophets, but Jehovah answered Elijah by sending fire from heaven. The story of Elijah's discouragement under the juniper tree is well known. Elijah did not die, but was carried up to heaven in a whirlwind. He cast his mantle on Elisha whom he had anointed prophet in his stead; hence *Elijah's mantle* signifies succession to any office.

Elinor Dashwood. In Jane Austen's *Sense and Sensibility* (*q.v.*).

Eliot, George (Mary Ann Evans, later Mrs. Cross) (1819–1880). English novelist, author of *Scenes of Clerical Life, Adam Bede, The Mill on the Floss, Silas Marner, Romola, Felix Holt, Middlemarch* and *Daniel Deronda.* See those entries.

Eliphaz. In the Old Testament, one of Job's three false comforters. See *Job.*

Elisha. One of the prophets of the Old Testament, successor to Elijah. He worked many miracles. See *Naaman, Shunammite.*

Elis'sa. Step-sister of Medi'na and Peris'sa, and mistress of Hudibras in Spenser's *Faërie Queene* (II, ii). She typifies moral deficiency and moroseness; she

> evermore did seeme
> As discontent for want of merth or meat;
> No solace could her Paramour intreat
> Her once to show, ne court nor dalliance,
> But with bent lowring browes, as she would threat,
> She scould, and frownd with froward countenance,
> Unworthy of faire ladies comely governance.
> *Faërie Queene,* II, ii, 35.

Eliva'gar. In Scandinavian mythology, a cold venomous stream which issued from Niflheim, in the abyss called the Ginnunga Gap, and hardened into layer upon layer of ice. See *Hvelgelmir.*

Elixir of Life. The supposed potion of the alchemists that would prolong life indefinitely. It was imagined sometimes as a dry drug, sometimes as a fluid. *Elixir* (Arabic, a powder for sprinkling on wounds) also meant among alchemists the philosopher's stone, the tincture for transmuting metals, etc., and the name is now given to any sovereign remedy for disease — especially one of a "quack" character.

Eliza. "Sterne's Eliza" to whom that novelist addressed his *Letters to Eliza* published in 1775 was a Mrs. Draper, wife of a counsellor of Bombay. Cp. *Brahmine and Brahmin.*

Eliza Harris. A slave in *Uncle Tom's Cabin* (*q.v.*) by Harriet Beecher Stowe.

Elizabeth. The heroine of Wagner's opera *Tannhäuser* (*q.v.*).

Elizabeth and Her German Garden A story by Countess Von Arnim, later Countess Russell (1898) written in the form of a journal descriptive of country life. Elizabeth calls her husband "the Man of Wrath" and her children are the "April," "May" and "June" babies.

Elizabeth Ferguson. In Deland's *Iron Woman* (*q.v.*).

Elizabeth Jane Henchard (in reality Elizabeth Jane Newson.) In Hardy's *Mayor of Casterbridge* (*q.v.*).

Elizabeth, Queen (1533–1603). She is a prominent character in Scott's *Kenilworth.* According to Scott her character was "strangely compounded of the strongest masculine sense with those foibles which are chiefly supposed proper to the female sex. Her subjects had the full benefit of her virtues, which far predominated over her weaknesses, but her courtiers and those about her person had often to sustain sudden and embarrassing turns of caprice, and the sallies of a temper which was both jealous and despotic."

Elizabeth or *The Exiles of Siberia.* A novel by Sophie Cottin (Fr. 1805), concerning a Polish family exiled in Siberia for political reasons. Elizabeth made a long and dangerous journey on foot to seek pardon for her parents from the Czar Alexander at the Russian court.

Elizabeth, St. (of Hungary). See under *Saint.*

Elizabe'than. After the style of things in the reign of Queen Elizabeth (1558–1603). Elizabethan architecture is a mixture of Gothic and Italian, prevalent in the reigns of Elizabeth and James I, and when referring to literature *Elizabethan* is generally held to include the writers of the time of James I. By *Elizabethan Drama* is meant the drama of the period from the accession of Queen Elizabeth until the closing of the theaters in 1642.

Ella or Alla, King. The husband of Cunstance (*q.v.*) in Chaucer's *Man of Law's Tale,* one of the *Canterbury Tales.*

Elle et Lui. A novel by George Sand (Fr. 1859) depicting the author's relations with Alfred de Musset twenty-five years before. Alfred de Musset had died two years before the publication of this book, but his brother Paul wrote *Lui et Elle* in protest at George Sand's interpretation of her breaking off with De Musset.

Ellen Montgomery. In Warner's *Wide Wide World* (*q.v.*).

Ellida. Heroine of Ibsen's drama, *The Lady from the Sea* (*q.v.*).

Ellinham, Gertrude. The heroine of Bronson Howard's drama, *Shenandoah* (*q.v.*).

Elliot, Anne. The gentle heroine of Jane Austen's *Persuasion* (*q.v.*).

Ellison, Kitty. Heroine of W. D. Howells' *Chance Acquaintance* (*q.v.*). She also appears in *Their Wedding Journey*.

Elm City. New Haven. See under *City*.

Elm Tree on the Mall, The. A novel by Anatole France. See under *Bergeret*.

Elohim. The plural form of the Heb. *eloah*, God, sometimes used to denote heathen gods collectively (Chemosh, Dagon, Baal, etc.), but more frequently used as a singular denoting one god, or God Himself. See next article.

Elohis'tic and Jehovis'tic Scriptures *Elohim* and *Jehovah* (*Jahveh* or *Yahvè*) are two of the most usual of the many names given by the ancient Hebrews to the Deity, and the fact that they are both used with interchangeable senses in the Pentateuch gave rise to the theory, widely held by Hebraists and Biblical critics, that these books were written at two widely different periods. The Elohistic paragraphs, being more simple, more primitive, more narrative, and more pastoral, are held to be the older; while the later Jehovistic paragraphs, which indicate a knowledge of geography and history, seem to exalt the priestly office, and are altogether of a more elaborate character, were subsequently enwoven with these. This theory was originally stated by Jean Astruc, the French scholar, in his *Conjectures sur les mémoires originaux, dont il paroit que Moyse s'est servi pour composer le livre de la Genèse* (1753), a book which formed the starting-point of all modern criticism of the Pentateuch.

Eloi or **Eligius, St.** See under *Saint*.

Eloi'sa. The supposed writer of Pope's *Epistle from Eloisa to Abelard* (1717). She is better known as Heloise. See *Abelard*.

Eloquent. *The old man eloquent.* (1) Isoc'rates, the Greek orator (*B. C.* 436–338); (2) Gladstone (1809–1898).

The eloquent doctor. Peter Aure'olus, Archbishop of Aix, a schoolman.

Elshender the Recluse. One of the names given to Sir Edward Mauley, hero of Scott's *Black Dwarf* (*q.v.*) and usually known as "the Black Dwarf."

Elsie. The heroine of Longfellow's *Golden Legend*, a farmer's daughter who offers to sacrifice her life to cure Prince Henry of Hoheneck of leprosy but becomes his bride instead. The tale first appeared as a medieval romance called *Heinrich von Aue* (*q.v.*).

Elsie Dinsmore. Title of one and heroine of innumerable "Elsie Books" by Martha Finley (Am. 1828–1909). Elsie was a pious little prig, a paragon of all the virtues. Her story proved so popular with girl readers that the series was continued until long after she became a grandmother.

Elsie Venner. A novel by Oliver Wendell Holmes (Am. 1861). The heroine shows both physical and moral manifestations of a snake-like nature, supposedly caused by a rattler bite from which her mother suffered just before her birth. Stimulated by a love affair she struggles against this nature and eventually conquers it, but dies as a result.

Elsmere, Robert. See *Robert Elsmere*.

Elsted, Thea. A leading character in Ibsen's *Hedda Gabler* (*q.v.*).

Elton, Mr. and Mrs. In Jane Austen's novel *Emma* (*q.v.*), a young clergyman and his wife.

Elves. See *Elf*.

Elvi'no. In Bellini's opera, *La Sonnambula* (*q.v.*), a wealthy farmer, in love with Ami'na the somnambulist.

Elvi'ra. (1) The heroine of Bellini's opera, *I Puritani* (*q.v.*).

(2) The heroine of Verdi's opera, *Ernani* (*q.v.*).

Ely'sium. The abode of the blessed in Greek mythology; hence *the Elysian Fields*, the Paradise or Happy Land of the Greek poets. *Elysian* means happy, delightful.

Em. The unit of measure in printing. The standard is a pica em, and the width of a line is measured by the number of m's laid on their sides thus — m m m — that would equal the measure required. A system was introduced some years ago, the unit of which is a "point" equal to one-seventy-second of an inch, all letters, spaces, rules, etc., are multiples of this "point," and the system is known as the "point system." Pica is 12 point. The point system is gradually superseding the older method.

Emerald. *The Em'erald Isle.* Ireland. This term was first used by Dr. Drennan (1754–1820), in the poem called *Erin*. Of course, it refers to the bright green verdure of the island.

Emerson, Ralph Waldo (1803–1882). American essayist and poet. Among his most famous essays are *Nature* (*q.v.*), *Representative Men* (*q.v.*). *Friendship*, *Compensation*, *The Oversoul*.

Emile. A famous educational romance by Jean Jacques Rousseau (Fr. 1762) describing in loose, story form the bringing-up of the boy Emile according to the so-called principles of nature. It had a notable influence on pedagogical theory. The fifth and last book deals with the education of Sophie, a girl intended for Emile's wife.

Emil'ia. (1) In Shakespeare's *Othello* (*q.v.*), wife of Iago, the ancient of Othello in the Venetian army. She is induced by Iago to purloin a certain handkerchief given by Othello to Desdemona. Iago then prevails on Othello to ask his wife to show him the handkerchief; but she cannot find it, and Iago tells the Moor she has given it to Cassio as a love-token. At the death of Desdemona, Emilia, who till then never suspected the real state of the case, reveals the truth of the matter, and Iago rushes on her and kills her.

> The virtue of Emilia is such as we often find, worn loosely, but not cast off; easy to commit small crimes, but quickened and alarmed at atrocious villainies. — *Dr. Johnson.*

(2) The heroine of Chaucer's *Knight's Tale*, beloved by Palamon and Arcite. See *Palamon*.

(3) An attendant in Shakespeare's *Winter's Tale*.

(4) The lady-love of Peregrine Pickle, in *The Adventures of Peregrine Pickle*, by Smollett (1751).

See also *Sandra Belloni*.

Emilia, Dona. The wife of Charles Gould in Conrad's *Nostromo* (*q.v.*).

Emilie. The "divine Emilie," to whom Voltaire wrote verses, was the Marquise du Châtelet, with whom he lived at Cirey for some ten years, between 1735 and 1749.

Emir. See *Rulers, Titles of*.

Em'ly Peggotty or *Little Em'ly*. (In Dickens' *David Copperfield*.) See under *Peggotty*.

Emma. A novel by Jane Austen (1816). The heroine, Emma Woodhouse, is wealthy, and with no responsibilities other than her devotion to her invalid father, finds time heavy on her hands. To divert herself she plays with other people's affairs, but makes one well-meaning blunder after another. She encourages Harriet Smith to aspire to the hand of a young clergyman, Mr. Elton, but the latter finally brings home as Mrs. Elton a wife who has been described as "the finished type of a feminine bore." Other moves, notably interference in the love affairs of Jane Fairfax and Frank Churchill, are not much more successful. When Harriet transfers her affections to Emma's brother-in-law Knightly, a middle-aged landowner of frank and generous, if somewhat dictatorial, nature, Emma discovers that her long friendship for Knightly has grown into something stronger and marries him herself. The best-drawn character in *Emma* is the good-hearted talkative village spinster, Miss Bates.

Emmerich. In Cabell's novels of medieval Poictesme (*q.v.*), the son and successor of Count Manuel.

Emmy Lou. A girls' story by George Madden Martin.

Emped'ocles. One of Pythagoras's scholars, who threw himself secretly into the crater of Etna, that people might suppose the gods had carried him to heaven; but alas! one of his iron pattens was cast out with the larva, and recognized.

> He who to be deemed
> A god, leaped fondly into Etna flames,
> Empedocles.
>
> *Milton: Paradise Lost*, iii. 469.

Matthew Arnold published a dramatic poem called *Empedocles on Etna* (1853).

Emperor. See *Rulers, Titles of*.

Emperor Jones. A drama by Eugene O'Neill (Am. 1920). Emperor Jones is a lordly American negro who has landed by chance in Africa, set up an empire in miniature and made himself rich trading on the superstitions of the natives. The drama shows him making his escape through the dense forest with the terrible drum of the now infuriated savages sounding behind him. As the strain begins to tell on him, layer after layer of his cocksure feeling of civilized superiority is stripped off, until finally he becomes the victim of his own terror.

Empire. *Empire City*. New York City. *Empire State*. New York. *Empire State of the South*. Georgia. See also under *Cities* and *States*.

Em'pirics. An ancient Greek school of medicine founded by Serap'ion of Alexandria, who contended that it is not necessary to obtain a knowledge of the nature and functions of the body in order to treat diseases, but that experience is the surest and best guide (Gr. *empeiros*, experienced, from *peira*, trial). They were opposed to the Dogmatic School founded by Hippocrates, which made certain

dogmas or theoretical principles the basis of practice. Hence any quack or pretender to medical skill is called an *empiric*.

Empyre'an. According to Ptolemy, there are five heavens, the last of which is pure elemental fire and the seat of deity; this fifth heaven is called the empyrean (Gr. *empuros*, fiery); hence, in Christian angelology, the abode of God and the angels.

> Now had the Almighty Father from above
> From the pure empyrean where He sits
> High throned above all height, bent down his eye.
> *Milton: Paradise Lost*, iii. 56.

En bloc (Fr.). The whole lot together; *en masse*.

En evidence (Fr.). To the fore.

> Mr. —— has been much *en evidence* of late in the lobby; but as he has no seat, his chance of being in the ministry is very problematical. — *Newspaper paragraph.*

En famille (Fr.). In the privacy of one's own home. "Living *en famille*" is keeping oneself pretty much to oneself, not going out or paying calls to any great extent.

En garçon (Fr.). As a bachelor. "To take me *en garçon*," without ceremony, as a bachelor fares in ordinary life.

En grande toilette; en grande tenue (Fr.). In full dress; popularly, in the height of fashion.

En masse (Fr.). The whole lot just as it stands; the whole.

En papillotes (Fr.). In a state of undress; literally, in curl-papers. Cutlets with frills on them are *en papillotes*.

En passant (Fr.). By the way. A remark made *en passant* is one dropped in, almost an aside.

En pension (Fr.). *Pension* is payment for board and lodging; hence, a boarding-house. "To live *en pension*" is to live at a boarding-house or at a hotel, etc., for a charge that includes board and lodging.

En rapport (Fr.). In harmony with; in sympathetic lines with.

En Route. A novel by J. K. Huysman (Fr. 1895), dealing with the religious experiences of a blasé and dissipated young Parisian named Dartal, who yields to the esthetic spell of Christian mysticism. It is the middle volume of a trilogy.

Encel'adus. In classic mythology, the most powerful of the hundred-armed giants, sons of Tartarus and Ge, who conspired against Zeus (Jupiter). The king of gods and men cast him down at Phleg'ra, in Macedonia, and threw Mount Etna over him. The poets say that the flames of the volcano arise from the breath of this giant. Longfellow has a poem called *Enceladus*.

> So fierce Enceladus in Phlegra stood.
> *Hoole: Jerusalem Delivered.*

> I tell you, younglings, not Encelados,
> With all his threat'ning band of Typhon's brood . .
> Shall seize this prey out of his father's hands.
> *Shakespeare: Titus Andronicus*, iv. 2.

Encyclopedists. The author-editors of the famous French *Encyclopedia* (1751–1765). They included Diderot, Voltaire, D'Alembert, Montesquieu, Rousseau and others.

Endor, Witch of. See under *Witch*.

Endym'ion. In Greek mythology, a beautiful youth, sometimes said to be a king and sometimes a shepherd, who, as he slept on Mount Latmus, so moved the cold heart of Selene, the moon goddess, that she came down and kissed him and lay at his side. He woke to find her gone, but the dreams which she gave him were so strong and enthralling that he begged Zeus to give him immortality and allow him to sleep perpetually on Mount Latmus. Other accounts say that Selene herself bound him by enchantment so that she might come and kiss him whenever she liked. Keats used the story as the framework of his long allegory, *Endymion* (1817), and it forms the basis of Lyly's comedy, *Endimion, the Man in the Moone* (1585). Longfellow has a poem so called. Disraeli gave the name *Endymion* to one of his political novels (1835). The hero is Endymion Farrars.

Enfant Terrible (Fr.). Literally, a terrible child. A precocious child; one who says or does awkward things at inconvenient times and "gives his elders away."

Englander. A name applied, now only humorously or somewhat contemptuously, by foreigners to Englishmen.

Little Englander. One who would rather see England small, contented, and as self-contained as possible than have her the head of a world-wide empire, the possession of which might be a source of trouble and danger to her; the opposite to an Imperialist. The term came into prominence at the time of the South African War of 1899–1902.

English. The language of the people of England; also the people themselves. *Middle English* is the language as used from about 1150 to 1500; *Old English*, also called *Anglo-Saxon*, is that in use before 1150.

The King's (or *Queen's*) *English*. English as it should be spoken; pure, grammatical, or "correct" English. The term is found in Shakespeare (*Merry*

Wives, i. 4), but it is older, and was evidently common.

These fine English clerkes wil saih thei speake in their mother tonge, if a manne should charge them for counterfeityng the Kinges Englishe. *Wilson: Arte of Rhetoricke* (1553).

Plain English. Plain, unmistakable terms. To tell a person *in plain English* what you think of him is to give him your very candid opinion without any beating about the bush.

For *the English Rabelais, the English Solomon*, etc., see *Rabelais, Solomon*.

English Bards and Scotch Reviewers. A satire by Lord Byron (1809), occasioned by an attack in the *Edinburgh Review* on a volume of poetry called *Hours of Idleness*. He says —

Fools are my theme, let satire be my song.

Enid. In Tennyson's *Idylls of the King* the wife of Geraint (*q.v.*).

Enlightened Doctor. See under *Doctor*.

En'nius. The earliest of the great epic poets of Rome (about *B. C.* 239–169), and chief founder of Latin literature.

The English Ennius. Layamon (fl. about 1200), who made a late Anglo-Saxon paraphrase of Wace's *Roman de Brut*, has been so called, but the title is usually given to Chaucer.

The French Ennius. Guillaume de Lorris (about 1235–1265), author of the *Romance of the Rose*. Sometimes Jehan de Meung (about 1260–1318), who wrote a continuation of the romance, is so called.

The Spanish Ennius. Juan de Mena (d. 1456), born at Cor'dova.

Enoch. In the Old Testament (*Gen.* v. 24), a patriarch who "walked with God, and he was not, for God took him."

Enoch Arden. A narrative poem by Tennyson (1864). The hero is a seaman who has been wrecked on a desert island, and returning home after an absence of several years, finds his wife married to another. Seeing her both happy and prosperous, he resolves not to make himself known, so he leaves the place, and dies of a broken heart.

Ente'le'chy (Gr. *telos*, perfection). Aristotle's term for the complete realization or full expression of a function or potentiality; the result of the union of Matter (*potentiality*) and Form (*reality*); *e.g.* the soul, considered as an end that is attained, is the Entelechy of the body.

In Rabelais' *Gargantua and Pantagruel* (Bk. V, ch. xix), *entelechy* is the name given to the Kingdom of the Lady Quintessence. The argument on the name, whether it is *entelechy* (perfecting and coming into actuality) or *endelechy* (duration) reflects the fierce disputes that took place among the medieval schoolmen on these two words.

Entente.

Entente cordiale (Fr.). A cordial understanding between nations; not quite amounting to an alliance, but something more than a *rapprochement*. The term is not new, but is now usually applied to the *entente* between England and France that was arranged largely by the personal endeavors of Edward VII in 1906.

Triple Entente. A friendly alliance between Great Britain, France and Russia before the World War. During the war Great Britain, France and Italy were referred to as the *Entente*.

Little Entente. An alliance between Czechoslovakia, Yugoslavia and Rumania entered into after the signing of the Treaty of the Trianon (1920), with the avowed purpose of defeating any Hungarian plan for a restoration of the Hapsburgs.

Eo'lian Harp. See *Æolian*.

Eolithic Age, The. The name given by paleontologists to the earliest part of the Stone Age (Gr. *eos*, dawn, *lithos*, a stone), which is characterized by the rudest stone implements. These *eoliths* are found abundantly in parts of the North Downs, but many archeologists refuse to accept them as the work of man.

Eolus. See *Æolus*.

Eon. See *Æon*.

Eothen or *Traces of Travel Brought Home from the East.* A book by Alexander William Kinglake (1844), considered one of the classics of travel.

Ephesian Letters. Magic characters. The Ephesians were greatly addicted to magic. Magic characters were marked on the crown, cincture, and feet of Diana, and, at the preaching of Paul, in Ephesus, many converts who had used "curious" or magical books burnt them. (*Acts* xix. 19.)

The Ephesian poet. Hippo'nax, born at Ephesus in the 6th century *B. C.*

Eph'ial'tes. A giant, who was deprived of his left eye by Apollo, and of his right eye by Hercules. The Greek word is from a verb meaning "to leap upon" and it used to be given to the supposed demon which caused nightmares.

[We refer unto sober examination] what natural effects can reasonably be expected, when to prevent the Ephialtes or night-Mare we hang up an hollow stone in our stables, when for amulets against Agues we use the chips of Gallows and places of execution. — *Sir Thos. Browne: Pseudodoxia Epidemica*, V, xxiii.

The night-hag, whom the learned call Ephialtes,
Scott: The Antiquary, ch. x.

Epic. A poem of dramatic character dealing by means of narration with the history, real or fictitious, of some notable action or series of actions carried out under heroic or supernatural guidance. Epic poetry may be divided into two main classes: (*a*) the popular or national epic, including such works as the Greek *Iliad* and *Odyssey*, the Sanscrit *Mahabharata*, and the Teutonic *Nibelungenlied;* and (*b*) the literary or artificial epic, of which the *Æneid*, Ariosto's *Orlando Furioso*, Tasso's *Jerusalem Delivered*, and Milton's *Paradise Lost* are examples.

Father of Epic Poetry. See under *Father*.

Ep'icene or *The Silent Woman.* One of the comedies of Ben Jonson (1609). For the plot, see *Morose*.

Epicu'rus. The Greek philosopher (about *B. C.* 340–270) who founded the Epicure'an school. His axiom was that "happiness or enjoyment is the *summum bonum* of life." His disciples corrupted his doctrine into "Good living is the object we should all seek." Hence, *epicure*, one devoted to sensual pleasures, especially those of the table; *epicurean*, pertaining to good eating and drinking, etc.

The Epicurus of China. Tao-Tse (*B. C.* 6th century).

Epigoni. See *Thebes* (*The Seven against Thebes*),

Epimen'ides. A Cretan poet and philosopher of the 7th century *B. C.* who, according to Pliny (*Natural History*) fell asleep in a cave when a boy, and did not wake for fifty-seven years, when he found himself endowed with miraculous wisdom. Cp. *Rip Van Winkle*.

Epimetheus. In classic myth, the brother of Prometheus and husband of Pandora.

Epiph'any (Gr. *epiphaneia*, an appearance, manifestation). The time of appearance, meaning the period when the star appeared to the wise men of the East. January 6th is the Feast of the Epiphany in commemoration of this event.

Ep'isode (Gr. coming in besides — *i.e.* adventitious). Originally, the parts in dialogue which were interpolated between the choric songs in Greek tragedy; hence, an adventitious tale introduced into the main story which can be naturally connected with the framework but which has not necessarily anything to do with it.

In music, an intermediate passage in a fugue, whereby the subject is for a time suspended.

Ep'som Races. English horse races originally instituted by Charles I, and held on Epsom Downs for four days in May. The second day (Wednesday) is "Derby day" (*q.v.*), and on the fourth the "Oaks" (*q.v.*) is run.

There are other races held at Epsom besides the great four-day races — for instance, the City and Suburban and the Great Metropolitan (both handicap races).

Equality State. Wyoming. See *States*.

Era. A series of years beginning from some epoch or starting-point, as:

	B. C.
The Era of the Greek Olympiads	776
" the Foundation of Rome	753
" Nabonassar	747
" Alexander the Great	324
" the Seleucidæ	312
" Julian Era	45

The Mundane Era, or the supposed number of years between the Creation and the Nativity:

According to the modern Greek Calendar	7,388
" Josephus	7,282
" Scaliger	5,829
" the ancient Greek Church	5,508
" Professor Hales	5,411
" L'art de Vérifier les Dates	4,968
" Archbishop Ussher	4,004
" Calmet	4,000
" the Jews	3,760

Other Eras:

The Era of Abraham starts from	Oct. 1, *B. C.* 2016.
" Actium starts from	Jan. 1 *B. C.* 30.
" American Independence,	July 4, 1776 *A. D.*
" Armenia,	July 9, 552 *A. D.*
" Augustus,	*B. C.* 27.
" Diocletian,	Aug. 29, 284 *A. D.*
" Tyre,	Oct. 19, *B. C.* 125.
" The Chinese,	*B. C.* 2697.
" the French Republic,	Sept. 22, 1792 *A. D.*
" the Heg'ira,	July 16, 622 *A. D.* (The flight of Mahomet from Mecca.)
" the Maccabees,	*B. C.* 166.
" Yezdegird (Persian),	June 16, 632 *A. D.*

The *Christian Era* begins from the birth of Christ.

Era of Good Feeling. A name given to the period between 1817 and 1824 in American history because of the absence of political strife.

Erasmus. A noted scholar and humanist of the Renaissance. The love story of his parents is told in Reade's *Cloister and the Hearth* (*q.v.*) and the young Erasmus is introduced in the latter part of the novel.

Erato. In Greek mythology, one of the nine Muses (*q.v.*); the muse of erotic poetry; usually represented holding or playing a lyre.

E'rebus. In Greek mythology, the son of Chaos and brother of Night; hence darkness personified. His name was given to the gloomy cavern underground through which the Shades had to walk in

the course of their passage to Hades.

Eret'rian. *The Eretrian bull.* Mene-de'mus of Eret'ria, in Eubœa; a Greek philosopher of about *B. C.* 350–270, who founded the Eretrian school, a branch of the Socrat'ic.

Erewhon. The name of the ideal commonwealth in Samuel Butler's philosophical novel of the same name (1872). It is, of course, an anagram on "Nowhere." A sequel, *Erewhon Revisited*, was published in 1901. Cp. *Commonwealth, Ideal.*

Eri'gena. John Scotus, called "Scotus the Wise," who died about 890. He must not be confounded with Duns Scotus, who lived some four centuries after him.

Erin. Ireland, which was once called Erin. Its use is now confined to poetic diction.

Erin go bragh! Ireland for ever. See *Mavournin.*

Erin'yes. In Greek mythology, daughters of Ge (Earth), avengers of wrong; the Furies. See *Eumenides.*

Erisich'thon or **Erysichthon.** In classic myth, an impious person who profaned a grove sacred to Ceres by cutting down a great oak. He was punished by terrible, incessant hunger.

Erl-king. In German legend, a malevolent goblin who haunts forests and lures people, especially children, to destruction. Goethe has a poem on him.

Erlynne, Mrs. In Oscar Wilde's play, *Lady Windermere's Fan* (*q.v.*), the leading character, mother of Lady Windermere.

Er'meline, Dame. Reynard's wife, in the tale of *Reynard the Fox.*

Ermin'ia. A heroine of Tasso's Italian epic *Jerusalem Delivered* (1575). She fell in love with Tancred, and when the Christian army besieged Jerusalem, arrayed herself in Clorinda's armor to go to him. After certain adventures, she found him wounded, and nursed him tenderly; but the poet has not told us what was the ultimate lot of this fair Syrian.

Erna'ni. An opera by Verdi (1844) founded on Victor Hugo's drama *Hernani* (*q.v.*). In the opera the heroine is called Donna Elvira instead of Donna Sol, and the hero stabs himself instead of taking poison.

Ernest Maltravers. A novel by Bulwer Lytton (1837), which with its sequel, *Alice, or the Mysteries*, relates the story of a talented poet. His first love is Alice, the innocent young daughter of a burglar. After many vicissitudes, including several other love affairs, one of which is with Alice's daughter, Evelyn Cameron, he finds the long-lost Alice and marries her.

Ernest Pontifex. In Butler's *Way of All Flesh* (*q.v.*).

Eros. The Greek god of love, the youngest of all the gods; equivalent to the Roman Cupid (*q.v.*).

Eros'tratus or **Herostratus.** The Ephesian who set fire to the temple of Diana on the day that Alexander the Great happened to be born (*B. C.* 356). This he did to make his name immortal; and, in order to defeat his object, the Ephesians forbade his name ever to be mentioned.

Erra Pater. The supposititious author of an almanack published about 1535 as *The Pronostycacion for ever of Erra Pater: a Jewe born in Jewery, a Doctour in Astronomye and Physycke.* It is a collection of astrological tables, rules of health, etc., and is arranged for use in any year.

[He] had got him a suit of durance, that would last longer than one of Erra Pater's almanacks, or a cunstable's browne bill. — *Nash: Nashe's Lenten Stuffe* (1599).

The almanacks were frequently reprinted, and nearly a hundred years later Butler says of William Lilly, the almanack maker and astrologer:

> In mathematics he was greater
> Than Tycho Brahe or Erra Pater.
>
> *Hudibras*, i, 1.

Erring, Joe. The hero of E. W. Howe's *Story of a Country Town* (*q.v.*).

Error. In Spenser's *Faërie Queene*, a monster who lived in a den in "Wandering Wood," and with whom the Red Cross Knight had his first adventure. She had a brood of 1000 young ones of sundry shapes, and these cubs crept into their mother's mouth when alarmed, as young kangaroos creep into their mother's pouch. The knight was nearly killed by the stench which issued from the foul fiend, but he succeeded in "rafting" her head off. Whereupon the brood lapped up the blood, and burst with satiety.

> Half like a serpent horribly displayed,
> But th' other half did woman's shape retain . . .
> And as she lay upon the dirty ground,
> Her huge long tail her den all overspread,
> Yet was in knots and many boughts [folds] upwound,
> Pointed with mortal sting.
>
> *Spenser: Faërie Queene*, i. 1.

Ervine, St. John (1883–). English dramatist, one of the writers of the modern Irish school. His best-known plays are *Jane Clegg, John Ferguson* and *Mary, Mary Quite Contrary.* See those entries. His best-known novel, *Changing Winds*, presents a hero supposedly drawn from Rupert Brooke.

Erysichthon. See *Erisichthon.*

Erythynus. *Have no doings with the Erythynus, i.e.* "don't trust a braggart." This is the thirty-third symbol of the *Protreptics* of Iamblichus. The Erythynus is mentioned by Pliny (ix. 77) as a red fish with a white belly, and Pythagoras used it as a symbol of a braggadocio, who fable says is white-livered.

Esau. In the Old Testament, the son of Isaac, who sold his birthright to his brother Jacob (*q.v.*) in return for a mess of pottage. Jacob pretended to be Esau and so secured from Isaac the blessing which was intended for his brother.

Escamillo. The toreador of Bizet's opera, *Carmen* (*q.v.*).

Escula'pius. See *Æsculapius.*

Esmeralda. In Victor Hugo's novel, *Notre Dame de Paris* (*q.v.*), a beautiful gipsy-girl, who, with tambourine and goat, dances in the square before Notre Dame de Paris, and is looked on as a witch. Quasimodo conceals her for a time in the church, but she is finally gibbeted.

Esmond, Henry or Harry. The hero of Thackeray's *Henry Esmond* (*q.v.*).

Francis Esmond. The supposed heir to the Castlewood estate, who brings up Henry with his own children but allows him to believe he is an illegitimate son of the dead Viscount to whom the estate belonged.

Rachel Esmond (Lady Castlewood). The wife of Francis. After his death she marries Henry Esmond.

Frank Esmond. Son of Francis and Rachel and, like Henry, an ardent supporter of the Pretender.

Beatrix Esmond. In *Henry Esmond,* a beautiful coquette, the daughter of Francis and Rachel Esmond. After numerous affairs, notably one with James Stuart the Pretender which destroys his chances for the throne, she marries Tusher, her brother's tutor, and succeeds in having him made bishop. "She was imperious," says the author, "she was light-minded, she was flighty, she was false. She had no reverence for character and she was very, very beautiful." In *The Virginians* she has become Baroness Bernstein, a clever, sharp-tongued and wicked old lady.

Esop. See *Æsop.*

Esoter'ic (Gr.). Those within, as opposed to *exoteric,* those without. The term originated with Pythag'oras, who stood behind a curtain when he gave his lectures. Those who were allowed to attend the lectures, but not to see his face, he called his *exoteric disciples;* but those who were allowed to enter the veil, his *esoterics.*

Aristotle adopted the same terms; those who attended his evening lectures, which were of a popular character, he called his *exoterics;* and those who attended his more abstruse morning lectures, his *esoterics.*

Esoteric Buddhism. See *Theosophy.*

Espard, Marquise de. A despotic coquettish woman of the world who appears in several of the novels of Balzac's *Comédie Humaine.* She had been married and separated from her husband early in life; and with a fortune of her own and no warmer emotions than the desire to dominate, she ruled the social world from her salon.

Esperanto. A universal language invented (1887) and promoted by *Dr. Esperanto,* in reality Dr. L. Zamenhoff.

Esprit de corps (Fr.). The spirit of pride in the society with which you are associated, and regard for its traditions and institutions. A military term — every soldier will stand up for his own corps.

Esprit follet (Fr.). A bogle which delights in misleading and tormenting mortals.

Estates. *Estates of the realm.* The powers that have the administration of affairs in their hands. The three estates of the English realm are the Lords Spiritual, the Lords Temporal, and the Commons; popularly speaking, the public press is termed the fourth estate (*q.v.*).

Estel'la. The heroine of Dickens' *Great Expectations* (*q.v.*).

Esther. A heroine of the Old Testament, whose story is told in the book bearing her name. After the Persian king, Ahasuerus, put away Queen Vashti (*q.v.*), he chose the beautiful Jewish maiden, Esther, as his Queen. Esther kept her nationality secret, on the counsel of her uncle and guardian, Mordecai, until the jealous, evil-minded Haman conceived a plot to destroy all the Jews who were in captivity throughout the kingdom. Then Esther courageously pled for her people with the King; and as a result Haman was hanged on a high gallows which he had made for his enemy Mordecai. This story is the subject of Racine's famous drama *Esther* (Fr. 1689).

Esther Hawden or **Summerson.** (In Dickens' *Bleak House.*) See *Summerson, Esther.*

Esther Lyon. In George Eliot's *Felix Holt* (*q.v.*).

Esther Waters. A novel by George Moore (Eng. 1894). Its heroine is an

English servant and the novel deals with her long struggle to bring up her illegitimate son. The boy's father, William Latch, who had been footman in the horse-racing household where Esther had her first position, finally turns up as a bookmaker and innkeeper and marries her, but her happy married life is only an interlude in a life of troubles.

Estmere, King. Hero of one of the ballads given in Percy's *Reliques*. He was a king of England who requested permission to pay suit to the daughter of King Adland. He was answered that Bremor, king of Spain, had already proposed to her and been rejected; but when the lady was introduced to the English king she accepted him. King Estmere started home to prepare for the wedding, but had not proceeded a mile when the king of Spain returned to press his suit, and threatened vengeance if it were not accepted. Estmere was requested to return, and, with his brother rode into the hall of King Adland in the guise of harpers. Bremor bade them leave their steeds in the stable. A quarrel ensued, in which the " sowdan " was slain, and the two brothers put the retainers to flight.

Estrildis. In Geoffrey of Monmouth's *History*, the daughter of a German king, and handmaid to the mythical King Humber. When Humber was drowned in the river that bears his name, Locrine fell in love with Estrildis, and would have married her, had he not been betrothed already to Guendolœ'na; but he had by her a daughter named Sabri'na.

Etchepars. The central figure in Brieux's *Red Robe* (*q.v.*), a peasant accused of murder and helpless in the coils of the law.

Ete'ocles and Polyni'ces. The two sons of Œ'dipus. After the expulsion of their father, these two young princes agreed to reign alternate years in Thebes. Eteocles, being the elder, took the first turn, but at the close of the year refused to resign the scepter to his brother. This incident was the cause of the famous "Seven against Thebes." (See under *Thebes*.) The two brothers met in combat, and each was slain by the other's hand.

Eternal, The. God.

The Eternal City. Rome. The epithet occurs in Ovid, Tibullus, etc., and in many official documents of the Empire; also Virgil (*Æneid*, i. 79) makes Jupiter tell Venus he would give to the Romans *impe'rium sine fine* (an eternal empire). Hall Caine has taken the phrase as the title of one of his novels, dealing with the establishment of an ideal state, in Rome, based on the principles of human brotherhood.

Ethan Brand. A well-known story by Hawthorne in his *Snow Image* (1852), dealing with the subject of death.

Ethan Frome. A short novel by Edith Wharton (Am. 1911). As a young farmer unable to do more than make a scant living, Ethan Frome devotes himself to his old mother, and after her death to his fretful and self-absorbed invalid wife, Zenia. A young cousin of Zenia's, delicate and left without means of support, comes to live with them, and as time goes on, Mattie and Ethan find each other's companionship meaning much to them. Zenia, on the pretext that a doctor has advised more complete rest and a strong hired girl, now declares that Mattie cannot stay. On the way to the station Mattie and Ethan take one final coast down the long hill, at the foot of which is a great elm, a challenge to skilful steering. In the overwhelming mood of the moment they agree to put an end to things by running into the elm. But long years afterward all three are still living on the barren farm, Mattie a helpless invalid with a broken back, Ethan a taciturn cripple.

Ethelberta. Heroine of Hardy's *Hand of Ethelberta* (*q.v.*).

Eth'nic Plot. The name Dryden gave in his *Absalom and Achitophel* (*q.v.*) to the Popish plot (*q.v.*). Charles II is called David, the royalists the Jews, and the Papists Gentiles or Ethnoi, whence the name.

> Saw with disdain an Ethnic plot begun . .
> 'Gainst form and order they their power employ,
> Nothing to build, and all things to destroy.
> Pt. i, 518, 532–3.

Et'na. Virgil (*Æneid*, iii. 578, etc.) ascribes its eruption to the restlessness of Enceladus, a hundred-headed giant, who lies buried under the mountain, where also the Greek and Latin poets placed the forges of Vulcan and the smithy of the Cyclops.

Ettare. For the story told by Tennyson in his *Pelleas and Ettare*, one of the *Idylls of the King*, see *Pelleas*.

Ettare. Heroine of Cabell's *Cream of the Jest* (*q.v.*). She is one of the daughters of Count Manuel, the hero of *Figures of Earth*.

Ettrick Shepherd, The. A name given in the *Noctes Ambrosianæ* (*q.v.*) to James Hogg, the poet (1772–1835), who was born

in the forest of Ettrick, in Selkirkshire, and in early life was a shepherd.

Etzel. The name given in German heroic legend to Attila (d. 453 *A. D.*), king of the Huns, a monarch ruling over three kingdoms and more than thirty principalities. In the *Nibelungenlied* he is made very insignificant, and sees his liegemen, and even his son and heir, struck down without any effort to save them, or avenge their destruction. He marries Kriemhild, the widow of Siegfried, called Gudrun in the *Volsunga Saga* (*q.v.*), where Attila figures as *Atli*.

Eugene Aram. A novel by Bulwer Lytton (1832) founded on a famous murder case. The real Eugene Aram (1704–1759) was a Knaresborough schoolmaster convicted of murdering a shoemaker, Daniel Clarke, to whom he owed money. Bulwer Lytton makes the youthful Aram commit murder to secure money to further his own idealistic purposes. He goes free for a time, falls in love, all unknowingly, with a relative of the murdered man, and is in his wedding clothes when he is accused of the crime.

Eugène de Rastignac. See *Rastignac.*

Eugénie Grandet. A novel by Balzac (Fr. 1833). See under *Grandet.*

Euge'nius. The friend and counsellor of Yorick in Sterne's *Tristram Shandy.* He is intended for John Hall Stevenson (1718–1785), author of *Crazy Tales,* and a relative of Sterne.

Eulalie, St. See under *Saint.*

Eulen-spie'gel (*i.e.* "Owl-glass"), **Tyll.** A 14th-century villager of Brunswick round whom clustered a large number of popular tales of all sorts of mischievous pranks, first printed in 1515. The work has been attributed (probably erroneously) to Thomas Murner (1475–1530); it was translated into many languages and rapidly achieved wide popularity.

Eumæ'us. The slave and swineherd of Ulysses; hence, a swineherd.

> This second Eumæus strode hastily down the forest glade, driving before him . . . the whole herd of his inharmonious charge. — *Scott.*

Eumen'ides (Gr. the good-tempered ones). A name given by the Greeks to the Furies, as it would have been ominous and bad policy to call them by their right name, *Erin'yes* (*q.v.*).

Eu'noe. In Dante's *Divine Comedy,* a river of purgatory, a draught of which makes the mind recall all the good deeds and good offices of life. It is a little beyond Lethe or the river of forgetfulness.

> Lo! where Eunoe flows,
> Lead thither; and, as thou art wont, revive
> His fainting virtue.
>
> *Dante: Purgatory,* xxxiii.

Eu'phemisms. Words or phrases substituted, to soften down offensive expressions. Pope refers to the use of euphemisms in his lines.

> To rest the cushion and soft dean invite,
> Who never mentioned hell to ears polite.
>
> *Moral Essays,* epist. iv, 49.

"His Satanic majesty"; "light-fingered gentry"; "a gentleman on his travels" (one transported); "she has met with an accident" (has had a child before marriage); "not quite correct" (a falsehood); "an obliquity of vision" (a squint) are common examples. See *Eumenides* above.

Euphra'sia. (1) Heroine of Beaumont and Fletcher's *Philaster* (*q.v.*). She assumes boy's attire and calls herself Bellario in order to serve Philaster as a page.

(2) The heroine of Murphy's *Grecian Daughter* (1772), who nurses her starving father, Evander, king of Syracuse, with milk from her own breast when he is imprisoned by Dionysius the younger. The incident is not historical, but is related of other heroines of legend.

Euphros'yne. In classic mythology, one of the three Graces (*q.v.*).

Euphues. The chief character of John Lyly's *Euphues or The Anatomy of Wit* (1581) and *Euphues and his England* (1582). He is an Athenian, who goes to Naples and attempts to win the governor's daughter Lucilla, the fiancée of his friend Philautus. This procedure estranges him from Philautus, but when Lucilla marries a third lover, the two friends are united in their disillusionment regarding all the opposite sex. There is little plot in either romance; the interest lies chiefly in their long philosophic discussions and in the elaborated and affected style that gave rise to the words *euphuism* and *euphuist.* The book undoubtedly had a marked influence upon prose style, and for a time euphuism, or stilted, fine writing was in great vogue.

Eurasia. The "continent" of Europe and Asia. A *Eurasian* is a person of mixed Asiatic and European blood.

Eure'ka (Gr., more correctly *Heure'ka,* I have found it). An exclamation of delight at having made a discovery; originally that of Archime'des, the Syracusan philosopher, when he discovered how to test the purity of Hi'ero's crown. The tale is, that Hiero delivered a certain weight of gold to a smith to be made into

a votive crown, but, suspecting that the gold had been alloyed with an inferior metal, asked Archimedes to test it. The philosopher did not know how to proceed, but in stepping into his bath, which was quite full, observed that some of the water ran over. It immediately struck him that a body must remove its own bulk of water when it is immersed; silver is lighter than gold, therefore a pound-weight of silver will be more bulky than a pound-weight of gold, and would consequently remove more water. In this way he found that the crown was deficient in gold; and Vitru'vius says:

> When the idea flashed across his mind, the philosopher jumped out of the bath exclaiming, "Heure'ka! heure'ka!" and, without waiting to dress himself, ran home to try the experiment.

Eureka! is the motto of California, in allusion to the gold discovered there.

Europa. In classic myth, a daughter either of Phoenix or of Agenor, famed for her beauty. Jupiter in the form of a white bull carried her off and swam with her to the island of Crete. She was the mother of Minos, Rhadamanthus and Evandros and according to some forms of the legend, of the Minotaur (*q.v.*).

European Plan. See *American Plan.*

Europeans, The. A novel by Henry James (Am. 1878), a study in contrasting cultures. The plot centers about the visit of " the Europeans," Felix Young, a temperamental artist and his sister Eugenia, the morganatically married Baroness Münster, to the farm of their New England relatives, the Wentworths. The Europeans hope to gain much from their American cousins, but find their schemes difficult of attainment because of the New England standards by which they are judged.

Eu'rus. The east wind; connected with Gr. *eos* and Lat. *aurora,* the dawn.

Eurydice. See *Orpheus.*

Eurylochus. In classic myth, the only companion of Ulysses whom Circe (*q.v.*) was unable to change into a hog.

Eurys'theus. The cousin of Hercules (*q.v.*), who, on the urging of Juno, imposed upon that hero his twelve famous labors.

Eusebio. Hero of Calderon's drama *The Devotion to the Cross* (Sp. *La Devocion de la Cruz,* 1634), a man of many crimes who nevertheless is saved by his religious devotion.

Eustace Diamonds, The. A novel by Anthony Trollope. The principal character, Lady Elizabeth Eustace, is described in his autobiography as " a cunning little woman of pseudo fashion . . . a second Becky Sharp."

Eustacia Vye. In Hardy's *Return of the Native* (*q.v.*).

Eutaw. A historic novel by W. G. Simms (Am. 1856) dealing with the American Revolution. See *Katherine Walton.*

Euterpe. One of the nine Muses (*q.v.*); the inventor of the double flute; the muse of Dionysiac music; patroness of joy and pleasure, and of flute-players.

Euthana'sia. An easy, happy death. The word occurs in the *Dunciad,* and Byron has a poem so called. Euthanasia generally means a harbor of rest and peace after the storms of life.

Eva, Little. Eva St. Clair, the child in Harriet Beecher Stowe's *Uncle Tom's Cabin* (*q.v.*), whose death is one of the most pathetic scenes of the novel.

Eva Pogner. In Wagner's opera, *Die Meistersinger* (*q.v.*).

Evad'ne. (1) In Greek legend, wife of Cap'aneus (*q.v.*). She threw herself on the funeral pile of her husband, and was consumed with him.

(2) One of the principal characters of Beaumont and Fletcher's drama, *The Maid's Tragedy* (1610), the sister of Melantius. Amintor was compelled by the King to marry her, although he was betrothed to Aspasia, the " maid " whose death forms the tragical event of the drama.

> The purity of female virtue in Aspasia is well contrasted with the guilty boldness of Evadne, and the rough soldierlike bearing and manly feeling of Melantius render the selfish sensuality of the king more hateful and disgusting. — *R. Chambers: English Literature,* i. 204.

Evan Harrington. A novel by George Meredith (1860). The hero, Evan Harrington, is the son of Melchisedec Harrington, the tailor — " the great Mel." Mel, who is ambitious, has succeeded in marrying his three daughters into good society and with their assistance proposes to make of Evan a gentleman. Through the scheming manipulations of his sister the Countess de Saldar, " the most consummate liar in literature," Evan is introduced under false pretences among the guests at a house party at the home of the high-born Rose Jocelyn. Evan and Rose fall in love; she half suspects the truth; he tries to confess it. Meantime " the great Mel " has died, leaving huge debts, and the sensible and forthright Mrs. Mel makes every effort to persuade her son to assume the business. The truth comes out at last and the romance survives the shock.

Evander. In classic myth, a son of Mercury and an Arcadian nymph. According to legend he was banished from Arcadia about sixty years before the Trojan war and led a group of colonists into Italy. In the *Æneid*, this old man welcomes Æneas to Italy after his escape from Troy.

Evangelic Doctor. See under *Doctor*.

Evan'geline. A narrative poem by Longfellow (Am. 1849). The subject of the tale is the expulsion of the inhabitants of Aca'dia (*Nova Scotia*) from their homes by order of George II. Evangeline was the daughter of Benedict Bellefontaine, the richest farmer of Acadia (now Nova Scotia). At the age of seventeen she was legally betrothed by the notary-public to Gabriel, son of Basil, the blacksmith, but next day all the colony was exiled by the order of George II, and their houses, cattle, and lands were confiscated. Gabriel and Evangeline were parted, and for years she wandered from place to place to find her betrothed. At length, grown old in this hopeless search, she went to Pennsylvania and became a sister of mercy. The plague broke out in the city, and as she visited the almshouse she saw an old man smitten down with the pestilence. It was Gabriel. He tried to whisper her name, but death closed his lips. He was buried, and Evangeline lies beside him in the grave.

Evangelists. The four Evangelists, Matthew, Mark, Luke, and John, are usually represented in art as follows:

Matthew. With a pen in his hand, and a scroll before him, looking over his left shoulder at an angel. This Gospel was the first, and the angel represents the Being who dictated it.

Mark. Seated writing, and by his side a couchant winged lion. Mark begins his gospel with the sojourn of Jesus in the wilderness, amidst wild beasts, and the temptation of Satan, "the roaring lion."

Luke. With a pen, looking in deep thought over a scroll, and near him a cow or ox chewing the cud. The latter part refers to the eclectic character of St. Luke's Gospel. He is also frequently shown as painting a picture, from the tradition that he painted a portrait of the Virgin.

John. A young man of great delicacy, with an eagle in the background to denote sublimity.

Evans, Sir Hugh. In Shakespeare's *Merry Wives of Windsor*, a pedantic Welsh parson and schoolmaster of extraordinary simplicity and native shrewdness.

Evans, William. The giant porter (d. 1632) of Charles I, who carried about in his pocket Sir Jeffrey Hudson, the king's dwarf. He was nearly eight feet high. Fuller speaks of him in his *Worthies*, and Scott introduces him in *Peveril of the Peak*.

> As tall a man as is in London, always excepting the king's porter, Master Evans, that carried you about in his pocket, Sir Geoffrey, as all the world has heard tell. — Ch. xxxiii.

Eve. The first woman; the "mother of all living." An *Eve* is a temptress, so called because Eve persuaded Adam to eat the forbidden fruit. See *Adam and Eve*.

Mark Twain has a humorous satire called *Eve's Diary*.

Ev'eli'na *or The History of A Young Lady's Entrance into the World*. A novel by Fanny Burney (1778). The heroine, Evelina, is brought up in the country by a guardian. She and her lover, Lord Orville, are kept apart by the mystery surrounding her parentage, by the mortifications caused her by her vulgar cousins, the Branghtons (*q.v.*) and by numerous misunderstandings; but she turns out to be the daughter of Sir John Belmont and all ends happily.

Evelyn Hope. A poem by Browning in his *Men and Women* (1855) beginning:

> Beautiful Evelyn Hope is dead.

Evelyn Inness. A novel by George Moore (Eng. 1898), dealing with the career of a beautiful and talented singer and her struggle between worldly and spiritual attachments. In the sequel, *Saint Theresa* (1901) she has become a nun.

Evelyn, John (1620–1706). The author of a *Diary* which is one of the classics of autobiography.

Everdene, Bathsheba. Heroine of Hardy's *Far from the Madding Crowd* (*q.v.*).

Everglade State. Florida. See *States*.

Everlasting Mercy, The. A narrative poem by John Masefield (Eng. 1912), the story of the conversion of Saul Kane, a drunkard.

Ever-Victorious Army, The. A force of Chinese, officered by Europeans and Americans, raised in 1861, and placed under the charge of Gordon. See *Chinese Gordon*. By 1864 it had stamped out the Taëping rebellion, which had broken out in 1851.

Every Man in His Humor. A comedy

by Ben Jonson (1598). For the use of the word *humor* as a peculiarity of temperament, see *Humor*. The persons to whom the title of the drama apply are: Captain Bobadil, whose humor is bragging of his brave deeds and military courage — he is thrashed as a coward by Downright; Kitely, whose humor is jealousy of his wife — he is befooled and cured by a trick played on him by Brainworm; Stephen, whose humor is verdant stupidity — he is played on by every one; Kno'well, whose humor is suspicion of his son Edward, which turns out to be all moonshine; Dame Kitely, whose humor is jealousy of her husband, but she (like her husband) is cured by a trick devised by Brainworm.

Everyman. An old morality play of about the time of Edward IV, depicting man's progress through life. *Everyman* is symbolic of humanity, and the characters he meets with are personified vices and virtues. The subtitle reads *A Treatise how the hye Fader of Heven sendeth Dethe to somon every creature to come and gyve a counte of theyr lyves in this Worlde.*

Evil Eye. It was anciently believed that the eyes of some persons darted noxious rays on objects which they glared upon. The first morning glance of such eyes was certain destruction to man or beast. Virgil speaks of an evil eye making cattle lean.

Evil May Day. The name given to the serious rioting made on May 1st, 1517, by the London apprentices, who fell on the French residents. The riot was put down with difficulty. Sir Thomas More and the Earls of Shrewsbury and Surrey were among those who assisted. Two hundred and seventy-eight of the rioters were arrested, of whom fifteen were hanged, drawn, and quartered. The insurrection forms the basis of the anonymous Elizabethan play, *Sir Thomas More*.

Ewe-lamb. A single possession greatly prized; in allusion to the story told in 2 *Sam.* xii, 1–14.

Ex (Lat.). From, out of, after, or by reason of; it forms part of many adverbial phrases, of which those in common use in English are given below. As a prefix *ex*, when joined to the name of some office or dignity denotes a former holder of that office, or the holder immediately before the present holder. *An ex-president* is some former holder of the office; *the ex-president* is the same as "the late president," the one just before the present one.

Ex cathe'dra. With authority. The Pope, speaking *ex cathedra*, is said to speak with an infallible voice — to speak as the successor and representative of St. Peter, and in his pontifical character. The words mean "from the chair" — *i.e.* the throne of the pontiff — and are applied to all dicta uttered by authority, and ironically to self-sufficient, dogmatic assertions.

Ex hypoth'esi. According to what is supposed or assumed; in consequence of assumption made.

Ex libris. Literally, "from the (collection of) books." The phrase is written in the books or printed on the bookplate, and is followed by the name of the owner in the genitive. Hence, a bookplate is often called an *ex libris*.

Ex luce lucellum. A gain or small profit out of light. It was originally said of old window-tax, and when Lowe, in 1871, proposed to tax lucifer matches, he suggested that the boxes should be labelled *Ex luce lucellum.*

> Lucifer aggrediens ex luce haurire lucellum
> Incidit in tenebras; lex nova fumus erat.

Ex officio. By virtue of office. As, the Lord Mayor for the time being shall be *ex officio* one of the trustees.

Ex parte. Proceeding only from one of the parties; hence, prejudiced. An ex-parte statement is a one-sided or partial statement, a statement made by one side without modification from the other.

Ex ped'e Her'culem. From this sample you can judge of the whole. Plutarch says that Pythag'oras calculated the height of Hercules by comparing the length of various stadia in Greece. A stadium was 600 feet in length, but Hercules' stadium at Olympia was much longer; therefore, said the philosopher, the foot of Hercules was proportionately longer than an ordinary foot; and as the foot bears a certain ratio to the height, so the height of Hercules can be easily ascertained. *Ex ungue leonem*, a lion (may be drawn) from its claw, is a similar phrase.

Ex post facto. From what is done afterwards; retrospective. An *ex post facto* law is a law made to meet and punish a crime after the offence has been committed.

Ex professo. Avowedly; expressly.

> I have never written *ex professo* on the subject. — *Gladstone: Nineteenth Century*, Nov., 1885.

Ex proprio motu. Of his (or its) own accord; voluntarily.

Ex uno omnes. From the instance deduced you may infer the nature of the

rest. A general inference from a particular example; if one oak bears acorns, all oaks will.

Exarch. See *Rulers, Titles of.*

Excal'ibur. The name of Arthur's sword (O.Fr. *Escalibor*), called by Geoffrey of Monmouth *Caliburn*, and in the *Mabinogion Caledvwlch*. There was a sword called *Caladbolg* famous in Irish legend, which is thought to have meant "hard-belly," *i.e.* capable of consuming anything; this and the name *Excalibur* are probably connected.

By virtue of being the one knight who could pull Excalibur from a stone in which it had been magically fixed (from which has been put together another so-called derivation of the name, viz. Lat. *ex cal* [*ce*] *liber* [*are*], to free from the stone) Arthur was acclaimed as "the right born king of all England." After his last battle, when the king lay sore wounded, it was returned at his command by Sir Bedivere to the Lady of the Lake, who, according to some accounts, had given it to him herself. Sir Bedivere threw it into the water and an arm clothed in white samite appeared to receive it.

Ex'cellency, His. A title given to colonial and provincial governors, ambassadors, and some other high officials.

Excel'sior (Lat. higher). Aim at higher things still. It is the motto of the United States, and has been made popular by Longfellow's poem so named (Am. 1842).

Excommunica'tion. (1) The *greater* is exclusion of an individual from the seven sacraments, from every legitimate act, and from all intercourse with the faithful. (2) The *lesser* excommunication is sequestration from the services of the Church only. See *Bell, Book, and Candle.*

Excursion, The. One of Wordsworth's two most pretentious works, a long poem in blank verse (1814). Wordsworth is sometimes called "the poet (or bard) of The Excursion."

Ex'eter. *The Exeter Book.* A MS. collection of Anglo-Saxon poetry presented about 1060 by Bishop Leofric to Exeter Cathedral, and still preserved in the library there. It includes poems and "riddles" by Cynewulf (8th century), the legends of St. Guthlac and St. Juliana, "Widsith," "The Wanderer," "The Complaint of Deor," etc.

The *Exon* or *Exeter Domesday* (*q.v.*) is also sometimes called the "Exeter Book."

Ex'odus (Gr. *ex odos*, a journey out). The second book of the Old Testament, which relates the departure of the Israelites from Egypt under the guidance of Moses; hence, a going out generally, especially a transference of population on a considerable scale.

Ex'on. *Exon Domesday.* A magnificent MS. on 532 folio vellum leaves, for long preserved among the muniments at Exeter Cathedral, containing the survey of Wilts, Dorset, Somerset, Devon, and Cornwall. In 1816 it was published by Sir Henry Ellis as a Supplement to Domesday Book (*q.v.*).

Exoter'ic. See *Esoteric.*

Expectation Week. Between the Ascension and Whit Sunday, when the apostles continued praying "in earnest expectation of the Comforter."

Exter. *That's Exter, as the old woman said when she saw Kerton.* A Devonshire saying, meaning, I thought my work was done, but I find much still remains before it is completed. "Exter" is the popular pronunciation of Exeter, and "Kerton" is Crediton. The tradition is that the woman in question was going for the first time to Exeter, and seeing the grand old church of Kerton (Crediton), supposed it to be Exeter Cathedral. "That's Exeter," she said, "and my journey is over"; but alas! she had still eight miles to walk.

Extreme Unction. One of the seven sacraments of the Catholic Church, founded on *James* v. 14, "Is any sick among you? let him call for the elders of the Church; and let them pray over him, anointing him with oil in the name of the Lord."

Eye. *The eye of a needle.* A reference to the words of Christ in *Matt.* xix. 24:

> It is easier for a camel to go through the eye of a needle, than for a rich man to enter into the kingdom of God.

The Eye of Greece. Athens.

> Athens, the eye of Greece, mother of arts.
> *Milton: Paradise Regained*, iv. 240.

The Eye of the Baltic. Gottland, in the Baltic.

The eye of the storm. An opening between the storm clouds.

Almond Eyes. The Chinese, from the shape of their eyes.

Bull's eye. The center of a target.

Evil eye. See *Evil Eye.*

Eye-opener. Something that furnishes enlightenment, or food for astonishment; also, a strong, mixed drink, especially a morning pick-me-up.

Eye-wash. Flattery; soft sawder; fulsome adulation given for the purpose of

blinding one to the real state of affairs.

Eyolf, Little. See *Little Eyolf.*

Eyre, Jane. See *Jane Eyre.*

Ezekiel. One of the Major Prophets of the Jews; also the book of the Old Testament containing his prophecies.

Ezra. A scribe or prophet of the Jews; also one of the historic books of the Old Testament, which contains his account of the return of the Jews from the Babylonish captivity.

Ez'zelin, Sir. In Byron's *Lara*, the gentleman who recognizes Lara at the table of Lord Otho, and charges him with being Conrad, the corsair. A duel ensues, and Ezzelin is never heard of more.

F

F. B. The initials and familiar nickname of Frederick Bayham (*q.v.*) in Thackeray's *Newcomes*.

F. F. V's. The First Families of Virginia, descended from early settlers.

F. O. B. Free on board; meaning that the shipper, from the time of shipment, is free from all risk.

F. P. A. The initials of the humorist Franklin Pierce Adams (Am. 1881–), widely known as the signature attached to his humorous column, which appeared successively in the New York *Evening Mail*, the New York *Tribune* and the New York *World*.

Fabian. Servant to Olivia in Shakespeare's *Twelfth Night*.

Fabian Society. An association of socialists founded in January, 1884, by a small group of middle-class "intellectuals," which included George Bernard Shaw and Sidney Webb, among others. As announced in its prospectus, it

aims at "the reorganization of society by the emancipation of land and industrial capital from individual and class ownership, and the vesting of them in the community for the general benefit" . . . and at "the transfer to the community of the administration of such industrial capital as can conveniently be managed socially."

The name is derived from Quintus Fabius (*B. C.* 275–203), surnamed "Cunctator" (*q.v.*), the Roman general, who won his way against Hannibal by wariness, not by violence, by caution, not by defiance.

Fa'bius. See *Cunctator*, and *Fabian*, above.

The American Fabius. Washington (1732–1799), whose military policy was similar to that of Fabius. He wearied out the English troops by harassing them, without coming to a pitched battle.

Fa'bius of the French. Anne, duc de Montmorency, grand constable of France; so called from his success in almost annihilating the imperial army which had invaded Provence, by laying the country waste and prolonging the campaign (1493–1567).

Fables. See *Æsop; Lokman; Pilpay.* La Fontaine (1621–1695) has been called the French Æsop, and John Gay (1685–1732) the English.

Fab'liaux. The metrical tales, for the most part comic and satirical, and intended primarily for recitation, of the Trouvères, or early poets north of the Loire, in the 12th and 13th centuries. The word is used very widely, for it includes not only such tales as *Reynard the Fox*, but all sorts of familiar incidents of knavery and intrigue, legends, family traditions, and caricatures, especially of women.

Fabre, Jean Henri (1823–1915). French naturalist and author.

Fabricius. A Roman hero (died about *B. C.* 270), representative of incorruptibility and honesty. The ancient writers tell of the frugal way in which he lived on his farm, how he refused the rich presents offered him by the Samnite ambassadors, and how at death he left no portion for his daughters, whom the senate provided for.

Fabricius, scorner of all-conquering gold.
Thomson: Seasons (*Winter*).

Face. A colloquialism for cheek, impudence, self-confidence, etc., as "He has face enough for anything," *i.e.* cheek or assurance enough. The use is quite an old one:

I admire thy impudence; I could never have had the face to have wheedled the poor knight so. — *Etherege: She Would if She Could.* I, i (1668).

To save one's face. Narrowly to avoid almost inevitable disgrace, disaster or discomfiture.

Façon de parler (Fr.). Idiomatic or usual form of speech; especially some form of words which, taken literally, might be interpreted in an offensive sense, but which is not intended to be so.

Facto'tum (Lat. *facere totum*, to do everything required). One who does for his employer all sorts of services. Sometimes called a *Johan'nes Facto'tum*. Formerly the term meant a busybody, or much the same as our "Jack-of-all trades," and it is in this sense that Greene used it in his famous reference to Shakespeare:

There is an upstart Crow beautified with our feathers, that with his *Tygers heart wrapt in a Players hide*, supposes he is as well able to bumbast out a blanke verse as the best of you: but being an absolute *Johannes factotum*, is in his owne conceit the onely Shake-scene in a countrie. — *Greene's Groatsworth of Wit* (1592).

Fadda. Mahomet's white mule.

Fad'ladeen. In Moore's *Lalla Rookh* (*q.v.*), the great nazir' or chamberlain of Aurungze'be's harem. He criticized the tales told by a young poet to Lalla Rookh on her way to Delhi, and great was his mortification to find that the poet was the young King, his master.

Fadladeen was a judge of everything, from the pencilling of a Circassian's eyelids to the deepest questions of science and literature; from the mixture of a conserve of rose leaves to the composition of an epic poem. — *T. Moore: Lalla Rookh.*

Faërie Queene, The. An allegorical romance of chivalry by Edmund Spenser, originally intended to have been in 12 books, each of which was to have portrayed one of the 12 moral virtues. Only six books of twelve cantos each, and part of a seventh, were written (I to III published in 1590, IV to VI in 1596, and the remaining fragments in 1611). It details the adventures of various knights, who personify different virtues, and belong to the court of Gloria'na, the Faërie Queene, who sometimes typifies Queen Elizabeth.

The first book contains the legend of the Red Cross Knight (*the spirit of the Church of England*), and the victory of Holiness over Error.

The second book is the legend of Sir Guyon (*Temperance, or the golden mean*).

The third book is the legend of Britomartis (*Chastity, or love without lust*).

The fourth book tells the story of Cambel and Tri'amond (*Fidelity*).

The fifth book gives the legend of Ar'tegal (*Justice*).

The sixth book, the legend of Sir Cal'idore (*Courtesy*).

The fragments of the seventh book — viz. cantos 6 and 7, and two stanzas of canto three — have for subject *Mutability*.

Fafner or Fafiner. In Scandinavian mythology and in the operas of Wagner's *Nibelungen Ring* (*q.v.*) one of the two chief giants opposed to the gods. In the form of a dragon he guards his treasure, but is finally slain by Siegfried (or Sigurd).

Fag. Modern slang for a cigarette. It is said to be short for " fag-end " and the story is that it arose through street-boys asking passing cigarette-smokers to " chuck us the *fag*, guv'nor," meaning the *end*, which is dried, mixed with others, and then made into new cigarettes or smoked in a pipe.

In public schools a fag is a small boy who waits upon a bigger one. Possibly, in this sense, a contracted form of *factotum* (*q.v.*). See also below.

Fag. In Sheridan's comedy *The Rivals* (1775), the lying servant of Captain Absolute. He " wears his master's wit, as he does his lace, at second hand." He " scruples not to tell a lie at his master's command, but it pains his conscience to be found out."

Fagin. In Dickens' *Oliver Twist*, an old Jew, who employs a gang of thieves, chiefly boys. These boys he teaches to pick pockets and pilfer adroitly. Fagin assumes a most suave and fawning manner but is grasping, and full of cruelty. He is ultimately arrested, tried, and condemned to death.

Fain'eant. *Les Rois Fainéants* (the " nonchalant " or " do-nothing " kings). Clovis II (d. 656) and his ten Merovingian successors on the French throne. The line came to an end in 751, when Pepin the Short usurped the crown. Louis V (last of the Carlovingian dynasty, d. 987) received the same name.

Fair. As *Personal Epithet.*

Edwy, or Eadwig, King of Wessex (938–98).

Charles IV, King of France, *le Bel* (1294, 1322–1328).

Philippe IV of France, *le Bel* (1268, 1285–1314).

Fair Geraldine. See *Geraldine.*

The Fair-haired. Harold I, King of Norway (reigned 872–930).

Fair Maid of Anjou. Lady Edith Plantagenet (fl. 1200), who married David, Prince Royal of Scotland.

Fair Maid of Brittany. Eleanor (d. 1241), granddaughter of Henry II, and, after the death of Arthur (1203), the rightful sovereign of England. Her uncle, the usurper King John, imprisoned her in Bristol Castle, where she died. Her father, Geoffrey, John's elder brother, was Count of Brittany.

Fair Maid of Kent. Joan (1328–1385), Countess of Salisbury, wife of the Black Prince, and only daughter of Edmond Plantagenet, Earl of Kent. She had been twice married ere she gave her hand to the prince.

Fair Maid of Norway. Margaret (1283–1290), daughter of Eric II of Norway, and granddaughter of Alexander III of Scotland. Being recognized by the states of Scotland as successor to the throne, she set out for her kingdom, but died at sea from sea-sickness.

Fair Maid of Perth. Katie Glover, the most beautiful young woman of Perth. Heroine of Scott's novel of the same name (see below), she is supposed to have lived in the early 15th century, but is not a definite historical character, though her house is still shown at Perth.

Fair Rosamond. See *Rosamond.*

Fair God, The. A historical novel by Lew Wallace (Am. 1873), dealing with the Spanish conquest of Mexico in the first part of the 16th century. " The Fair God " is Quetzalcoatl, the Aztec god of the air. The Emperor, Montezuma, deceived by the Spanish leader, Cortez, allows his forces to come in as guests. At the head of the Aztec opposition is Guatamozin,

nephew and son-in-law of Montezuma. After a series of dramatic events the Aztecs finally compel the Spaniards to withdraw, but they themselves are left in a weakened and chaotic state.

Fair Maid of Perth, The. A novel by Scott (1828), of the period of Henry IV of England and Robert III of Scotland. The "Fair Maid" is Catherine Glover, daughter of a glover of Perth, who kisses Henry Smith, the armorer, in his sleep on St. Valentine's Day. Smith proposes marriage, and although Catherine refuses at first, at the end of the novel she becomes his wife. The concurrent plot is the amour of Prince James of Scotland, son of Robert III, and Louise the Glee-maiden. The novel is full of intrigue; the Prince quarrels with his father, is arrested and finally secretly murdered. The Glee-maiden then casts herself down from a high precipice.

Fairchild Family, *The History of the.* An old-fashioned and once extremely popular story for children by Mrs. Sherwood (1818) which lives up to its subtitle *The Child's Manual* by never losing an opportunity for moral instruction. It was reprinted in 1889.

Fairfax, Jane. A character in Jane Austen's *Emma* (*q.v.*).

Fairford, Allan. In Scott's *Redgauntlet*, a young barrister, son of Saunders, and a friend of Darsie Latimer. He marries Lilias Redgauntlet, sister of Sir Arthur Darsie Redgauntlet, called "Darsie Latimer" Scott's biographer Lockhart says that this character is largely autobiographical.

Fair-star. See *Chery and Fair-star.*

Fairy. The names of the principal fairies and of groups of similar sprites known to fable and legend are given throughout the *Handbook.*

See *Afreet, Ariel, Banshee, Bogy, Brownie, Bug, Cauld lad, Deev, Duende, Duergar, Elf, Esprit Follet, Fata, Genius, Gnome, Goblin, Hobgoblin, Jinn, Kelpie, Kobold, Leprechaun, Lutin, Mab, Monaciello, Naiad, Nix, Oberon, Oread, Peri, Pigwiggin, Pixy, Puck, Robin Goodfellow, Stromkarl, Sylph, Troll, Undine, White Ladies.*

Fairy darts Flint arrow-heads.

Fairy loaves or *stones.* Fossil sea-urchins, said to be made by the fairies.

Fairy money. Found money. Said to be placed by some good fairy at the spot where it was picked up. "Fairy money" is apt to be transformed into leaves.

Fairy of the mine. A malevolent gnome (*q.v.*) supposed to live in mines, busying itself with cutting ore, turning the windlass, but effecting nothing.

> No goblin, or swart fairy of the mine,
> Hath hurtful power o'er true virginity.
> *Milton: Comus,* 447.

Fairy rings. Circles of rank or withered grass, often seen in lawns, meadows, and grass-plots, and popularly supposed to be produced by fairies dancing on the spot. In sober truth, these rings are simply an ag'aric or fungus below the surface, which has seeded circularly, as many plants do. Where the ring is *brown* and almost *bare*, the "spawn" has enveloped the roots and thus prevented their absorbing moisture; but where the grass is rank the "spawn" itself has died, and served as manure to the young grass.

> You demi-puppets, that
> By moonshine do the green-sour ringlets make,
> Whereof the ewe not bites.
> *Shakespeare: Tempest,* v. 1.

Fairy sparks. The phosphoric light from decaying wood, fish, and other substances. Thought at one time to be lights prepared for the fairies at their revels.

Fait accompli (Fr.). A scheme which has been already carried out; often used in the sense of stealing a march on some other party.

Faith Gartney's Girlhood. A widely read story for girls by Mrs. A. D. T. Whitney (Am. 1863).

Faith Healer, The. A drama by William Vaughn Moody (Am. 1909), the study of a prophet, Ulrich Michaelis, in the throes of a struggle between love and what he conceives to be his divine mission.

Faithful. In Bunyan's *Pilgrim's Progress,* a companion of Christian in his walk to the Celestial City. Both were seized at Vanity Fair, and Faithful, being burnt to death, was taken to heaven in a chariot of fire.

Faithful, Father of the. Abraham. See under *Father.*

Faithful, Jacob. See *Jacob Faithful.*

Faithful Shepherdess, The. A pastoral drama by John Fletcher (1610). The "faithful shepherdess" is Corin, who remains faithful to her lover although dead.

Fakir'. Properly, a Mohammedan religious beggar or mendicant. They wear coarse black or brown dresses, and a black turban over which a red handkerchief is tied, and perform menial offices connected with burials, the cleaning of mosques, and so on.

Fakredeen. A gay young emir in Disraeli's *Tancred* who "was fond of his debts; they were the source, indeed, of his only real excitement, and he was grateful to them for their stirring powers."

Falder, William. The leading character in Galsworthy's drama, *Justice* (*q.v.*).

Falie'ro, Marino. See *Marino Faliero.*

Falkland. The principal character in Godwin's *Caleb Williams* (*q.v.*). Cp. *Faulkland.*

Fall.

In the fall. In the autumn, at the fall of the leaf. Though now commonly classed as an Americanism the term was formerly in good use in England, and is found in the works of Drayton, Middleton, Raleigh, and other Elizabethans. In England it is now, except in provincial use, practically obsolete.

> What crowds of patients the town doctor kills,
> Or how, last fall, he raised the weekly bills.
> *Dryden: Juvenal.*

The Fall of man. The degeneracy of the human race in consequence of the disobedience of Adam. Adam fell, or ceased to stand his ground, under temptation.

The fall of the drop, in theatrical parlance, means the fall of the drop-curtain at the end of the act or play.

The Fall of the House of Usher. See *Usher.*

Falstaff, Sir John. The most famous comic character of Shakespearean, and perhaps of all drama, appearing in *The Merry Wives of Windsor,* and in the two parts of *Henry IV,* by Shakespeare. In *Henry V* his death is described by Mrs. Quickly, hostess of an inn in Eastcheap. Sir John is represented in the comedy as making love to Mrs. Page, who "fools him to the top of her bent." In the historic plays, he is a soldier and a wit, the boon companion of "Mad-cap Hal" (the Prince of Wales). In both cases, he is a mountain of fat, sensual, mendacious, boastful and fond of practical jokes. He is also the chief character in Verdi's opera *Falstaff* (libretto by Boito founded on *The Merry Wives of Windsor*) and in several less important operas and plays.

> Falstaff, unimitated, inimitable Falstaff, how shall I describe thee? Thou compound of sense and vice: of sense which may be admired, but not esteemed; of vice which may be despised, but hardly detested. "Falstaff" is a character loaded with faults, and with those faults which naturally produce contempt. He is a thief and a glutton, a coward and a boaster, always ready to cheat the weak and prey upon the poor, to terrify the timorous and insult the defenceless. At once obsequious and malignant, yet the man thus corrupt, thus despicable, makes himself necessary to the prince by perpetual gaiety, and by unfailing power of exciting laughter. — *Dr. Johnson.*

Fame. *Temple of Fame.* A Pantheon (*q.v.*) where monuments to the famous dead of a nation are erected and the memories honored, especially that at Paris. Hence, *he will have a niche in the Temple of Fame,* he has done something that will cause his people to honor him and keep his memory green.

> The temple of fame is the shortest passage to riches and preferment. — *Letters of Junius: Letter* lix.

Hall of Fame. The American Temple of Fame in New York University, devoted to the memory of famous Americans who are chosen from time to time as worthy of a place there. The last selections were made in 1925.

Fancy Day. In Hardy's *Under the Greenwood Tree* (*q.v.*).

Fane, Michael and **Stella.** The principal characters in Compton Mackenzie's *Sinister Street* (*q.v.*) and prominent in other novels of the series.

Fanfar'on. A swaggering bully; a cowardly boaster who blows his own trumpet. Scott uses the word for finery, especially for the gold lace worn by military men. Fr. *fanfare,* a flourish of trumpets.

> "Marry, hang thee, with thy fanfarona about thy neck!" said the falconer. — *Scott, The Abbot,* cxvii.

Hence, *Fanfar'onade,* swaggering; vain boasting; ostentatious display.

> The bishop copied this proceeding from the fanfaronade of M. Boufflers. — *Swift.*

Fang. A bullying, insolent magistrate in Dickens' *Oliver Twist,* who would have sent Oliver to prison, on suspicion of theft, if Mr. Brownlow had not interposed on the boy's behalf.

> The original of this ill-tempered, bullying magistrate was Mr. Laing, of Hatton Garden, removed from the bench by the home secretary. — *Foster: Life of Dickens,* iii. 4.

Fanny. A satirical poem by Fitz Greene Halleck (Am. 1819).

Fanny Price. In Jane Austen's *Mansfield Park* (*q.v.*).

Fanny's First Play. A drama by George Bernard Shaw (Eng. 1911), which by the device of a "play within a play" satirizes dramatists and critics.

Fantine. One of the principal characters of Victor Hugo's *Les Miserables* (*q.v.*), the mother of Little Cosette.

Far Country, A. A novel by Winston Churchill (Am. 1915). The hero, Hugh Paret, wanders far from his early ideals, but realizes the fact before it is too late. The allusion in the title is to the New Testament story of the Prodigal Son (*q.v.*) who "went into a far country and there wasted his substance in riotous living."

Far from the Madding Crowd. A novel by Thomas Hardy (Eng. 1874). Bathsheba Everdene is courted by Gabriel Oak, a young farmer who becomes bailiff of the farm she inherits, by William

Boldwood, who owns the neighboring farm, and by Sergeant Troy, a handsome young adventurer. She marries Troy, who spends her money freely. Troy now accidentally meets his old love Fanny Robin and her child in pitiful condition on the way to the workhouse and the next day finds them both dead. The incident brings about a quarrel with Bathsheba and his departure; and he is swept out to sea. Bathsheba, who believes him drowned, becomes engaged to William Boldwood. When Troy reappears in blustering mood, Boldwood kills him and is sentenced to penal servitude for life. Bathsheba now marries Gabriel Oak.

Farce. A grotesque and exaggerated kind of comedy, full of ludicrous incidents and expressions. The word is the Old French *farce*, stuffing (from Lat. *farcire*, to stuff), hence an interlude stuffed into or inserted in the main piece, such interludes always being of a racy, exaggerated comic character.

Farina'ta, Degli Uberti. A noble Florentine, leader of the Ghibelline faction, and driven from his country in 1250 by the Guelphs. Some ten years later, by the aid of Mainfroi of Naples, he defeated the Guelphs, and took all the towns of Tuscany and Florence. Dante, in his *Inferno*, represents him as lying in a fiery tomb yet open, and not to be closed till the last judgment day.

Farintosh, Marquis of. A conceited young nobleman in Thackeray's novel *The Newcomes*. Ethel Newcome refuses to marry him.

Farmer George. George III; so called from his farmer-like manners, taste, dress, and amusements. (1738, 1760–1820.)

> A better farmer ne'er brushed dew from lawn.
> *Byron: Vision of Judgment.*

Farnham, Alfred. The hero of John Hay's novel, *The Bread-Winners* (*q.v.*).

Farquhar, George (1678–1707).English dramatist of the Restoration period. His best play is *The Beaux' Stratagem* (*q.v.*).

Farrago, Captain. Hero of Brackenridge's early American novel, *Modern Chivalry* (*q.v.*).

Farrell, Aminta. Heroine of Meredith's *Lord Ormont and His Aminta* (*q.v.*).

Fashion. A satiric comedy by Anna C. Mowatt Ritchie (Am. 1845), dealing with contemporary New York society. Mrs. Tiffany, "a lady who imagines herself fashionable," attempts to make a match between her daughter Seraphina and Count Jolimaitre, who, alas, is only a valet in disguise. Seraphina has another suitor in the person of Snobson, her father's confidential clerk. Affairs get extremely involved with Count Jolimaitre making ardent love to Gertrude, the governess, on the side, but Gertrude's grandfather, Adam Trueman, a brusque and breezy farmer from out of town, manages to straighten everything out. Several fashionable New York types, such as "a modern poet," "a drawing-room appendage" make their appearance in Mrs. Tiffany's wake.

Fashion, Tom, or "Young Fashion." In Vanbrugh's *Relapse* (1697) and Sheridan's adaptation called *A Trip to Scarborough* (1777), the younger brother of Lord Foppington. As his elder brother did not behave well to him, Tom resolved to outwit him, and to this end introduced himself to Sir Tunbelly Clumsy and his daughter, Miss Hoyden, as Lord Foppington, between whom and the knight a negotiation of marriage had been carried on. He married the heiress under his brother's name and explained matters afterward, to every one's satisfaction but his brother's.

Fashion, Sir Brilliant. In Murphy's comedy *The Way to Keep Him* (1760), a man of the world, who "dresses fashionably, lives fashionably, wins your money fashionably, loses his own fashionably, and does everything fashionably." His fashionable asseverations are, "Let me perish, if . . . !" "May fortune eternally frown on me, if . . . !" "May I never hold four by honors, if . . . !" "May the first woman I meet strike me with a supercilious eyebrow, if . . . !" and so on.

Fasolt. In Scandinavian mythology and in *Das Rheingold*, the first of the four operas of Wagner's *Nibelungen Ring* (*q.v.*), one of the two chief giants opposed to the gods.

Fastolfe, Sir John. A character in Shakespeare's 1 *Henry VI*. This is not the "Sir John Falstaff" of huge proportions and facetious wit, but the lieutenant-general of the Duke of Bedford, and a knight of the Garter.

> Here had the conquest fully been sealed up
> If Sir John Fastolfe had not played the coward;
> He being in the vanward . . .
> Cowardly fled, not having struck one stroke.
> *Shakespeare: 1 Henry VI* Act i. sc. 1.

Fat Boy, The. Joseph or Joe, in Dickens' *Pickwick Papers*, a lad of astounding obesity, whose employment consisted of alternate eating and sleeping. Joe was in the service of Mr. Wardle. He was once known to "burst into a horse-

laugh," and was once known to defer eating to say to Mary, "How nice you do look!"

This was said in an admiring manner, and was so far gratifying; but still there was enough of the cannibal in the young gentleman's eyes to render the compliment doubtful. — *Dickens: Pickwick Papers*, liv.

Fata (Ital., a fairy). Female supernatural beings introduced in Italian medieval romance, usually under the sway of Demogorgon (*q.v.*). In *Orlando Innamora'to* we meet with the "Fata Morga'na" (see *Morgan le Fay*); in Boiardo, with the "Fata Silvanella," and others.

Fa'ta Morga'na. A sort of mirage in which objects are reflected in the sea, and sometimes on a kind of aerial screen high above it, occasionally seen in the neighborhood of the Straits of Messin'a, so named from Morgan le Fay (*q.v.*) who was fabled by the Norman settlers in England to dwell in Calabria. Hence, any mirage or glamorous illusion.

Fatal Curiosity. An epilogue in Cervantes' *Don Quixote* (Pt. I. iv. 5, 6). The subject of this tale is the trial of a wife's fidelity. Anselmo, a Florentine gentleman, had married Camilla, and, wishing to rejoice over her incorruptible fidelity, induced his friend Lothario to put it to the test. The lady was not trial-proof, but eloped with Lothario. The end was that Anselmo died of grief, Lothario was slain in battle, and Camilla died in a convent.

Fate. *The cruel fates.* The Greeks and Romans supposed there were three *Parcæ* or Fates, who arbitrarily controlled the birth, life, and death of every man. They were Clotho (who held the distaff), Lachesis (who spun the thread of life), and Atropos (who cut it off when life was ended), and are called "cruel" because they pay no regard to the wishes of any one. (Gr. *klotho*, to draw thread from a distaff; Lachesis from *lagchano*, to assign by lot; and *Atropos* = inflexible.)

Fa'ther. The name is given as a title to Catholic priests, especially confessors, superiors of convents, religious teachers, etc.; also to the senior member of a body or profession, as the *Father of the House of Commons*, the *Father of the Bench*, and to the originator or first leader of some movement, school, etc., as the *Father of Comedy* (Aristophanes), the *Father of English Song* (Cædmon). In ancient Rome the title was given to the senators (Cp. *Patrician, Conscript Fathers*), and in ecclesiastical history to the early church writers and doctors.

Father Abraham. Abraham Lincoln (1809–1865), President of the United States.

Father Adam. Adam, the first man, the father of humanity.

Father Nile. The Nile, personified.

Father of America. Samuel Adams (1722–1803), American statesman.

Father of Angling. Izaak Walton (1593–1683).

Father of Believers. Mahomet.

Father of Botany. Joseph Pittou de Tournefort (1656–1708), Fr. botanist.

Father of British Inland Navigation. Francis Egerton, Duke of Bridgewater (1736–1803), who planned and financed the Bridgewater Canal system.

Father of Business efficiency. Frederick Winslow Taylor (d. 1915).

Father of Chemistry. Arnauld de Villeneuve (1238–1314).

Father of Comedy. Aristophanes (*B. C.* 448–385).

Father of Dutch Poetry. Jakob Maerlant (1235–1300).

Father of Ecclesiastical (Church) History. Eusebius of Cæsarea (264–349).

Father of English Botany. William Turner (1520–1568).

Father of English Cathedral Music. Thomas Tallis (1510–1585).

Father of English Poetry. Geoffrey Chaucer (1340–1400).

Father of English Printing. William Caxton (1412–1491).

Father of English Prose. (1) Wycliffe (1324–1384); (2) Roger Ascham (1515–1568).

Father of Epic Poetry. Homer (10th century *B. C.*).

Father of Equity. Heneage Finch, Earl of Nottingham (1621–1682). Lord Chancellor.

Father of French Drama. Etienne Jodelle (1532–1573).

Father of French History. Andreé Duchesne (1584–1640).

Father of French Prose. Geoffroi de Villehardouin (1167–1212).

Father of French Satire. Mathurin Regnier (1573–1613).

Father of French Surgery. Ambrose Paré (1517–1590).

Father of French Tragedy. (1) Rob. Garnier (1545–1600); (2) Pierre Corneille (1606–1684).

Father of Geology. (1) Avicenna (980–1037), Arabic scientist; (2) Nicolas Steno (1681–1687), Danish-Italian geologist; (3) Wm. Smith (1769–1840).

Father of German Literature. Gotthold Ephraim Lessing (1729–1781).

Father of Good Works. The Sultan Mahomet II (1430–1481).

Father of Greek Drama. (1) Æschylus (*B. C.* 525–456); (2) Thespis (fl. *B. C.* 535).

Father of Greek Music. Terpander (fl. *B. C.* 676).

Father of Greek Prose. Herodotus (c. *B. C.* 484–424).

Father of Greek Tragedy. Æschylus (*B. C.* 525–456).

Father of his Country. Cicero was so entitled by the Roman senate. They offered the same title to Ma'rius, but he refused to accept it.

Several of the Cæsars were so called — Julius, after quelling the insurrection of Spain; Augustus, etc.

Cosimo de' Med'ici (1389–1464).

George Washington, the first President of the United States (1732–1799).

Andrea Do'ria (1468–1560). Inscribed on the base of his statue by his countrymen of Gen'oa.

Androni'cus Palæol'ogus II assumed the title (about 1260–1332).

Cp. also 1 *Chron.* iv. 14.

Father of His People. (1) Louis XII of France (1462–1515); (2) Christian III of Denmark (1503–1559). See also Father of the People.

Father of Historic Painting. Polygnotos of Thaos (fl. *B. C.* 463–435).

Father of History. Herodotus (*B. C.* 484–408). So called by Cicero.

Father of Iambic Verse. Archilochus of Paros (fl. *B. C.* 700).

Father of Inductive Philosophy. Francis Bacon, Lord Verulam (1561–1626).

Father of International Law. Hugo Grotius (1583–1645), Dutch jurist.

Father of Italian Prose. Boccaccio (1313–1375).

Father of Jests. Joseph Miller (1684–1738), English wit.

Father of Jurisprudence. Ranulph de Glanville (d. 1190), author of *Tractatus de Legibus et Consuetudinibus Angliae* (1181).

Father of Landscape Gardening. André Lenôtre (1613–1700), French architect and landscape gardener.

Father of Letters. Francis I of France (1494–1547), a patron of literature.

Father of Lies. Satan. (*John* viii. 44.)

Father of Medicine. (1) Aretæos of Cappadocia (fl. 70); (2) Hippocrates of Cos (*B. C.* 460–357).

Father of Modern Oil Painting. Jan van Eyck (1385–1440), Flemish painter.

Father of Modern Prose Fiction. Daniel Defoe (1663–1731).

Father of Modern Scepticism. Pierre Bayle (1647–1706), philosopher.

Father of Moral Philosophy. Thomas Aquinas (1227–1274), Italian scholastic theologian.

Father of Music. Giovanni Pierluigi da Palestrina (1525–1594), Italian composer.

Father of Musicians. Jubal. (*Gen.* iv. 21.)

Father of Navigation. Don Henrique, Duke of Viseo (1394–1460), one of the greatest of Portuguese travellers.

Father Neptune. The ocean. After Neptune, the Roman god of the seas.

Father of Ornithology. George Edwards (1693–1773).

Father of Orthodoxy. Athanasius, Bishop of Alexandria (293–373).

Father of Parody. Hipponax (*B. C.* 6th century), Greek iambic poet.

Father of Peace. Andrea Doria (1466–1560), Genoese admiral and condottiere. Title given to him by the Senate of Genoa.

Father of Philosophy. (1) Roger Bacon (1214–1294), Eng. philosopher and scholar; (2) Albrecht von Haller (1708–1777), Swiss physiologist, anatomist, botanist and poet.

Father of Poetry. (1) Orpheus, a semi-legendary Greek poet; (2) Homer.

Father of Reform. John Cartwright (1740–1824), Eng. radical politician and publicist.

Father of Ridicule. François Rabelais (1490–1553), Fr. satirist.

Father of Rivers. (1) The River Apidanus in Thessaly, so called by Euripides in *Hecuba* (ll. 446–52); (2) the River Lydia in Macedonia, so called by Euripides in *Bacchæ* (ll. 571–5).

Father of Roman Philosophy. Cicero (*B. C.* 106–43).

Father of Roman Satire. Caius Lucilius (*B. C.* 180–103).

Father of Satire. Archilochus of Paros (*B. C.* 700).

Father of Scotch Landscape Painting. John Thomson, of Duddington (1778–1840).

Father of Swedish Eloquence. Nordenhjelm.

Father of Symphony. Francis Joseph Haydn (1732–1809).

Father of the Church. One of the writers of the Early Church, whose teachings are accepted as authoritative.

Father of the Faithful. The Patriarch Abraham. (*Rom.* iv.)

Father of the House of Commons. The living member who has sat there continuously for the longest period.

Father of the Human Race. Adam.

Father of the People. (1) a title assumed by the Absolutist kings of Denmark; (2) Gabriel du Pineau (1573–1644), Fr. lawyer See also Father of his People.

Father of the Potteries. Josiah Wedgwood (1730–1795).

Father of the Spanish Drama. Lope Felix de Vega Carpio (1562–1635).

Father of the Vaudeville. Olivier Basselin (c. 1400–1450) of Van-de-Vire, Normandy.

Father of Tragedy. (1) Æschylus (*B. C.* 525–456); (2) Thespis (fl. *B. C.* 535).

Father of Waters. (1) The Irrawaddy; (2) the Mississippi; (3) the Nile, so called by Samuel Johnson in *Rasselas* (1759).

Father on a person. To impute to a person.

Father Thames. The River Thames.

Father, The Thoughtful. Nicholas Catinat (1637–1712), Marshal of France. So called by his soldiers.

Father Tiber. The River Tiber, personified.

Father Time. Time, personified; generally depicted as an old man with a scythe.

Fathers of Christian Doctrine, The Founder of the. Cæsar de Bus (1544–1607).

Fathers of the Church. (1) the Apostolic Fathers, contemporaries of the Apostles, *viz.*, Clement of Rome, Barnabas, Hermas, Ignatius and Polycarp; (2) the Primitive Fathers, who lived in the first three centuries of the Christian era, *viz.*, Justin, Theophilus of Antioch, Irenæus, Clement of Alexandria, Cyprian of Carthage, Origen, Gregory Thaumaturgus, Dionysius of Alexandria, Tertullian; (3) see Fathers of the Greek Church.

Fathers of the Greek Church. Eusebius, Athanasius, Basil the Great, Gregory Nazianzenus, Gregory of Nyssa, Cyril of Jerusalem, Chrysostom, Epiphanius, Cyril of Alexandria, and Ephraim of Edessa.

Fathers of the Latin Church. Origen, Tertullian, Clement of Rome, Ignatius, Justin, Irenæus, Cyprian, Hilary of Poitiers, Ambrose, Optatus, Jerome, Augustine, Leo the Great, Prosper, Vincent of Lerins, Peter Chrysologus, Cæsarius of Arles, Gregory the Great, Isidore of Seville, Bede, Peter Damian, Anselm, Bernard.

Father Goriot. See *Goriot.*

Fathers and Sons. A novel by Turgenev (Rus. 1861), portraying the conflicting points of view of two generations. Turgenev coined the word "nihilist" for the chief character, Bazarov, an iconoclastic young radical. He endeavors in vain to convert his father to his theories of a new social order, although the older man makes pathetic efforts to understand him and meet him half way. Part of the action takes place on the family estate of Bazarov's friend, Arcadi Kirsanov, a gentler, less radical "son," and here Kirsanov's father and uncle represent the older generation with whom Bazarov feels himself at war.

Fathom, Ferdinand, Count. The hero of Smollett's novel, *The Adventures of Ferdinand, Count Fathom* (1754), a villain who robs his benefactors, pillages every one, but is finally forgiven and reforms under an assumed name.

Fatima. (1) According to the Koran, daughter of Mahomet, and one of the four perfect women. The other three are Khadijah, the prophet's first wife; Mary, daughter of Imran; and Asia, wife of that Pharaoh who was drowned in the Red Sea.

(2) A female hermit in the *Arabian Nights* who was murdered by the African Magician as a part of his schemes against Aladdin.

(3) The name usually given to the last wife of Bluebeard (*q.v.*).

Fatted Calf. See under *Calf.*

Faulconbridge, Philip, called "the Bastard." Natural son of King Richard I and Lady Robert Faulconbridge. He appears in Shakespeare's *King John.* He was generous and open-hearted, but hated foreigners like a true-born islander.

Faulkland. In Sheridan's comedy *The Rivals* (1775), the over-anxious lover of Julia Melville; always fretting and tormenting himself about her whims, spirit, health, life. Every feature in the sky, every shift of the wind, was a source of anxiety to him. If she was gay, he fretted that she should care too little for his absence; if she was low-spirited, he feared she was going to die; if she danced with another, he was jealous; if she didn't, she was out of sorts. Cp. *Falkland.*

Faultless Painter, The. Andrea del Sarto (1488–1530) was so called. He is the speaker in one of Browning's dramatic monologues, called by his name. See *Andrea del Sarto.*

Faun. In Roman myth, a king of Italy who devoted himself to promoting agriculture and religion and after his death became a rural deity. He was in many ways similar to the Greek Pan. Later there grew up the idea of a number of fauns or satyr-like beings with tails,

horns, goats' legs and feet and furry, pointed ears.

Hawthorne has a novel *The Marble Faun* (*q.v.*) in which the hero, it is hinted, is a faun.

One of the best-known poems of Stephane Mallarmé (1842–1898) is his *Apres-midi d'une Faun* (Afternoon of a Faun).

Fauntleroy, Little Lord. See under *Little.*

Faust. The hero of Marlowe's *Tragical History of Dr. Faustus* (about 1589) and Goethe's *Faust* (1790–1833) originated in Dr. Johann Faust, or Faustus, a scoundrelly magician and astrologer, who was born in Wurtemberg and died about 1538. Many tales previously ascribed to other astrologers crystallized about him, he became the popular ideal "of one who sought to sound the depths of this world's knowledge and enjoyment without help from God," and in 1587 he appeared for the first time as the central figure in a book by Johann Spies (published at Frankfort-on-Main), which immediately became popular and was soon translated into English, French, and other languages. Marlowe

Treated the legend as a poet, bringing out with all his power the central thought — man in the pride of knowledge turning from God. The voices of his good and evil angel in the ear of Faustus, the one bidding him repent and hope, the other bidding him despair, were devised by Marlowe himself for the better painting of a soul within the toils of Satan. — *Morley: English Writers*, vol. ix. p. 255.

The basis of the legend is that, in return for twenty-four years of further life during which he is to have every pleasure and all knowledge at his command, Faust sells his soul to the devil, and the climax is reached when, at the close of the period, the devil claims him for his own. Mephistopheles (*q.v.*) is his evil angel, and the supplier of all his desires.

Faust early became a popular character in the German puppet shows. Marlowe, in his tragedy, follows the German legend and gives Faust as a mistress Helena of Troy, whom Mephistopheles conjures up from the other world. Goethe also follows this tradition in the second part of his *Faust*. In the first part, however, he introduces a distinctly new love element in the tragic story of Gretchen or Margaret (*q.v.*). This episode is the basis of Berlioz' opera, *The Damnation of Faust* (1846), Gounod's opera, *Faust* (1859), and Boito's opera, *Mefistofele* (1868). In Goethe's masterpiece the old Faust legend is given a philosophic content far beyond its original significance, and at the end of his long quest for knowledge, for pleasure, for power, Faust finds his real satisfaction in reclaiming a great swamp for humanity. The two parts of the drama are markedly different in tone, the latter being much more abstract and symbolic. Part I appeared in 1808, Part II was not finished until 1831, a year before Goethe's death.

The Faust legend is also the subject of *Festus* (*q.v.*), a dramatic poem by P. J. Bailey (1839) and *Faust* by Stephen Phillips (1868–1915).

The Devil and Dr. Faustus. This story concerns Johann Fust, or Faustus (d. about 1467), one of the pioneers of printing, and is in no way connected with the Faust legend (see above). Fust was one of the earliest printers of Bibles, and is said to have passed off a large number as manuscripts for sixty crowns apiece, the usual price being five hundred crowns. The uniformity of the books, their rapid supply, and their unusual cheapness excited astonishment. Information was laid against him for magic, the brilliant red ink with which his copies were adorned was declared to be his blood; he was charged with dealings with the devil, and condemned to be burnt alive. To save himself, he revealed his secret to the Paris Parlement, and his invention became the admiration of the world.

Faux pas (Fr.). A "false step"; a breach of manners or moral conduct.

Faversham, Rev. Michael. The hero of *Michael and His Lost Angel* (*q.v.*) by H. A. Jones.

Favori'ta, La. (The Favorite.) An opera by Donizetti (1842). *La Favorita* was Leonora de Guzman, "favorite" of Alfonzo XI of Castile. The time is the year 1340. Ferdinand (Fernando), an idealistic young officer, fell in love with her; and the King, to save himself from excommunication, sanctioned the marriage. But when Ferdinand learned that Leonora was the King's mistress, he rejected the alliance with indignation, and became a monk. Leonora became a novice in the same monastery, saw Ferdinand, obtained his forgiveness, and died.

Favorite son. A political candidate who has the cordial support of his own state, but is not well known or highly regarded elsewhere.

Fawley, Jude. The hero of Hardy's *Jude the Obscure* (*q.v.*).

Fay. See *Fairy.*

Morgan le Fay. See *Morgan.*

Feasts. Anniversary days of joy. They

are either immovable or movable. *The chief immovable feasts* in the Christian calendar are the four quarter-days — viz. the Annunciation or Lady Day (March 25th), the Nativity of John the Baptist (June 24th), Michaelmas Day (September 29th), and Christmas Day (December 25th). Others are the Circumcision (January 1st), Epiphany (January 6th), All Saints' (November 1st), All Souls' (November 2nd), and the several Apostles' days.

The movable feasts depend upon Easter Sunday. They are —

Palm Sunday. The Sunday next before Easter Sunday.

Good Friday. The Friday next before Easter Sunday.

Ash Wednesday. The first day of Lent.

Sexagesima Sunday. Sixty days before Easter Sunday.

Ascension Day or Holy Thursday. Fortieth day after Easter Sunday.

Pentecost or Whit Sunday. The seventh Sunday after Easter Sunday.

Trinity Sunday. The Sunday next after Pentecost.

Feast of Reason. Conversation on and discussion of learned and congenial subjects.

> There St. John mingles with my friendly bowl
> The feast of reason and the flow of soul.
> *Pope: Imitations of Horace*, ii. 1.

Feather. *The white feather.* See under *White.*

That's a feather in your cap. An honor to you. The allusion is to the very general custom in Asia and among the American Indians of adding a new feather to their head-gear for every enemy slain.

He has feathered his nest well. He has made lots of money; has married a rich woman. The allusion is to birds, which line their nests with feathers to make them soft and warm.

Featherstone, Mr. A miser in George Eliot's *Middlemarch.*

Feathertop: *a Moralized Legend.* A well known sketch or tale of Hawthorne's in his *Mosses from an Old Manse* (Am. 1846). It treats of the bringing to life of a scarecrow who passes for a fine gentleman. The sketch gave Percy Mackaye the basis for his drama, *The Scarecrow* (*q.v.*).

Fedalma. The heroine of George Eliot's narrative poem, *The Spanish Gipsy* (*q.v.*).

Fedora. (1) In Balzac's *Wild Ass's Skin* (*Le Peau de Chagrin*) (*q.v.*), a "woman without a heart" on whom Raphael wastes his love, while the magic skin shrinks away.

(2) Title and heroine of a tragedy by Sardou (Fr. 1883).

Federalist, The. A series of eighty-five papers or essays published in 1787–1788 in defense of the American Constitution. Fifty-one of the series are said to have been written by Alexander Hamilton; the others by Madison and Jay. They are considered the best expression of the political temper of the times.

Feeble. *Most forcible Feeble.* Feeble is a "woman's tailor," brought to Sir John Falstaff as a recruit (Shakespeare: 2 *Henry IV*, iii. 2). He tells Sir John "he will do his good will," and the knight replies, "Well said, courageous Feeble! Thou wilt be as valiant as the wrathful dove, or most magnanimous mouse . . . most forcible Feeble." The phrase is sometimes applied to a writer whose language is very "loud," but whose ideas are very jejune.

Feenix. In Dickens' *Dombey and Son,* nephew of the Hon. Mrs. Skewton (mother of Edith, Mr. Dombey's second wife). Feenix was a very old gentleman, patched up to look as much like a young fop as possible.

> Cousin Feenix was a man about town forty years ago; but he is still so juvenile in figure and manner that strangers are amazed when they discover latent wrinkles in his lordship's face, and crows' feet in his eyes. But Cousin Feenix getting up at half-past seven, is quite another thing from Cousin Feenix got up. — *Dickens: Dombey and Son*, xxxi.

Feignwell, Colonel. In Mrs. Centlivre's comedy, *A Bold Stroke for a Wife,* the poseur who wins an heiress by passing himself off as Simon Pure (*q.v.*).

Felic'ian, Father. In Longfellow's poem *Evangeline* (*q.v.*) the Catholic priest and schoolmaster of Grand Pré, in Acadia. He accompanied Evangeline in part of her wanderings to find Gabriel, her affianced husband.

Felix. In Longfellow's *Golden Legend,* a monk who listened to the singing of a milk-white bird for a hundred years, which seemed to him "but a single hour," so enchanted was he with the song. See *Hildesheim.*

Felix Holt, the Radical. A novel by George Eliot (1866). The action takes place at the time of the Reform Bill, 1832–1833. The plot, which is somewhat complicated, deals primarily with the affairs of Harold Transome, heir to the Transome estate. Harold horrifies his dominating and conventional-minded mother by running for Parliament as a Radical and in

this connection meets Felix Holt, a young idealist who is making a living as a watchmaker rather than live on proceeds from patent medicine. Felix becomes greatly interested in Esther Lyon, the step-daughter of a lovable, unworldly Independent minister; and although the two young people have diametrically opposite views, they fall in love. It is discovered that Esther is the real heir to the Transome estate and Harold an illegitimate son, the father being the attorney Jermyn. Harold offers to give up the estate to Esther and also proposes marriage. In the meantime Felix, in his effort to prevent riots on Election Day, has accidentally killed a man and is on trial. His trouble brings to Esther the realization that she loves Felix; she gives up her claim to the Transome estate, and after his pardon, becomes his wife. See also *Holt, Felix, Transome, Mrs.*

Fe'lixmar'te. The hero of *Felixmarte of Hyrcania*, a Spanish romance of chivalry by Melchior de Or'teza Caballe'ro de Ubeda (1566). The curate in *Don Quixote* condemned this work to the flames.

Fell, Dr.

I do not like thee, Dr. Fell.

I do not like thee, Dr. Fell,
The reason why I cannot tell;
But this I know, I know full well,
I do not like thee, Dr. Fell.

These well-known lines are by the "facetious" Tom Brown (1663–1704), and the person referred to was Dr. Fell, Dean of Christchurch (1625–1686), who expelled him, but said he would remit the sentence if he translated the thirty-third Epigram of Martial:

Non amo te, Zabidi, nec possum dicere quare;
Hoc tantum possum dicere non amo te.

The above is the translation, which is said to have been given impromptu.

Felton, Septimus. See *Septimus Felton.*

Feminine ending. An extra,unaccented syllable at the end of an iambic or anapestic line of poetry. It is very common in blank verse.

To be | or not | to be | — that is | the ques | tion.

Feminine rhyme. Rhymed feminine endings, also called double rhyme. They are common in the heroic couplet.

Femme de Chambre (Fr.). A chambermaid.

Femmes Savantes. Women who go in for women's rights, science and philosophy, to the neglect of domestic duties and wifely amenities. The expression comes from Molières comedy, *Les Femmes Savantes* (Fr. 1672), in which the "blue-stockings" are Philaminte, the mother of Henriette, who discharges one of her servants because she speaks bad grammar; Armande, sister of Henriette, who advocates platonic love and science; and Bélise, sister of Philaminte, who sides with her in all things, but imagines that every one is in love with her. Henriette, who has no sympathy with these "lofty flights," is in love with Clitandre, but Philaminte wants her to marry Trissotin, a *bel esprit.* However, the father loses his property through the "savant" proclivities of his wife, Trissotin retires from the affair, and Clitandre marries Henriette the "perfect" or thorough woman. The comedy is usually known in English translation as *The Learned Ladies.*

Fenella, *alias* Zarah. In Scott's *Peveril of the Peak*, daughter of Edward Christian, a pretended deaf-and-dumb elf-like attendant on the Countess of Derby. She has been brought up to believe that her father was Edward's murdered brother William and that to secure vengeance is her "first great duty on earth"; hence the pretence of being a deaf-mute in order to spy upon her supposed enemies. Fenella falls in love with Julian Peveril and plays the part of Zarah, a "Moorish sorceress" to rescue him from prison. In her hopeless love as in other characteristics, she is akin to Goethe's Mignon (*q.v.*).

Fe'nians. An anti-British secret association of disaffected Irishment formed simultaneously in Ireland by James Stephens and in New York by John O'Mahony in 1857, with the object of overthrowing the domination of England in Ireland, and making Ireland a republic. The word is from the Old Irish *Fene*, a name of the ancient Irish, confused with *Fianna*, the semi-mythological warriors who defended Ireland in the time of Finn. Scott, in his fictitious translation from Ossian in *The Antiquary* (ch. xxx), uses the term in place of Macpherson's "Fingalians," *i.e.* the Norse followers of Fionnghal (Fingal): "Do you compare your psalms to the tales of the bare-armed Fenians?" These ancient Fenians are represented as warriors of superhuman size, strength, and courage, and became the nucleus of a large cycle of legends. Cp. *Clan-na-Gael; Sinn Fein.*

Fenrir or **Fenris.** In Scandinavian mythology the wolf of Loki (*q.v.*), typifying, perhaps, the goading of a guilty conscience. He was the brother of Hel (*q.v.*), and when he gaped one jaw touched earth and the other heaven. This monster

was expected to swallow up Odin at the day of doom. Percy Mackaye has a dramatic poem entitled *Fenris the Wolf* (Am. 1905).

Fenton. In Shakespeare's *Merry Wives of Windsor*, the lover of Anne Page. Fenton is of good birth, and seeks to marry a fortune to "heal his poverty." In "sweet Anne Page" he soon discovers that which makes him love her for herself more than for her money.

Fenton, Robert. The hero of Howells' *Woman's Reason* (*q.v.*).

Fer'amorz. In Moore's *Lalla Rookh*, (*q.v.*) the name assumed by the Sultan in his disguise as a young Cashmerian poet who relates poetical tales to Lalla Rookh on her journey from Delhi to Lesser Bucharia.

Ferdinand. (1) King of Navarre in Shakespeare's comedy, *Love's Labour's Lost* (*q.v.*). He agreed with three young lords to spend three years in severe study, during which time no woman was to approach his court; but no sooner was the agreement made than he fell in love with the Princess of France.

(2) In Shakespeare's *Tempest* (*q.v.*), son of Alonso, king of Naples. He falls in love with Miranda, daughter of Prospero, the exiled duke of Milan.

(3) The hero of Donizetti's opera *La Favorita* (*q.v.*), also called Fernando.

Ferdinand, Count Fathom, *The Adventures of.* A novel by Smollett (1754). See *Fathom.*

Ferguson. *It's all very fine, Ferguson, but you don't lodge here.* A popular saying about the middle of last century. There is more than one account of its origin. One refers it to a young Scot of the name who got intoxicated at Epsom races and found it impossible to prevail on any hotel-keeper to take him in; another has it that Ferguson was a companion of the notorious Marquis of Waterford. In one of their sprees they got separated; the marquis went to bed at the house of his uncle, the Archbishop of Armagh, Charles Street, St. James' Square; a thundering knock came at the door; and the marquis threw up the window and said: "It is all very fine, Ferguson, but you don't lodge here," and for many years the saying was popular. (See *Notes and Queries*, January 16th, 1886, p. 46.)

Ferguson, Elizabeth. A leading character in Margaret Deland's *Iron Woman* (*q.v.*).

Ferguson, John. See *John Ferguson.*

Ferney. *The Patriach* or *Philosopher of Ferney.* Voltaire (1694–1778); so called because for the last twenty years of his life he lived at Ferney, a small sequestered village near Gene'va, from which obscure retreat he poured forth his invectives against the French Government, the Church, nobles, nuns, priests, and indeed all classes.

Fero'hers. The guardian angels of ancient Persian mythology. They are countless in number, and their chief tasks are for the well-being of man. The winged circular symbol, supposed to represent either them or the sun-god, and found on many Mesopotamian monuments, is also known as the *Feroher.*

Fer'racute (*i.e.* sharp iron). A giant in Turpin's *Chronicle of Charlemagne.* He had the strength of forty men, and was thirty-six feet high. Though no lance could pierce his hide, Orlando slew him by divine interposition.

Fer'ragus. The giant of Portugal in *Valentine and Orson* (*q.v.*). He took Bellisant under his care after she had been divorced by the Emperor of Constantinople. The great "Brazen Head" (*q.v.*), that told those who consulted it whatever they required to know, was kept in his castle.

Ferrar, Edward. In Jane Austen's *Sense and Sensibility* (*q.v.*), the lover of Elinor Dashwood.

Ferrara Bible, The. See *Bible, Specially named.*

Ferrars, Endymion. Hero of Disraeli's political novel, *Endymion.*

Ferrau (in *Orlando Furioso*). Ferraute, Fer'racute, or Fer'ragus, a Saracen, son of Lanfu'sa. He dropped his helmet in the river, and vowed he would never wear another till he had won that worn by Orlando. Orlando slew him with a wound in the navel, his only vulnerable part.

Ferrex and Porrex. Two sons of Gorboduc, a mythical British king, who divided his kingdom between them. Porrex drove his brother from Britain, and when Ferrex returned with an army he was slain, but Porrex was shortly after put to death by his mother. The story is told in Geoffrey of Monmouth's *Historia Regum Britanniæ*, and it forms the basis of the first regular English tragedy, *Gorboduc*, or *Ferrex and Porrex*, written by Thomas Norton and Thomas Sackville, Lord Buckhurst, and acted in 1561.

Festus. (1) A dramatic poem by Philip J. Bailey (1839). Like Faust the hero is conducted by a diabolical companion through the whole of human experience

and more, but Lucifer, his guide, is not so much the tempter as the philosopher and theologian.

(2) In Browning's *Paracelsus*, a true friend of the hero. He is the husband of Michal.

Feuilleton (Fr., from *feuille*, a leaf). The part of French newspapers devoted to tales, light literature, etc.; hence, in England a serial story in a newspaper, or the "magazine page" which contains light articles, tit-bits, and so on.

Feverel, Richard. Hero of Meredith's novel, *The Ordeal of Richard Feverel*. *Sir Austin Feverel* in the same novel is the short-sighted father of the hero. See *Richard Feverel*.

Fe'zon. Daughter of Savary, Duke of Aquitaine, demanded in marriage by a pagan, called the *Green Knight*; but Orson, having overthrown the pagan, was accepted by the lady instead. (*Valentine and Orson.*)

Fiammetta. A lady beloved by Boccaccio, supposed to be Maria, daughter of Robert, king of Naples. (Italian, *fiamma*, a little flame.) The name is used in many of Boccaccio's works.

Fiddler's Green. The Elysium of sailors; a land flowing with rum and lime-juice; a land of perpetual music, mirth, dancing, drinking, and tobacco; a sort of Dixie Land or land of the leal.

Fidei Defensor. See *Defender of the Faith*.

Fide'le. In Shakespeare's *Cymbeline*, the name assumed by Imogen, when, attired in boy's clothes, she started for Milford Haven to meet her husband Posthumus.

Fidelio. An opera by Beethoven (1805), based on Bouilly's *Leonore*. The hero is Don Fernando Florestan, a state prisoner in Spain, and the heroine his faithful wife Leonore (*q.v.*), who disguises herself as a man and under the name Fidelio becomes the jailer's servant in order to protect her husband and bring about his release.

Fidessa. In Spenser's *Faërie Queene* a name assumed by Duessa (*q.v.*).

Field.

Field of Blood. Acel'dama (*q.v.*). The battle of Cannæ is so called.

Field of the Cloth of Gold. The plain, near Guisnes, where Henry VIII had his interview with François I in 1520; so called from the splendor and magnificence displayed there on the occasion.

Field of the Forty Footsteps. At the back of the British Museum, once called Southampton Fields, near the extreme north-east of the present Upper Montagu Street. The tradition is that at the time of the Duke of Monmouth's rebellion two brothers fought each other here till both were killed, and for many years forty impressions of their feet remained on the field, and no grass would grow there. The scene was built upon about 1800.

Fielding, Henry (1707–1754). One of the first great English novelists. His best-known books are *Joseph Andrews*, *Jonathan Wild the Great*, *Tom Jones* and *Amelia*. See those entries.

Fielding, Mrs. A character in Dickens' *Cricket on the Hearth*, a little querulous old lady with a peevish face, who, in consequence of once having been better off, or of laboring under the impression that she might have been if something in the indigo trade had happened differently, was very genteel and patronizing indeed.

May Fielding. Her daughter, very pretty and innocent. She was engaged to Edward Plummer, but heard that he had died in South America, and consented to marry Tackleton the toy merchant. A few days before the day fixed for the wedding, Edward Plummer returned, and May Fielding married him. Tackleton gave them as a present the cake he had ordered for his own wedding feast.

Fierabras, Sir. One of Charlemagne's paladins, and a leading figure in many of the romances. He was the son of Balan (*q.v.*), king of Spain, and for height of stature, breadth of shoulder, and hardness of muscle he never had an equal. He possessed all Babylon to the Red Sea; was seigneur of Russia, Lord of Cologne, master of Jerusalem, and even of the Holy Sepulcher. He carried away the crown of thorns, and the balsam which embalmed the body of our Lord, one drop of which would cure any sickness, or heal any wound in a moment. One of his chief exploits was to slay the "fearful huge giant that guarded the bridge Mantible," famous for its thirty arches of black marble. His pride was laid low by Olivier, he became a Christian, was accepted by Charlemagne as a paladin, and ended his days in the odor of sanctity, "meek as a lamb and humble as a chidden slave." Sir Fierabras, or Ferumbras, figures in several medieval romances, and is allegorized as Sin overcome by the Cross. See *Balan*.

Of the famous *balsam of Fierabras*, Don Quixote said:

"It is a balsam of balsams; it not only heals all wounds, but even defies death itself. If thou should'st see my body cut in two, friend Sancho, by some unlucky backstroke, you must carefully pick up that half of

me which falls on the ground, and clap it upon the other half before the blood congeals, then give me a draught of the balsam of Fierabras, and you will presently see me as sound as an orange." — *Cervantes. Don Quixote*, I. ii. 2.

Fifteen, The. The Jacobite rebellion of 1715, when James Edward Stuart, "the Old Pretender," with the Earl of Mar, made a half-hearted and unsuccessful attempt to gain the throne.

Fifteen Decisive Battles. See under *Battle.*

Fifth Avenue. A phrase synonymous with wealth and luxury, from Fifth Avenue in New York City, a street of fashionable retail shops and expensive dwellings.

Figaro. The rascally hero of two comedies by Beaumarchais and several operas. In Beaumarchais' *Barber of Séville* (*Le Barbier de Séville*, 1775), Figaro appears as a cunning scamp who, in connection with his duties as barber manages time after time to thwart Rosina's guardian, Dr. Bartolo, who wishes to marry his ward, and promote her love affair with Count Almaviva. The latter appears in one scene as a drunken soldier; in another, disguised as a music master, he is shaved by Figaro in accord with the suspicious doctor's instructions. In the second comedy, *The Marriage of Figaro* (*Le Mariage de Figaro*), Count Almaviva, having won his lady-love, proves a fickle husband. Figaro, who is now in the Count's service, succeeds after much difficulty in marrying Susanna, a ward of the Countess. Several operas have been founded on these two comedies, notably Rossini's *Barber of Seville* (*Il Barbiere di Siviglia*, 1816) and Mozart's *Marriage of Figaro* (*Le Nozze di Figaro*, 1786).

Fighting Prelate. Henry Spencer, bishop of Norwich, who greatly distinguished himself in the rebellion of Wat Tyler. He met the rebels in the field, with the temporal sword, then absolved them, and sent them to the gibbet.

Figures of Earth, *A Comedy of Appearances.* A satiric romance by James Branch Cabell (Am. 1921), the scene of which is medieval Poictesme (*q.v.*). The hero is Count Manuel, who begins by following after his own thinking and his own desires but is soon diverted into doing what is expected of him, which includes the redemption and governing of Poictesme. His mother has laid on him a *geas* to cut a fine figure in the world and at various stages of his career he models images or "figures of earth" but never to his own satisfaction (see *Sesphra*). For his love affairs with Suskind, with Niafer who becomes his wife, with Freydis and with Alianora of Provence, see those entries. Manuel's daughter Melicent, who appears in this book, is the heroine of *Domnei.*

Filioque Controversy. An argument that long disturbed the Eastern and Western Churches, and the difference of opinion concerning which still forms one of the principal barriers to their fusion. The point was: Did the Holy Ghost proceed from the Father *and* the Son (*Filio-que*), or from the Father only? The Western Church maintains the former and the Eastern the latter dogma. The *filio-que* was recognized by the Council of Toledo, 589.

The gist of the argument is this: If the Son is one with the Father, whatever proceeds from the Father must proceed from the Son also. This is technically called "The Procession of the Holy Ghost."

Fillpot, Toby. Hero of a famous English drinking song by Rev. Francis Fawkes (1721–1777), entitled *The Brown Jug.* Toby was a thirsty old soul, who "among jolly topers bore off the bell." It chanced as in dog days he sat boosing in his arbor, that he died "full as big as a Dorchester butt." His body turned to clay, and out of the clay a brown jug was made, sacred to friendship, mirth, and mild ale:

His body, when long in the ground it had lain,
And time into clay had resolved it again,
A potter found out in its covert so snug,
And with part of fat Toby he formed this brown jug.
Now sacred to friendship, to mirth, and mild ale.
So here's to my lovely sweet Nan of the vale.
Rev. F. Fawkes (1721–1777).

Filomena, St. See under *Saint.*

Fin de siècle (Fr. end of the century). Pertaining to or characteristic of the end of the 19th century; hence, ultra modern, quite up-to-date. Although the end of the 19th century is long past, the phrase is still used in the latter sense. It originated in the title of a French play by Micard and De Jouvenot (1888). There is an implication of a spirit of decadence in the allusion, due to its association with the literature of the period of the Nineties.

Financier, The. A novel by Theodore Dreiser. See *Cowperwood, Frank.*

Fingal. The great Gaelic semi-mythological hero (cp. *Fenian*), father of Ossian (*q.v.*), who was purported by Macpherson to have been the original author of the long epic poem *Fingal* (1762), which narrates the hero's adventures. He was the son of Comnal, an enormous giant, who could place his feet on two mountains, and then stoop and drink from a stream in the valley between.

Finn, Huckleberry. Titular hero of

Mark Twain's novel, *Huckleberry Finn* (*q.v.*).

Finn, Phineas. See *Phineas Finn.*

Fion. Another form of the name *Finn*, or *Fingal* (*q.v.*).

Fionnuala. The daughter of Lir in old Irish legend, who was transformed into a swan, and condemned to wander over the lakes and rivers of Ireland till the introduction of Christianity into that island. Moore has a poem on the subject in his *Irish Melodies.*

Fire-eaters. Persons ready to quarrel for anything. The allusion is to the jugglers who "eat" flaming tow, pour melted lead down their throats, and hold red-hot metal between their teeth. Richardson, in the 17th century — Signora Josephine Girardelli (the original Salamander), in the early part of the 19th century — and Chaubert, a Frenchman, of the present century, were the most noted of these exhibitors.

Firmin, Philip. Hero of Thackeray's novel *Philip* (*q.v.*). His father, Dr. George Brandon Firmin, who had appeared as George Brandon in *A Shabby Genteel Story*, is also a prominent character in its sequel, *Philip.*

First.

First Gentleman of Europe. A nickname given to George IV. Louis d'Artois was so called also.

First Grenadier of France. A title given by Napoleon to Latour d'Auvergne (1743–1800).

First Violin, The. A musical novel by Jessie Fothergill (Am. 1877). The heroine is May Wedderburn, an English girl studying music in Germany, and the hero Eugen Courvoisier, the first violin in the orchestra.

Fischer, Lisbeth. The envious heroine of Balzac's *Cousin Betty* (*La Cousine Bette*, 1846), better known as the Cousin Betty of the title. She is brought up to feel inferior to her cousin, Adeline, who marries Baron Hulot (*q.v.*). The latter dubs Lisbeth "the Nanny Goat" because of her brusqueness and apparent hatred of men. This harsh old maid, whose employment with a firm of embroiderers gives her independence, makes a protégé of the young Polish sculptor, Wenceslas Steinbock, a poor and desperate fellow-lodger whom she finds attempting suicide; and upon him she lavishes all her interest and care. Wenceslas now falls madly in love with the charming young Hortense Hulot, Cousin Adeline's daughter. Out of pure spite and malice Lisbeth introduces both Wenceslas and Adeline's scapegrace husband, the Baron, to her friend Mme. Valérie Marneffe, the worst of heartless coquettes, and untold mischief results. Lisbeth's relatives, however, remain under the delusion that she is concerned only for their welfare and is "the angel of the family."

Fischer, Theodor. The narrator in Mark Twain's *Mysterious Stranger* (*q.v.*)

Fish. The fish was used as a symbol of Christ by the early Christians because the letters of its Greek name — Ichthus (*q.v.*) — formed a monogram of the words Jesus Christ, Son of God, Savior.

A fish out of water. Said of a person who is out of his usual environment and so feels awkward and in the way; also of one who is without his usual occupation and is restless in consequence.

I have other fish to fry. I am busy and cannot attend to anything else just now; I have more important matters on hand.

Neither fish, flesh, nor fowl; or *neither fish, flesh, nor good red herring.* Suitable to no class of people; fit for neither one thing nor another. Not fish (food for the monk), not flesh (food for the people generally), nor yet red herring (food for paupers).

A pretty kettle of fish. See *Kettle.*

Fisher Maiden, The. A novel by Björnson (Nor. 1868). The heroine, Petra, grows up in a fishing village and later becomes an actress. The book gives a vivid picture of Norwegian village life.

Fitch, Clyde (1865–1909). One of the most noteworthy of American dramatists. His best-known plays are *The Truth*, *Beau Brummell*, *Nathan Hale*, *Barbara Frietchie.* See those entries.

Fitz Boodle Papers, The. A series of sketches and tales by Thackeray. The principal character is a lazy young nobleman named George Savage Fitz Boodle with a flair for Bohemian life.

FitzGerald, Edward (1809–1883). English man of letters, famous for his free rendition of the *Rubaiyat of Omar Khayyam* (*q.v.*).

Fitzurse, Lord Waldemar. In Scott's *Ivanhoe*, a baron in the suite of Prince John of Anjou, brother of Richard Cœur de Lion.

Five.

Five Bloods. See *Bloods.*

Five Nations. (1) The five confederated Indian tribes, viz. the Mohawks, Oneidas, Onondagas, Cayugas, and Senecas, known as the *Iroquois Confederacy.* (2) The five component parts of the British Empire,

used in this sense by Rudyard Kipling as the title of a volume of poems, *The Five Nations*, published in 1903.

Five Senses. Sight, hearing, smell, taste and touch.

Five Towns. See below.

Five Wits. (1) Common sense, (2) imagination, (3) fantasy, (4) estimation, and (5) memory.

Five-Foot Shelf. A popular name for the "Harvard Classics" (*q.v.*).

Five Towns, The. An industrial district in northern Staffordshire, England, noted as the scene of most of Arnold Bennett's novels and stories, notably *Anna of the Five Towns*, *The Old Wives' Tale*, *Tales of the Five Towns*, etc. The district is known as the Potteries from its chief industry; Bennett calls the towns Turnhill (actually it is Tunstall), Bursley (Burslem) Hanbridge (Hanley), Knype (Stoke) and Longshaw (Longton). The Five Towns have now united with a sixth to form a single borough, Stoke-on-Trent. Bennett says of the district:

> It seems to me the most English piece of England that I ever came across. With extraordinary clearness I see it as ridiculously, splendidly English! All the English characteristics are quite remarkably exaggerated in the Potteries.

Flaccus. Horace, the Roman poet, whose full name was Quintus Horatius Flaccus (*B. C.* 65–68).

Flag. For the colors of national flags, see *Colors, National.*

On the *railways*, a *white* flag denotes that the line is clear and the driver can go ahead, the *red* is the danger signal and means "no advance," and the *green* signifies "go slow."

> White is all right; Red is all wrong;
> Green is go cautiously bowling along.
> *Mnemonic Rhyme for Signalmen.*

A black flag is the emblem of piracy or of no quarter. See *Black.*

A red flag. To display a red flag is to defy or dare to battle. Red is the signal of "danger ahead," the emblem of blood and of revolution. A red flag is therefore commonly used by rebels and revolutionists, and *The Red Flag* is the battle song of advanced socialists.

A white flag is the flag of truce or surrender, hence *to hang out the white flag* is to sue for quarter, to give in.

A yellow flag signals contagious disease on board ship, and all vessels in quarantine or having contagious disease aboard are obliged to fly it.

To hang the flag half-mast high is in token of mourning or distress.

To lower one's flag. To eat humble pie; to eat the leek; to confess oneself in the wrong; to eat one's own words.

Flag Day. June 14th, celebrated in America as the anniversary of the formal adoption of the Stars and Stripes in 1777.

Flamborough, Solomon. In Goldsmith's *Vicar of Wakefield*, a farmer, a talkative neighbor of Dr. Primrose, vicar of Wakefield. Moses Primrose marries one of his daughters.

The Misses Flamborough. Daughters of the farmer. Their homeliness contrasts well with the flashy pretenders to fashion introduced by Squire Thornhill.

Flame of Life, The. (*Il Fuoco.*) A novel by D'Annunzio (It. 1899) dealing with the love affair of La Foscarina, a great tragic actress in her prime, and Stelio, a young poet. It is said to be, to some extent, the story of the author and Dusé.

Flanagan, Betty. A humorous Irishwoman in Cooper's novel, *The Spy*, one of Cooper's few well-drawn women. Maria Edgeworth said of her that no Irish author could draw her better. She appears in *The Pioneers* as the wife of the innkeeper Sergeant Hollister.

Flanders, Moll. See *Moll Flanders.*

Flapper. A colloquialism for a young girl, a girl not yet "out"; often any unmarried girl of presentable manners and appearance from about sixteen upwards.

Flash, Sandy. A highwayman in Bayard Taylor's *Story of Kennett.* The real name of this outlaw, notorious in Chester County, Pennsylvania, was Fitzpatrick.

Flaubert, Gustave (1821–1880). French novelist, author of *Madame Bovary*, *Salammbo*, *Sentimental Education*, *The Temptation of St. Anthony* (see under *Saint*), *Herodias.* See those entries.

Fla'vius. In *Timon of Athens* (*q.v.*) attributed to Shakespeare, the faithful, honest steward of Timon the misanthrope.

Fle'ance. In Shakespeare's *Macbeth* (*q.v.*) the son of Banquo. After the assassination of his father, he escaped to Wales. From him, according to legend, proceeded in a direct line the Stuarts of Scotland, a royal line which gave James VI of Scotland and I of England.

Flecker, James Elroy (1884–1915). English poet, called "the last of the Parnassians."

Flecknoe, Richard. An Irish priest who printed a host of poems, letters, and travels, and died about 1678. As a poet, his name, like the names of Mævius and

Bavius among the Romans, is proverbial for vileness. Dryden says he —

> Reigned without dispute
> Through all the realms of nonsense absolute.
> *Dryden: MacFlecknoe.*

Fleda Ringgan. In Warner's *Queechy* (*q.v.*).

Fleet Book Evidence. No evidence at all. The books of the Old Fleet prison are not admissible as evidence to prove a marriage.

Fleet Marriages. Clandestine marriages, at one time performed without banns or license by needy chaplains, in Fleet Prison, London. As many as thirty marriages a day were sometimes celebrated in this disgraceful manner; and Malcolm tells us that 2,954 were registered in the four months ending with February 12, 1705. Suppressed and declared null and void in 1774. *The Chaplain of the Fleet*, by Besant and Rice, contains a good account of the evils connected with Fleet marriages.

Fleet Street (London). Now synonymous with journalism and newspaperdom, Fleet Street was a famous thoroughfare centuries before the first newspaper was published there at the close of the 18th century. It takes its name from the old Fleet River.

Fleetwood, Lord. One of the partners to "the Amazing Marriage" in Meredith's novel of that name. See *Amazing Marriage.*

Fleming, Henry. The hero of Stephen Crane's *Red Badge of Courage* (*q.v.*).

Fleming, Rhoda. Titular heroine of Meredith's novel *Rhoda Fleming* (*q.v.*). *Dahlia Fleming* is an important character in the same novel.

Flemish Account. A sum less than that expected. In Antwerp accounts were kept in *livres, sols,* and *pence;* but the *livre* or pound was only 12s.; hence, an account of 100 livres Flemish was worth £60 only, instead of £100, to the English creditor.

Flesh-pots. *Sighing for the flesh-pots of Egypt.* Hankering for good things no longer at your command. The children of Israel said they wished they had died "when they sat by the flesh-pots of Egypt" (*Exod.* xvi. 3) rather than embarked on their long sojourn in the wilderness.

Fleshly School, The. In the *Contemporary Review* for October, 1871, Robert Buchanan published a violent attack on the poetry and literary methods of Swinburne, Rossetti, Morris, O'Shaughnessy, John Payne, and one or two others under the heading *The Fleshly School of Poetry,* and over the signature "Thomas Maitland." The incident created a literary sensation. Buchanan at first denied the authorship but was soon obliged to admit it, and some years later was reconciled to Rossetti, his chief victim. Swinburne's very trenchant reply is to be found in his *Under the Microscope* (1872).

Flestrin, Quinbus. See *Quinbus Flestrin.*

Fletcher, John (1579–1625). English dramatist. See *Beaumont and Fletcher.*

Fletcher, John Gould (1886–). English poet, one of the outstanding exponents of the Imagist school (*q.v.*). His best-known volume is *Preludes and Symphonies.*

Fletcher, Phineas. An important character in Craik's *John Halifax, Gentleman* (*q.v.*).

Fletcherize. To chew one's food long and carefully. The term was popularized in the early years of the 20th century by the lectures of Horace Fletcher, who maintained that such a habit would do away with any dyspeptic tendency and go far toward insuring perfect health.

Fleur Forsyte. In Galsworthy's *Forsyte Saga* (*q.v.*).

Fleurs de Mal (*Flowers of Evil*). The best-known volume of poetry by Charles Baudelaire (Fr. 1821–1867).

Flibbertigibbet. One of the five fiends that possessed "poor Tom" in *King Lear.* Shakespeare got the name from Harsnet's *Declaration of Egregious Popish Impostures* (1603), where we are told of forty fiends which the Jesuits cast out, and among the number was "Fliberdigibet," a name which had previously been used by Latimer and others for a mischievous gossip. Shakespeare says he "is the fiend of mopping and mowing, who possesses chambermaids and waiting women" (*Lear,* iv); and, again, that he "begins at curfew and walks till the first cock," where he seems to identify him with the will o' the wisp, giving men pins and needles, squint eyes, harelips, and so on (*Lear,* iii. 4). Elsewhere the name is apparently a synonym for Puck.

Flint, Trueman. In M. S. Cummins' *Lamplighter* (*q.v.*), the old lamplighter who brought up the heroine as his daughter.

Flirt, The. A novel by Booth Tarkington (Am. 1913) analyzing the schemes and maneuvers of the titular heroine, Cora Madison, and their ruinous effect on her

gentle lovable sister and on the entire family.

Flo'ra. In Greek mythology, goddess of flowers. In natural history all the flowers and vegetable productions of a country or locality are called its *flora.*

Flora's Dial. A fanciful or imaginary dial supposed to be formed by flowers which open or close at stated hours.

I. Dial of flowers which open at approximately the time given —

(*a*) The first twelve hours.

a.m.
1. (*Scandinavian Sowthistle closes.*)
2. Yellow Goat's-beard.
3. Common Ox-tongue.
4. Hawkweed: Late-flowering Dandelion; and Wild Succory.
5. White Water-lily: Naked-stalked Poppy; and Smooth Sowthistle.
6. Shrubby Hawkweed and Spotted Cat's-ears.
7. White Water-lily: Garden Lettuce: and African Marigold.
8. Scarlet Pimpernel: Mouse-ear Hawkweed: and Proliferous Pink.
9. Field Marigold.
10. Red Sandwort.
11. Star of Bethlehem.

Noon. Ice Plant.

(*b*) The second twelve hours.

p.m.
1. Common Purslane.
2. (*Purple Sandwort closes.*)
3. (*Dandelion closes.*)
4. (*White Spiderwort closes.*)
5. Julap.
6. Dark Crane's-bill.
7. (*Naked-stalked Poppy closes.*)
8. (*Orange Day-lily closes.*)
9. Cactus Opuntia.
10. Purple Bindweed.
11. Night-blooming Catch-fly.

Midnight. (*Late-flowering Dandelion closes.*)

II. Dial of flowers that close at the approximate hours.

(*a*) The first twelve hours.

a.m.
1. Scandinavian Sowthistle.
2. (*Yellow Goat's-beard opens.*)
3. (*Common Ox-tongue opens.*)
4. (*Wild Succory opens.*)
5. (*Several Sowthistles open.*)
6. (*Spotted Cat's-ear opens.*)
7. Night-flowering Catch-fly.
8. Evening Primrose.
9. Purple Bindweed.
10. Yellow Goat's-beard.
11. Bethlehem Star (*la dame d'onze heures*).

Noon. Field Sowthistle.

(*b*) The second twelve hours.

p.m.
1. Red or Proliferous Pink.
2. Purple Sandwort.
3. Dandelion or Field Marigold.
4. White Spadewort and Field Bindwort.
5. Common Cat's-ears.
6. White Water-lily.
7. Naked-stalked Poppy.
8. Orange-Day-lily and Wild Succory.
9. Convolvulus Linnæ'us and Chickweed.
10. Common Nipple-wort.
11. Smooth Sowthistle.

Midnight. Creeping Mallow and Late Dandelion.

Flora de Barrel. In Conrad's *Chance* (*q.v.*).

Florac, Comte de. In Thackeray's novel *The Newcomes*, a French emigrant, courteous, extravagant, light-hearted and vain. He is the son of a gentle Catholic lady with whom Colonel Newcome had once been in love.

Florence. *The German Florence.* Dresden.

Florence Dombey. See *Dombey.*

Flore, Flores or **Floris.** The lover of Blanchefleur in medieval romance. See *Blanchefleur.*

Florent or *Florentius.* In Gower's *Confessio Amantis* (1393), a knight who promises to wed a hag if she will teach him to expound a riddle, and thus save his life. Cp. *Wife of Bath's Tale.*

Be she foul as was Florentius' lover.— *Shakespeare: Taming of the Shrew*, Act. i. 2.

Florestan, Don Fernando. The hero of Beethoven's opera, *Fidelio* (*q.v.*).

Florestan, Prince. A character in Disraeli's political novel *Endymion* said to be meant for Napoleon III.

Florian, St. See under *Saint.*

Floriani, Lucretia. See *Lucretia Floriani.*

Florida Vervain. In Howells' *Foregone Conclusion* (*q.v.*).

Flor'imel. A character in Spenser's *Faërie Queene* typifying the complete charm of womanhood. She was fair and chaste and bore the name of *Florimel the Fair.* Although she was courted by Sir Satyrane, Sir Peridure and Sir Calidure, her love for Marinel was not returned until after much tribulation and her seizure by Proteus and imprisonment in a submarine cell. One day, Marinel and his mother went to a banquet given by Proteus to the sea-gods; and as Marinel was loitering about, he heard the captive bemoaning her hard fate, and all "for love of Marinel." His heart was touched; he resolved to release the prisoner, and obtained from his mother a warrant of release, signed by Neptune himself. Proteus did not dare to disobey; so the lady was released, and became the happy bride of her liberator. She was the possessor of the Cestus (*q.v.*) of Venus, the prize of a tournament in which Sir Salgrane and several others took part, which could be worn only by the chaste, and when the False Florimel (who had been made out of wax by a witch to simulate the true one) tried to put it on she melted away.

Florin'da. In Southey's *Roderick, the Last of the Goths*, daughter of Count Julian, one of the high lords in the Gothic court of Spain. She was violated by King Roderick; and the count, in his indignation, renounced the Christian religion and called over the Moors, who came to Spain

in large numbers and drove Roderick from the throne. She appears in other literary versions of the story. See *Roderick*.

Flor'isel of Nice'a. A knight whose exploits and adventures form a supplemental part of the Spanish version of *Am'adis of Gaul* (*q.v.*).

Flor'ismart. One of Charlemagne's paladins, and the bosom friend of Roland.

Flor'izel. Son of Polixenes, king of Bohemia in Shakespeare's *Winter's Tale* (*q.v.*). In a hunting expedition, he saw Perdita, the supposed daughter of a shepherd, fell in love with her, and courted her under the assumed name of Dor'icles. Afterwards he learned she was a king's daughter, and the pair were happily married.

Flower of Chivalry. (1) Sir William Douglas, knight of Liddesdale (—1353); (2) Sir Philip Sidney, statesman, poet, and soldier (1554–1586); (3) The Chevalier de Bayard, *le Chevalier sans Peur et sans Reproche* (1476–1524).

Flowery Kingdom, The. China. The Chinese call their kingdom *Hwa Kwoh*, which means "The Flowery Kingdom," *i.e.* the flower of kingdoms.

Fluellen. A Welsh captain and great pedant in Shakespeare's *Henry V*, who, amongst other learned quiddities, attempted to draw a parallel between Henry V and Alexander the Great; but when he had said that one was born at Monmouth and the other at Macedon, both beginning with the same letter, and that there was a river in both cities, he had exhausted his parallelisms.

His parallel is, in all essential circumstances, as incorrect as that which Fluellen drew between Macedon and Monmouth. — *Lord Macaulay.*

Flute. In Shakespeare's *Midsummer Night's Dream*, the bellows-mender, who in the travesty of *Pyramus and Thisbe* had to take the part of Thisbe.

Flute: What is Thisbe? a wandering knight?
Quince: It is the lady Pyramus must love.
Flute: Nay, faith, let not me play a woman; I have a beard coming. — Act i. sc. 1.

Flute, The Magic. See *Magic Flute.*

Fly. An insect (plural *flies*)

It is said that no fly was ever seen in Solomon's temple; and according to Mohammedan legend, all flies shall perish except one, and that is the bee-fly.

The god or lord of flies. In the temple of Actium the Greeks used annually to sacrifice an ox to Zeus, who, in this capacity, was surnamed Apomyios, the averter of flies. Pliny tells us that at Rome sacrifice was offered to flies in the temple of Hercules Victor, and the Syrians offered sacrifice to the same tiny tormentors.

Flies in amber.

Insects, small leaves, etc. are often preserved in amber; hence such phrases as "preserved for all time in the imperishable amber of his genius."

Pretty! in amber, to observe the forms
Of hairs, or straws, or dirt, or grubs or worms,
The things, we know, are neither rich nor rare,
But wonder how the devil they got there.
Pope: Ep. to Arbuthnot, 169–72.

The fly in the ointment. The trifling cause that spoils everything; a biblical phrase.

Dead flies cause the ointment of the apothecary to send forth a stinking savour; so doth a little folly him that is in reputation for wisdom and honour. — *Eccles.* x. 1.

The fly on the coach-wheel. One who fancies himself of mighty importance, but who is in reality of none at all. The allusion is to Æsop's fable of a fly sitting on a chariot-wheel and saying, "See what a dust I make!" See also La Fontaine's *Fables*, vii. 9.

There are no flies on him. He's all right; he's very alert.

Fly-by-night. One who defrauds his creditors by decamping at night-time; also the early name of a sedan-chair, and later a horsed vehicle (hence *Fly*, a cab) designed in 1809 for speed.

Flying Dutchman. A legendary spectral ship, supposed to be seen in stormy weather off the Cape of Good Hope, and considered ominous of ill-luck. Scott, in his note to *Rokeby*, ii. 11, says she was originally a vessel laden with precious metal, but a horrible murder having been committed aboard, the plague broke out among the crew, and no port would allow the vessel to enter. The ill-fated ship still wanders about like a ghost, doomed to be sea-tossed, but never more to enjoy rest. Captain Marryat's novel *The Phantom Ship* (1839) tells of Philip Vanderdecken's successful but disastrous search for his father, the captain of the *Flying Dutchman*. Wagner has an opera called *The Flying Dutchman* (Ger. *Der Fliegender Hollander*, 1843). According to the legend it embodies, the old Dutch captain, in the midst of a struggle with the elements, had sworn an impious oath to round the Cape even if it took an eternity to do it. The curse which is laid on him for centuries will be lifted if he finds a wife willing to sacrifice everything for his sake; and the opera deals with the lifting of the curse by the Norwegian maiden, Senta.

Fogarty, Phil. Hero of a burlesque of Lever's military novels by Thackeray,

entitled *Phil Fogarty, a Tale of the Onety-Oneth.*

Fogg. (In Dickens' *Pickwick Papers.*) See *Dodson and Fogg.*

Fogg, Phileas. Hero of Jules Verne's *Around the World in Eighty Days* (*q.v.*).

Fo-hi. A hero of ancient Chinese legend. His mother, Moyë, was walking one day along a river bank, when she became suddenly encircled by a rainbow, and at the end of twelve years gave birth to Fo-hi. During gestation she dreamed that she was pregnant with a white elephant: hence, according to some accounts, the honors paid to this beast throughout the East.

Foker, Henry. In Thackeray's *Pendennis,* the son of Lady Foker. He marries Blanche Amory (*q.v.*).

Follies, The. A species of modern musical entertainment in which the chief attractions are color and costume, good dancing and pretty girls.

Fool. *A fool's Paradise.* To be in a fool's paradise is to be in a state of contentment or happiness that rests only on unreal, fanciful foundations; to believe and behave as though one were in better circumstances than one is. Cp. *Limbus Fatuorum.*

The Feast of Fools. A kind of Saturna'lia, popular in the Middle Ages. Its chief object was to honor the ass on which our Lord made His triumphant entry into Jerusalem. This blasphemous mummery was held on the Feast of the Circumcision (Jan. 1st). The office of the day was chanted in travesty, then a procession was formed and all sorts of foolery was indulged in. An ass was an essential feature, and from time to time the whole procession imitated braying, especially in the place of "Amen."

The wisest fool in Christendom. James I was so called by Henri IV of France, who learnt the phrase of Sully.

Court Fools. From medieval times till the 17th century licensed fools or jesters were commonly kept at court, and frequently in the retinue of wealthy nobles. Thus we are told that the regent Morton had a fool, Patrick Bonny; Holbein painted Sir Thomas More's jester, Patison, in his picture of the chancellor; and as late as 1728 Swift wrote an epitaph on Dickie Pearce, the fool of the Earl of Suffolk, who died at the age of 63 and is buried in Berkeley Churchyard, Gloucestershire. Dagonet, the fool of King Arthur, is also remembered.

Among the most celebrated court fools are:

Rayère, of Henry I; Scogan, of Edward IV; Thomas Killigrew, called "King Charles' jester" (1611–1682); Archie Armstrong (d. 1672), and Thomas Derrie, jesters in the court of James I.

James Geddes, to Mary Queen of Scots; his predecessor was Jenny Colquhoun.

Patch, the court fool of Elizabeth, wife of Henry VII.

Will Somers (d. 1560), Henry VIII's jester, and Patche, presented to that monarch by Cardinal Wolsey; and Robert Grene, jester in the court of Queen Elizabeth.

The fools of Charles V of France were Mitton and Thévenin de St. Léger; Haincelin Coq belonged to Charles VI, and Guillaume Louel to Charles VII. Trib'oulet was the jester of Louis XII and François I (1487–1536); Brusquet, of whom Brantome says "he never had his equal in repartee," of Henri II; Sibilot and Chicot, of Henri III and IV; and l'Angély, of Louis XIII.

The guild "fools" of medieval times played an important part in the spread of literature and education. They formed a branch of the Troubadour organization — a force which permeated Europe.

Foot. In prosody, a division in verse consisting of a certain number of syllables (or pauses) one of which is stressed. The term, which comes from Greece, refers to beating time with the foot. The most common varieties of poetic foot are iambus, anapest, trochee, dactyl and spondee. See under those entries; also *Scansion.*

Foppington, Lord. An empty coxcomb in Vanbrugh's *Relapse* (1677), of which Sheridan's *Trip to Scarborough* (1777) is a modified version. He appears also in Cibber's *Careless Husband* (1704).

"The shoemaker in the *Relapse* tells Lord Foppington that his lordship is mistaken in supposing that his shoe pinches." — *Lord Macaulay.*

Forbidden.

The Forbidden Fruit. Figuratively, unlawful indulgence, from the fruit eaten by Adam and Eve in disobedience of God's commands. According to Mohammedan tradition the forbidden fruit partaken of by Eve and Adam was the banana or Indian fig, because fig-leaves were employed to cover the disobedient pair when they felt shame as the result of sin.

The Forbidden Land. Tibet, which still excludes foreigners.

Ford. In Shakespeare's *Merry Wives*

of Windsor (*q.v.*), a gentleman of fortune living at Windsor. Falstaff makes love to his wife, but is the dupe of the situation.

Mrs. Ford. Wife of Mr. Ford. Sir John Falstaff pays court to her, and she pretends to accept his protestations of love, in order to expose and punish him. Her husband assumes for the nonce the name of Brook, and Sir John tells him from time to time the progress of his suit, and how he succeeds in duping her fool of a husband.

Foregone Conclusion, A. A novel by W. D. Howells' (Am. 1875). The scene is laid in Venice. The "foregone conclusion" is a tragic end to the love of the Venetian priest-inventor Don Ippolito for the young American girl, Florida Vervain, to whom he acts for a time as tutor. Ippolito is tormented by scepticism and by his love for this reserved and haughty girl who can at times give way to violent emotion. The priest's confidant is Ferris, the United States consul, a man of honor, but himself secretly in love with Florida.

Forest City. Cleveland. See under *City*.

Forest Lovers, The. A romance by Maurice Hewlett (Eng. 1898). The hero, Prosper le Gai, marries out of pity a waif who turns out to be Countess Isoult of Morgraunt.

Forlorn Hope. This phrase is the Dutch *verloren hoop*, the lost squad or troop, and is due to a misunderstanding, as the words are not connected with our *forlorn* or *hope*. It is now usually applied to a body of men specially selected for some desperate or very dangerous enterprise.

Forsaken Merman, The. A poem by Matthew Arnold (1822–1888), relating the story of a merman whose human wife, Margaret, left him and her children to go back to pray in church and never returned.

Forsyte Saga, The. A series of novels by John Galsworthy (Eng. 1867–) which appeared separately but were later published in one volume (1922) and which, together with *The White Monkey* (1924), trace the fortunes of the Forsyte family. The five books of the Forsyte Saga are: *The Man of Property*, *In Chancery* and *To Let*, with two "interludes," *The Indian Summer of a Forsyte* and *The Awakening*.

The "Man of Property" and the chief character of the entire Saga is Soames Forsyte, the son of the eldest of six Forsyte brothers who are prosperously settled about the London parks. Soames plans to build himself a suitable house and employs Philip Bosinney, a brilliant young architect who is engaged to June Forsyte, the daughter of Soames' uncle, who is always spoken of in family circles as "Young Jolyon." Desperate at being considered, like everything else in Soames' life, as his "property" to do with as he will, his young wife Irene falls in love with Bosinney. When the two run off together, Soames' rage over his thwarted sense of ownership knows no bounds, and he employs all the means that money and power can give to punish them. Bosinney is killed. Years later, Irene marries Young Jolyon, the only one of the Forsytes who shows any real understanding of other attitudes toward life than that assumed by the Forsytes.

The Indian Summer of a Forsyte is an episode in the life of Old Jolyon, then a very old man; and *The Awakening* presents a simple story of the childhood of one of the new generation of Forsytes. *To Let* also is a story of the younger generation. Soames has married a French woman and his latter life is taken up with his devotion to his engaging young daughter, Fleur. To his utter horror, Fleur falls in love with her cousin Jon, the son of Young Jolyon and Irene. Both young people have been kept in ignorance of the past, and when the truth comes out, Jon chooses to give Fleur up and remain loyal to his mother. In the *White Monkey* Fleur marries Michael Mont, a young publisher. This last novel deals with after-the-war conditions in England.

Perhaps the best expression of the Forsyte attitude toward life is given by Young Jolyon when he ironically warns the artistic young Bosinney of the new world he is about to enter when he plans to marry June:

> Art, literature, religion survive by virtue of the few cranks who really believe in such things and the many Forsytes who make a commercial use of them. The Forsytes are the middlemen, the commercials, the pillars of society, the corner-stones of convention, everything that is admirable . . . My people are not very extreme, and they have their own private peculiarities like every other family, but they possess in a remarkable degree those two qualities which are the real tests of a Forsyte — the power of never being able to give yourself up to anything soul and body, and the "sense of property."

Of Soames, Galsworthy says in his *Preface* to *The Forsyte Saga*:

> He, too [the author] pities Soames, the tragedy of whose life is the very simple, uncontrollable tragedy of being unlovable without quite a thick enough skin to be thoroughly unconscious of the fact.

For'tinbras. Prince of Norway in Shakespeare's *Hamlet*.

Fortuna. In classic mythology, the goddess of good fortune or chance. She

was blind, and was depicted with a wheel.

Fortuna'tus. A hero of medieval legend (from Eastern sources) who possessed an inexhaustible purse, a wishing cap, etc. He appears as a man on the brink of starvation, on whom Fortune offers to bestow either wisdom, strength, riches, health, beauty, or long life. He chooses riches, and she gives him an inexhaustible purse, but his gifts prove the ruin, both of himself and his sons. He appears in a German *Volksbuch* of 1509, Hans Sachs dramatized the story in 1553, and at Christmas, 1599, Dekker's *Pleasant Comedy of Old Fortunatus* was played before Queen Elizabeth. Cp. *Peter Schlemil.*

You have found Fortunatus's purse. Are in luck's way.

Fortunes of Nigel, The. A novel by Sir Walter Scott (1822), a story of the period of James I, introducing King James himself. The hero is Lord Nigel Olifaunt, a young man whose estates are very heavily mortgaged. James I gives his sign-manual for their release, but when Nigel strikes Lord Dalgarno for insulting him and is forced to flee to Alsatia (*q.v.*), the sign-manual is stolen. Nigel is arrested and sent to the Tower for treason, but eventually the mortgage is paid for him by Moniplies, a quondam serving-man of his who has gained possession of the treasures of the old miser who stole the sign-manual. Nigel is set free and marries Margaret Ramsay, a watchmaker's daughter, with whom he has been in love.

Forty. A number of frequent occurrence in Scripture, and hence formerly treated as, in a manner, sacrosanct. Moses was forty days in the mount; Elijah was forty days fed by ravens; the rain of the flood fell forty days, and another forty days expired before Noah opened the window of the ark; forty days was the period of embalming; Nineveh had forty days to repent; our Lord fasted forty days; He was seen forty days after His resurrection, etc.

St. Swithin betokens forty days' rain or dry weather; a quarantine extends to forty days; forty days, in the Old English law, was the limit for the payment of the fine for manslaughter; the privilege of sanctuary was for forty days; the widow was allowed to remain in her husband's house for forty days after his decease; a knight enjoined forty days' service of his tenant; a stranger, at the expiration of forty days, was compelled to be enrolled in some tithing; Members of Parliament were protected from arrest forty days after the prorogation of the House, and forty days before the House was convened; a new-made burgess had to forfeit forty pence unless he built a house within forty days, etc., etc.

The ancient physicians ascribe many strange changes to the period of forty; the alchemists looked on forty days as the charmed period when the philosopher's stone and elixir of life were to appear.

Forty stripes save one. The Jews were forbidden by the Mosaic law to inflict more than forty stripes on an offender, and for fear of breaking the law they stopped short of the number. If the scourge contained three lashes, thirteen strokes would equal "forty save one."

The Thirty-nine Articles of the Anglican Church used sometimes to be called "the forty stripes save one" by irreverent young theological students.

Forty winks. A short nap.

The Forty. A name given to the Venetian Senate.

The Forty Immortals (or simply *the Forty*). The members of the French Academy, who number forty; sometimes applied also to the members of the English Royal Academy.

The hungry 'Forties. The period just before and about the middle of the 19th century, when, largely owing to the high import duties on corn, bread and food generally were very dear.

The roaring forties. The Atlantic Ocean between 40° and 50° north latitude; well known for its rough and stormy character.

Forty Thieves. A story in the *Arabian Nights*, also called *Ali Babi* (*q.v.*).

Forty-niners. A name popularly given to the California gold-miners of the period immediately following the discovery of gold in California in 1849.

Forty-seven. *Forty-seven Ronin.* See *Ronin.*

Forty-seven Workshop or *Harvard Forty-seven.* See *Harvard Workshop.*

Forty-two Line Bible. See *Bible, Specially Named.*

Forwards, Marshal. Blücher (1742–1819) was called *Marschall Vorwärts*, from his constant exhortation to his soldiers in the campaigns preceding the great battle of Waterloo. *Vorwärts!* always *Vorwärts!*

Forza del Destino, La (*The Force of Destiny*). An opera by Verdi (1862), based on the drama, *Don Alvaro*, by the Duke of Rivas. Don Alvaro, the valiant

lover of Leonora, accidentally kills her father, the Marquis of Calatrava, when the latter attempts to prevent the pair from eloping. Leonora's brother, Don Carlos di Vargas, vows vengeance; and although the two dons swear fast friendship when they meet as strangers in the same army, Don Carlos eventually learns the truth and twice attacks Don Alvaro. Don Carlos is mortally wounded, but kills his sister before he dies. In one version Alvaro leaps from a precipice.

Foscarina, La. The actress heroine of D'Annunzio's *Flame of Life* (*Il Fuoco*) (*q.v.*).

Fosco, Count. A villainous Italian in Wilkie Collins' *Woman in White.*

Fothergill. In Trollope's Parliamentary novels, the managing man of the Duke of Omnium.

Fotheringay, Miss. In Thackeray's *Pendennis* (*q.v.*), an actress whose real name is Costigan.

Fountain, Lucy. Heroine of Reade's *Love Me Little, Love Me Long.* She marries David Dodd (*q.v.*).

Fountain of Life. Alexander Hales "the Irrefragible Doctor" (died about 1245) was so called.

Fountain of Youth. In popular folk tales, a fountain supposed to possess the power of restoring youth. Expeditions were fitted out in search of it, and at one time it was supposed to be in one of the Baha'ma Islands. Cp. *Ponce de Leon.*

Four. *Four Hundred.* The inner circle of New York society; the élite.

Four Kings. The History of the Four Kings (*Livre des Quatre Rois*). A pack of cards. In a French pack the four kings are Charlemagne, David, Alexander, and Cæsar, representatives of the Franco-German, Jewish or Christian, Macedonian and Roman monarchies.

Four Masters. The Annals of the Four Masters is the name usually given to a collection of old Irish chronicles published in 1632–1636 as Annals of the Kingdom of Ireland. The Four Masters (authors or compilers) were Michael O'Clery (1575–1643), Conaire his brother, his cousin Cucoigcriche O'Clery (d. 1664), with Fearfeasa O'Mulconry.

Four Million, The. A volume of short stories by O Henry (Am. 1862–1910). The title refers to the population of New York City. Cp. *Four Hundred.*

Four Sons of Aymon. See *Aymon.*

Four Elements, *Four Constitutions, Four Ages of Man, Four Seasons* and *Four Monarchies.* The titles of the pretentious poems published by Anne Bradstreet in her *Tenth Muse Lately Sprung up in America* (London, 1650), the first volume of American poetry. They were, as is indicated by the titles, all-inclusive in their scope, covering the whole of history, geography and what not. The volume also included a *Dialogue between Old England and New.*

Four Horsemen of the Apocalypse, The. Conquest, Slaughter, Famine and Death who appeared in the Apocalypse (*Revelation*) on white, red, black and pale horses respectively. They typify the evils of war. The Spanish novelist Ibanez wrote a novel of the World War entitled *The Four Horsemen of the Apocalypse.*

Four P's, The. A play by John Heywood (1569). It is a contention as to which of the four can tell the greatest lie, and the Palmer (who asserted that he never saw a woman out of temper) wins the prize. The other three P's are the Pardoner, the Poticary, and the Pedlar.

Fourberies de Scapin, Les. A comedy by Molière (1671). See *Scapin.*

Fou'rierism. A communistic system, so called from François Marie Charles Fourier (1772–1837), of Besançon. All the world was to be grouped into "phalansteries," consisting each of 400 families or 1,800 individuals, who were to live in a common edifice, furnished with workshops, studios, and all sources of amusement. The several groups were at the same time to be associated together under a unitary government like the cantons of Switzerland or the United States. Only one language was to be admitted; all profits were to go to the common purse; talent and industry were to be rewarded; and no one was to be suffered to remain indigent, or without the enjoyment of certain luxuries and public amusement.

Fourteen Hundred. The cry raised on the London Stock Exchange to give notice that a stranger has entered the "House." The term is said to have been in use in Defoe's time, and to have originated at a time when for a considerable period the number of members had remained stationary at 1399.

Fourteen Points, The. A famous statement of Allied war aims made by Woodrow Wilson, president of the United States, in an address to Congress on Jan. 8th, 1918. Briefly (abridged from the address) the fourteen points are as follows:

(1) Open covenants of peace, openly arrived at.

(2) Freedom of navigation upon the

seas, except by international action.

(3) Removal of economic barriers; establishment of equality of trade conditions.

(4) Adequate guarantees of reduction of national armaments to the lowest point consistent with domestic safety.

(5) An impartial adjustment of all colonial claims with fair consideration for the interests of populations and governments concerned.

(6) Full coöperation in obtaining for Russia an unhampered opportunity for the independent determination of her own political development.

(7) The evacuation of Belgium.

(8) The restoration of Alsace-Lorraine to France.

(9) The readjustment of Italian frontiers on clearly recognized lines of nationality.

(10) Autonomous development for the peoples of Austria Hungary.

(11) The relations of the Balkan States to be determined along historically established lines of allegiance and nationality.

(12) Autonomous development for other nationalities under Turkish rule; freedom of the Dardanelles.

(13) The establishment of an independent Polish state.

(14) The establishment of a general association of nations for the purpose of affording mutual guarantees of political and territorial integrity to great and small alike.

Fourteener. In prosody an iambic line of fourteen syllables or seven feet, as in the following:

> And every guard allowed
> Fifty stout men, by whom their horse ate oats and hard white corn,

> And all | did wish | fully | expect | the sil | vertron | ed morn.
> *Chapman: Translation of Homer's Iliad.*

Fourth Dimension, The. The three dimensions of space universally recognized by mathematicians are length, breadth, and thickness. A line has only one dimension, length; a surface has two, length and breadth; a solid, and space generally, three, length, breadth, and thickness. The so-called " fourth dimension " is an extension hypothecated by mathematicians with the object of explaining equations of the fourth degree in analytical geometry, and adopted by many psychical investigators to explain certain apparently supernormal phenomena that are otherwise inexplicable. Its relationship to the three dimensions is assumed to be analogous to that borne by any one of these to the other two, *i.e.* it is a property that is to volume what volume is to area.

Fourth Estate of the Realm. The daily Press. The most powerful of all, the others (see *Estates*) being the Lords Spiritual, the Lords Temporal, and the Commons. Burke, referring to the Reporters' Gallery, is credited with having said, " Yonder sits the Fourth Estate, more important than them all," but it does not appear in his published works.

Fourth of July. An American national holiday celebrating the signing of the Declaration of Independence, July 4th, 1776, which declared the thirteen colonies free and independent and absolved from all allegiance to Great Britain. It is also called Independence Day.

Fownes, Charles. Hero of P. L. Forá's *Janice Meredith* (*q.v.*).

Fra Diav'olo (Brother Devil). Auber's opera of this name (1830) is founded on the exploits of Michele Pozza (1760–1806), a celebrated brigand and renegade monk, who evaded pursuit for many years amidst the mountains of Calabria. The libretto is by Scribe.

Fracasse, Captain. See *Captain Fracasse.*

Fradu'bio (*the Doubter*). In Spenser's *Faërie Queene* (I. ii. 28 ff.), the lover of Fraelissa (Frailty). Duessa (*q.v.*) turned his mistress into a tree and bewitched him into loving her; but when he accidentally discovered the foul deformities of the hag, and showed by his manner that he had done so, she turned him into a tree also.

Framley Parsonage, The. A novel by Anthony Trollope, one of his *Chronicles of Barsetshire.* See *Barsetshire.*

France, Anatole. The pen name of Jacques Anatole France Thibault (Fr. 1844–1924), notable French novelist and man of letters.

His best-known books are *The Red Lily, The Crime of Sylvestre Bonnard, Thais, At the Sign of the Reine Pedauque, Penguin Island, Little Pierre.* See those entries.

Frances'ca da Rimini. Daughter of Guido da Polenta, Lord of Ravenna. Her story is told in Dante's *Inferno* (canto v). She was married to Giovanni Malatesta, lord of Rimini, but her guilty love for his younger brother, Paolo, was discovered, and both were put to death by him about 1289. Leigh Hunt has a poem on the subject, entitled *The Story of Rimini* (1816); and Gabriel d'Annunzio's tragedy, *Francesca da Rimini* (It. 1901), and

Stephen Phillips' *Paola and Francesca* (Eng. 1897), as well as less well known tragedies by G. H. Boker (Am. 1855) and Marion Crawford (Am. 1902) are based on the story of the unhappy lovers.

Franceschini, Guido. See *Ring and the Book.*

Francis, St. See under *Saint.*

Francis'cans. A religious order consisting of friars, novices, and lay brothers founded by St. Francis of Assisi in 1206 and confirmed by Innocent III in 1210. By their rules they are bound to poverty, but the *Conventual Franciscans* (which branched off in 1230 and wear a black habit instead of grey) are allowed to possess revenues. The Franciscans are known as *Minors* or *Minorites* in token of their humility, and as the *Greyfriars* from the original color of their habit.

François, The Adventures of. A historical novel by S. Weir Mitchell (Am. 1898) dealing with the period of the French Revolution. The hero, François, who tells his own story, is a happy-go-lucky stray who lives most of his life on the streets. He was a real person and, according to the subtitle of the novel was *Foundling, Thief, Juggler and Fencing Master during the French Revolution.*

Frank Mildmay, or *The Naval Officer.* A novel of the sea by Captain Marryat (1829). It is said that Frank Mildmay represents the author himself.

Frank'enstein. The young student in Mrs. Shelley's romance of that name (1818). He made a soulless monster out of corpses from churchyards and dissecting-rooms, and endued it with life by galvanism. The tale shows how the creature longed for sympathy, but was shunned by every one. It was only animal life, a parody on the creature man, powerful for evil, and the instrument of dreadful retribution on the student who usurped the prerogative of the Creator.

Mrs. Shelley gave no name to the monster, and therefore he is not infrequently called "Frankenstein" when alluded to. This, of course, is an error.

I believe it would be impossible to control the Frankenstein we should have ourselves created. — *Lord Avebury* (speech, 1886).

Franklin, Benjamin. American statesman (1706–1790), author of an *Autobiography* that is a classic in its field, also of *Poor Richard's Almanack* (*q.v.*). Irving Bacheller has introduced him into a novel entitled *In the Days of Poor Richard* (Am. 1922).

Franklin's or **Frankeleyns Tale** (In Chaucer's *Canterbury Tales.*) See *Dorigen.*

Fra'teret'to. In Shakespeare's *King Lear,* a fiend, who told Edgar that Nero was an angler in the Lake of Darkness.

Fraternity. A novel by John Galsworthy (Eng. 1909). The old professor, Sylvanus Stone, is lost in writing a masterpiece to be known as the "Book of Brotherhood," but the modern young people in whose house he lives, his artist daughter Bianca, her husband, Hillary Dallison, and Bianca's model, Ivy Barton, who types the professor's manuscript, are meantime enacting a drama that throws into ironic contrast the theories of the benevolent old man.

Frau Sorge. See *Dame Care.*

Freckles. A widely read novel by Gene Stratton Porter (Am. 1908).

Frederick. In Shakespeare's *As You Like It* (*q.v.*), the usurping Duke, father of Celia and uncle of Rosalind. He was about to make war upon his banished brother, when a hermit encountered him, and so completely changed him that he not only restored his brother to his dukedom, but retired to a religious house, and passed the rest of his life in penitence and acts of devotion.

Free Lance. One who acts on his own judgment, and not from party motives; a journalist who is not definitely attached to, or on the salaried staff of, any one paper. The reference is to the Free Companies of the Middle Ages, called in Italy *condottieri,* and in France *compagnies grandes,* which were free and willing to sell themselves to any master and any cause, good or bad.

Free Soilers. An American political party opposed to slavery. It became a part of the Republican party in 1854.

Free Trade, Apostle of. See under *Apostle.*

Free Verse. See *Vers Libre.*

Freeman, Mary E. Wilkins (1862–). American fiction writer, author of *A New England Nun, Pembroke,* etc.

Freemasons. It is only in the realm of fable, not even in that of tradition, that modern Freemasonry can be traced to Hiram of Tyre and the Temple of Solomon; the modern secret fraternity had its origin in England in the 17th century, and its connection with masons — the workers in stone — arises from the fact that the founders adopted many of the practices of the old masonic guilds as being most suitable to their purpose. These medieval guilds consisted of workmen who, by the nature of their calling,

had to move from place to place; and their secret passwords, ritual, etc., were adopted so that when on their travels they could prove without difficulty that they were actually "Free and Accepted Masons," and so obtain the comradeship of their brother masons as well as get employment. In each district where cathedrals and churches were being built "lodges" were created, much as a branch of a trade union would be to-day, and these had their masters, wardens, and other officials.

The Lady Freemason. Women are not admitted into freemasonry, but the story goes that a lady was initiated in the early 18th century. She was the Hon. Elizabeth St. Leger, daughter of Lord Doneraile, who hid herself in an empty clock-case when the lodge was held in her father's house, and witnessed the proceedings. She was discovered, and compelled to submit to initiation as a member of the craft. The story is fairly well authenticated.

Free'port, Sir Andrew. A London merchant, industrious, generous, and of sound good sense, one of the members of the hypothetical club under whose auspices the *Spectator* (*q.v.*) was launched.

Freestone State. Connecticut. See *States*.

Freischütz (the free-shooter). A legendary German archer in league with the devil, who gave him seven balls, six of which were to hit infallibly whatever the marksman aimed at, and the seventh was to be directed as the devil wished. F. Kind wrote the libretto, and Weber set to music, the opera based on the legend called *Der Freischütz* (1820). In the opera the ranger, Max, makes his bargain with the devil in order to win a sharp-shooting contest and with it the hand of his sweetheart Agnes. His seventh bullet, aimed at a dove, wounds his bride, but a wreath blessed by a hermit has turned the bullet aside, so that he finds her still alive.

Freki and Geri. The two wolves of Odin.

French Leave. *To take French leave.* To take without asking leave or giving any equivalent. The allusion is to the French soldiers, who in their invasions are reported to take what they require, and never wait to ask permission of the owners or pay any price for what they take.

French Revolution, The. A history in three parts, by Carlyle (1837), one of his most famous works.

Friendship Village. A small town which is the scene of numerous short stories by Zona Gale, notably those of *Friendship Village* (Am. 1908) and *Peace in Friendship Village* (1919). It is a more pleasant and neighborly small town than most of those pictured in recent American fiction.

Fresh the American. A comedy by Archibald C. Gunter (1881), presenting the European adventures of F. N. Fresh, a self-made American millionaire who is not a whit in awe of anything European, and in spite of his crudities, manages to play a hero's part.

Freudian. An adjective referring primarily to the psychological theories of Dr. Sigmund Freud (1856–) of Vienna. (See *Psychoanalysis*.) Because of Freud's tendency to trace back all nervous conditions, through analysis of dream symbols, to suppressed sex instincts, the word has come to have a derogatory connotation.

Freudian complex. See *Complex*.

Frey or **Freyr.** Son of Njörd (*q.v.*), originally one of the Vanir, but received among the Æsir after the war between the two. He was the Scandinavian god of fertility and peace, the dispenser of rain, and the patron god of Sweden and Iceland. His wife was Gerdr (*q.v.*), and among his treasures were *Blodighofi* (Bloody-hoof), his horse, a golden helmet with the crest of a wild-boar *Gullinbursti* (*i.e.* with gold bristles), and the magic ship *Skithblathnir*, which could be folded up like a tent.

Freya. In Scandinavian mythology, the sister of Frey and wife of Odin, who deserted her for Frigga (*q.v.*) because she loved finery better than her husband (see *Brisingamen*). She is the fairest of the goddesses, goddess of youth and love and also of the dead. One account says that she flies through the air with the wings of a falcon, another that she rides in a chariot drawn by two cats. She is also known as *Frea*, *Frija*, *Frigg*, *Frige*, etc., and it is from her that our *Friday* is named. In Teutonic mythology Freya and Frigga (see above) are the same goddess.

The chief legends concerning Freya have to do with the efforts of the giants to carry her off. In one instance, Thor (*q.v.*) dressed as a veiled bride, impersonates Freya in order to recover his hammer from the giant Thrym. In Wagner's *Nibelungen Ring* (*q.v.*), Freya is given to the giants as payment for their construction of Valhalla and her return involves the transfer of the magic ring.

Freydis. In Cabell's *Figures of Earth* (*q.v.*), the dread high Queen of Audela who becomes a human woman for love of Manuel, and by her magic gives life to his images, among them Sesphra (*q.v.*).

Friar (Lat. *frater*, a brother). A monk, especially one belonging to one of the four great mendicant orders, *i.e.* Franciscans, Dominicans, Augustinians, and Carmelites. See these names.

In printer's slang a *friar* is a part of the sheet which has failed to receive the ink properly, and is therefore paler than the rest. As Caxton set up his press in Westminster Abbey, it is but natural that monks and friars should give foundation to some of the printer's slang.

For friars famed in fable and story, see under each respective name or pseudonym.

Friars Major (*Fratres majo'res*). The Domin'icans.

Friars Minor (*Fratres mino'res*). The Francis'cans.

Friar's or **Freres Tale.** In the *Canterbury Tales* (1388), a tale throwing discredit on Summoners. Chaucer obtained it from the Latin collection, *Promptuarium Exemplorum*. It tells how a rascally "sumpnour" met the devil disguised as a yeoman, swore eternal friendship, and agreed to share whatever they might get. They met a carter in difficulties, crying "The devil take it, both horse and cart and hay!" and when the sumpnour urged his companion to do so, the devil refused, as it was clear that the wish was not intended, literally. Later the sumpnour declared he would squeeze twelve pence out of a poor old woman for a sin that she had never committed; she pleaded poverty and implored mercy, and finally, her entreaties being in vain, consigned him to the devil. The seeming yeoman questioned her, and finding that she was completely in earnest, seized the sumpnour and carried him off.

Fribble. In Garrick's *Miss in Her Teens* (1753), a contemptible mollycoddle, troubled with weak nerves. He "speaks like a lady for all the world, and never swears. . . . He wears nice white gloves, and tells his lady-love what ribbons become her complexion, where to stick her patches" and all such matters. There had been a *Fribble* in Shadwell's comedy, *Epsom Wells*, before Garrick's day.

Fricka. In Wagner's *Nibelungen Ring* (*q.v.*), the goddess of marriage. See *Frigga*.

Friday. *Man Friday.* In Defoe's *Robinson Crusoe*, the young savage found by Crusoe on a Friday, and kept as his servant and companion on the desert island; hence, a faithful and willing attendant, ready to turn his hand to anything.

Good Friday. See under *Good*.

Friend. A Quaker (*q.v.*), *i.e.* a member of the Society of Friends; also, one's second in a duel, as "Name your friend," "Captain B. acted as his friend."

Frietchie, Barbara. See *Barbara Frietchie*.

Frigga or **Frigg.** In Scandinavian mythology, the supreme goddess, wife of Odin. She presides over marriages, and may be called the Juno of Asgard. In Teutonic mythology she is identified with Freya (*q.v.*).

Frithiof. A hero of Icelandic myth who married Ingeborg, daughter of a petty king of Norway, and widow of Hring, to whose dominions he succeeded. His adventures are recorded in the saga which bears his name, and which was written about the close of the 13th century. The name signifies "the peacemaker."

Fritz. A nickname for a German soldier. *Unser Fritz* (Ger. Our Fritz). Emperor Frederick (1831–1888). The term *Fritz* was also applied to certain kinds of German shells and battle-planes during the World War.

Froebel system. A system of kindergarten or elementary education introduced by the German educator Froebel (1782–1852).

The Italian Froebel. Antonio Rosmini-Serbati (1797–1855).

Frog. A frog and mouse agreed to settle by single combat their claims to a marsh; but, while they fought, a kite carried them both off. (Æsop: *Fables*, clxviii.) Cp. *Battle of the Frogs and Mice* under *Battle*.

> Old Æsop's fable, where he told
> What fate unto the mouse and frog befel.
> *Cary: Dante*, cxxiii.

In Ovid's *Metamorphoses* (vi. 4) we are told that the Lycian shepherds were changed into frogs for mocking Lato'na.

> As when those hinds that were transformed to frogs
> Railed at Latona's twin-born progeny.
> *Milton: Sonnet*, vii.

Frog, Nic. A Dutchman. In Arbuthnot's *John Bull* Nic Frog is a Dutchman; and Frogs are called "Dutch Nightingales." As the French have the reputation of feeding on frogs the word has sometimes been transferred to them, but

properly, Nic Frog is a Dutchman. Cp. *Biddy*.

Frogs, The. A satiric comedy by Aristophanes (Gr. *B. C.* 405). The principal scene is laid in Hades where Æschylus and Euripides compete for the honor of accompanying Dionysus back to Athens as the chief tragic poet.

Froissart, The Chronicles of. The great work of the French poet and historian, Jean Froissart, a contemporary narrative covering the history of the major part of Europe from 1325 to 1400. The author completed his work in the latter year.

Frollo, Claude. The villain of Hugo's *Notre Dame de Paris* (*q.v.*), an archdeacon, absorbed by a search after the philosopher's stone. He has a great reputation for sanctity, but entertains a base passion for Esmeralda, the beautiful gipsy girl. Quasimodo flings him into the air from the top of Notre Dame and dashes him to death.

Frome, Ethan. See *Ethan Frome*.

Fronde. A political party during the ministry of Cardinal Maz'arin, in the minority of Louis XIV (1648–1653). Its members, who were opposed to the court party, were called *Frondeurs* from *fronde*, a sling, they being likened to boys who sling stones about the streets and scamper away the moment any one in authority approaches.

> It was already true that the French government was a despotism . . . and as speeches and lampoons were launched by persons who tried to hide after they had shot their dart, some one compared them to children with a sling (*fronde*), who let fly a stone and run away. — *C. M. Yonge: History of France*, Ch. viii.

Front de Bœuf, Sir Reginald. In Scott's *Ivanhoe*, a follower of Prince John of Anjou, and one of the knight's challengers. He tries to extort money from Isaac the Jew, and bids two slaves to chain him to the bars of a slow fire, but they are disturbed in this diabolical plot by the bugle's sound. It is in his castle of Torquilstone that Cedric and his party are confined, and Front de Boeuf dies as a result of the attack on the castle which the bugle heralds.

Frontoni, Jacopo. Hero of Cooper's novel, *The Bravo* (*q.v.*).

Frost, Jack. See under *Jack*.

Frost, Robert (1875–). American poet. His best-known volumes are *A Boy's Will*, *North of Boston* and *Mountain Interval*.

Froth, Lord and Lady. A couple in Congreve's comedy, *The Double Dealer* (1700). He is a gentleman of fashion, she a lady of letters, who writes songs, elegies, satires, lampoons, and even plays.

Froth, Master. In Shakespeare's *Measure for Measure*, a foolish gentleman, too shallow for a great crime and too light for virtue.

Frou-Frou (Fr. meaning rustling of garments). A play by Henri Meilhac and Ludovic Halévy (Fr. 1869, subsequently produced in several European languages). The nickname had been used previously for a character in Charles Yriarte's *Parisian Life* (*La Vie Parisienne*). In the drama the shallow, light-hearted coquette nicknamed Frou-Frou is Gilberte Brigard. She marries M. de Sartoris with whom her older sister Louise had secretly been in love, neglects her home and child for social gayety and allows Louise to assume charge of the household. Finally she becomes violently jealous of Louise and goes off with a lover. The lover is killed by Sartoris and Frou-Frou, somewhat melodramatically, repents of her sins and dies.

Frozen Music. Architecture. So called by F. Schlegel in his *Philosophie der Kunst*.

Fudge Family. A family whose adventures are related in Thomas Moore's poetical *Fudge Family Abroad* (1818). It consists of Phil Fudge, Esq., his son Robert, his daughter Biddy, and a poor relation named Phelim Connor (an ardent Bonapartist and Irish patriot) acting as bear-leader to Bob. These four write letters to their friends in England. The skit is meant to satirize the *parvenu* English abroad.

Fulkerson. In Howells' *Hazard of New Fortunes* (Am. 1889), an energetic Westerner, a born promoter, responsible for the launching of the periodical, *Every Other Week*.

Fum, or **Fung-hwang.** The phœnix (*q.v.*) of Chinese legend, one of the four symbolical animals presiding over the destinies of China. It originated from fire, was born in the Hill of the Sun's Halo, and has its body inscribed with the five cardinal virtues. One account says it has the forepart of a goose, the hindquarters of a stag, the neck of a snake, the tail of a fish, the forehead of a fowl, the down of a duck, the marks of a dragon, the back of a tortoise, the face of a swallow, the beak of a cock, is about six cubits high, and perches only on the woo-tung tree. It is this curious creature that is embroidered on the dresses of certain mandarins.

Fundamentalists. See *Modernists and Fundamentalists.*

Fung-hwang. See *Fum.*

Funk, Peter. A fake bidder at an auction, to whom articles are sold when the price fails to go up sufficiently, and by whom the price is often artificially boosted.

Furies, The. The Roman name (*Furiæ*) for the Greek Erinyes (*q.v.*), said by Hesiod to have been the daughters of Ge (the earth) and to have sprung from the blood of Uranus, and by other accounts to be daughters of night and darkness. They were three in number, Tisiphone (the Avenger of blood), Alecto (Implacable), and Megæra (Disputatious).

Furioso. See *Bombastes Furioso, Orlando Furioso.*

Furor. In Spenser's *Faërie Queene* (Bk. ii) the personification of mad anger. He was son of Occasion, an old hag, and Sir Guyon bound him "with a hundred iron chains and a hundred knots."

Fus'tian. A coarse twilled cotton cloth with a velvety pile, probably so called from Fustat, a suburb of Cairo. It is chiefly used now in its figurative sense meaning inflated or pompous talk, claptrap, bombast, pretentious words.

Futurists. A school of modern artists aiming at self-expression rather than realistic representation. Cp. *Cubists.*

Fuzzy Wuzzy. Title and hero of one of Kipling's *Barrack-Room Ballads.* (Eng. 1892).

So 'ere's *to* you, Fuzzy Wuzzy, at your 'ome in the Soudan;
You're a pore benighted 'eathen but a first-class fightin' man
An' 'ere's *to* you, Fuzzy Wuzzy, with your 'ayrick 'ead of 'air —
You big black boundin' beggar — for you broke a British square.

Fyne, Mrs. The best friend of Flora de Barral in Conrad's *Chance.*

G

G.O.M. The initial letters of "Grand Old Man," a nickname of honor given to Gladstone in his later years. Lord Rosebery first used the expression (April, 1882).

Gabbara. The giant who, according to Rabelais, was "the first inventor of the drinking of healths." See *Gemmagog*.

Gabler, Hedda. See *Hedda Gabler*.

Ga'briel (*i.e.* man of God). One of the archangels of Hebrew mythology, sometimes regarded as the angel of death, the prince of fire and thunder, but more frequently as one of the Deity's chief messengers, and traditionally said to be the only angel that can speak Syriac and Chaldee. The Mohammedans call him the chief of the four favored angels, and the spirit of truth. In medieval romance he is the second of the seven spirits that stand before the throne of God (*Jerusalem Delivered*, Bk. i), and Milton makes him chief of the angelic guards placed over Paradise.

> Betwixt these rocky pillars Gabriel sat,
> Chief of the angelic guards.
> *Paradise Lost*, iv. 549.

Longfellow, in his *Golden Legend*, calls him the angel of the moon, and says he brings to man the gift of hope.

In the *Talmud* he appears as the destroyer of the hosts of Sennacherib, as the man who showed Joseph the way (*Gen.* xxxvii. 15), and as one of the angels who buried Moses (*Deut.* xxxiv. 6).

It was Gabriel who (we are told in the Koran) took Mahomet to heaven on Al-borak (*q.v.*), and revealed to him his "prophetic lore." In the Old Testament Gabriel is said to have explained to Daniel certain visions; in the New Testament he announced to Zacharias the future birth of John the Baptist, and appeared to Mary, the mother of Jesus. (*Luke* i. 26, etc.) He is expected to blow the trumpet on the Day of Judgment.

Gabriel's hounds. Wild geese. According to legend they are unbaptized souls, doomed to wander until Judgment Day.

Gabriel Conroy. A novel by Bret Harte (Am. 1876) dealing with the adventures of a party lost in the snow in the California Sierras in the early days of the settlement of California. The heroine is Grace Conroy, Gabriel's sister, and the hero Arthur Poinsett, who is traveling under the name of Philip Ashley. The professional gambler Jack Hamlin (*q.v.*) is introduced, as are many other typical western characters.

Gabriel Lajeunesse. In Longfellow's *Evangeline* (*q.v.*).

Gabriel Oak. In Hardy's *Far from the Madding Crowd* (*q.v.*).

Gab'riell'e. *La Belle Gabrielle* (1571–1599). Daughter of Antoine d'Estrées, grand-master of artillery, and governor of the Ile de France. Henri IV, towards the close of 1590, happened to sojourn for a night at the Château de Cœuvres, and fell in love with her. To throw a flimsy veil over his intrigue, he married her to Liancourt-Damerval, created her Duchess de Beaufort, and took her to live with him at court.

Gadget. An expressive word common among sailors, and introduced into general use during the Great War, popularized, apparently, by the British Royal Air Force, where it was used for almost any little tool or appliance that was useful or by using which a job was made easier. Now applied to small accessories of all sorts. *Gadge* is an early Scots form of *gauge*, but there is no trace of any connection between this and *gadget*.

Gadshill. A companion of Sir John Falstaff in Shakespeare's 1 *Henry IV*. This thief receives his name from a place called Gadshill, on the Kentish road, notorious for the many robberies committed there.

Gæa. See *Ge*.

Gaekwar. See *Rulers, Titles of*.

Gal'ahad, Sir. In the Arthurian legends the purest and noblest knight of the Round Table. He is a late addition and was invented by Walter Map in his *Quest of the San Graal*. He was the son of Launcelot and Elaine. At the institution of the Round Table one seat (the *Siege Perilous*) was left unoccupied, and could be occupied only by the knight who could succeed in the Quest, all others who attempted it being swallowed by the earth. When Sir Galahad sat there it was discovered that it had been left for him. See Malory's *Morte d'Arthur*, Tennyson's *Idylls of the King* (*The Holy Grail*), etc.

> There Galahad sat, with manly grace,
> Yet maiden meekness in his face.
> *Sir W. Scott: Bridal of Triermain*, ii. 13.

After divers adventures, Sir Galahad came to Sarras, where he was made king, was shown the Grail by Joseph of Arimathy, and even "took the Lord's

body between his hands," and died. Then suddenly "a great multitude of angels did bear his soul up to heaven," and "sithence was never no man that could say he had seen the sangreal." See *Elaine* and cp. *Galeoto*.

Galate'a. In classic mythology. (1) A sea-nymph, beloved by Polyphe'me, but herself in love with Acis. Acis was crushed under a huge rock by the jealous giant, and Galatea threw herself into the sea, where she joined her sister nymphs. Handel has an opera entitled *Acis and Galatea*. (2) A statue made by Pygmalion, which became animated, caused much mischief by her want of worldly knowledge, and returned to her original state. For modern versions of this legend, see *Pygmalion*.

Gale, Roger. The central figure of Ernest Poole's novel *His Family* (*q.v.*). His three daughters are prominent in the novel.

Gale, Zona (1874–). American fiction writer, author of *Friendship Village* (*q.v.*), *Miss Lulu Bett* (*q.v.*), etc.

Galen. A very famous Greek physician and philosopher of the 2nd century *A. D.* For centuries he was the supreme authority in medicine. Hence, any physician.

Galen says "Nay" and Hippoc'rates "Yea." The doctors disagree, and who is to decide? Hippoc'rates — a native of Cos, born *B. C.* 460 — was also a celebrated physician.

Galeoto or **Galeotto.** The Italian name of Gallehault, one of the forms of Galahad, which has attached to itself a quite divergent meaning. Its modern connotations come from a passage in Dante's *Inferno* telling how Paola and Francesca read of a guilty kiss between Launcelot and Guinevere and yielded to the suggestion. Gallehault was the knight who had brought Launcelot and the Queen together and he performed the same office for Paola and Francesca for "Galeoto was the book and he who wrote it. That day we read no more." Hence, though far from the character of Galahad, Galeoto has become a term for a panderer in Italy and Spain.

José Eschegaray has a modern tragedy (Sp. 1881) called *The Great Galeoto* (*El gran Galeoto*), in which spiteful gossip is the "Galeoto" of the title. An adaptation by C. F. Nirdlinger was produced in America under the title, *The World and His Wife*. The heroine is suspected by the spying public and finally by her husband, Julian, of improper relations with his young secretary, Ernest. They are innocent, but are powerless to convince Julian, who dies from a wound received in a duel fought for his wife's honor. Ernest says —

"This woman is mine. The world has so decreed, and I accept the world's decision. It has driven her to my arms. You cast her forth. We obey you. But should anybody ask who was the go-between in this business, you should say 'Ourselves, all unwilling and the stupid chatter of gossip'."

Galeot'ti, Martius. Louis XI's Italian astrologer.

"Can thy pretended skill ascertain the hour of thine own death?"

"Only by referring to the fate of another," said Galeotti.

"I understand not thine answer," said Louis.

"Know then, O king," said Martius, "that this only I can tell with certainty concerning mine own death, that it shall take place exactly twenty-four hours before your majesty's."

Scott: Quentin Durward, ch. xxix.

Thrasullus, the soothsayer to Tiberius, made the same diplomatic answer to the same question, and in each case it of course had the effect of making the ruler protect the life of the prophet.

Galian'a. A Moorish princess, whose father, King Gadalfe of Tole'do, according to Spanish tradition, built for her a palace on the Tagus so splendid that the phrase "a palace of Galiana" became proverbial in Spain.

Galilean. Jesus was called a Galilean, probably meaning that he was a native of that province. Julian said when dying, "Thou hast conquered, O Galilean!"

Thou hast conquered, O pale Galilæan!
Swinburne: Hymn to Proserpine. (*Poems and Ballads.*).

Gall. Bile; the very bitter fluid secreted by the liver; hence used figuratively as a symbol for anything of extreme bitterness.

Gall and wormwood. Extremely disagreeable and annoying.

And I said, My strength and my hope is perished from the Lord: Remembering my affliction and my misery, the wormwood and the gall. — *Lam.* iii. 18, 19.

The gall of bitterness. The bitterest grief; extreme affliction. The ancients taught that grief and joy were subject to the gall as affection was to the heart, knowledge to the kidneys, and the gall of bitterness means the bitter center of bitterness, as the heart of heart means the innermost recesses of the heart or affections. In the *Acts* it is used to signify "the sinfulness of sin," which leads to the bitterest grief.

I perceive thou art in the gall of bitterness, and in the bond of iniquity. — *Acts* viii, 23.

The gall of pigeons. The story goes that pigeons have no gall, because the dove sent from the ark by Noah burst

its gall out of grief, and none of the pigeon family has had a gall ever since.

> For sin' the Flood of Noah
> The dow she had nae ga'.
> *Jamieson: Popular Ballads (Lord of Rorlin's Daughter).*

Gallagher. A short story by Richard Harding Davis (Am. 1891). Gallagher, the Irish-American office boy of a daily newspaper, succeeds, after exciting adventures, in bringing in the much desired "story" of a famous burglar.

Gallehault. The name for Galahad (*q.v.*) in the old French romance, *Lancelot du Lac.*

Gall'icism. A phrase or sentence constructed after the French idiom; as, "when you *shall have returned* home you will find a letter on your table." Government documents are especially guilty of this fault. In *Matt.* xv. 32, is a Gallicism: "I have compassion on the multitude, because *they continue* with me now three days, and have nothing to eat." Cp. *Mark* viii. 2.

Galligantus. One of the giants of nursery-lore slain by Jack the Giant Killer. Arrayed in his cap, which rendered him invisible, he went to the castle and read the inscription: "Whoever can this trumpet blow, will cause the giant's overthrow." He seized the trumpet, blew a loud blast, the castle fell down, Jack slew the giant, and was married soon after to a duke's daughter, whom he found there and rescued.

Gallo-ma'nia. A *furor* for everything French. Generally applied to that imitation of French literature and customs which prevailed in Germany in the time of Frederick II of Prussia.

Galsworthy, John (1867–). English novelist and dramatist. His best-known novels are the series known as *The Forsyte Saga* and *Fraternity;* his best-known plays probably *Strife* and *Justice.* See those entries.

Gal'way Jury. An independent jury, neither to be browbeaten nor led by the nose. In 1635, certain trials were held in Ireland, respecting the right of the Crown to the counties of Ireland. Leitrim, Roscommon, Sligo and Mayo gave judgment in favor of the Crown, but Galway stood out, whereupon each of the jury was fined £4000.

Ga'ma, Vasco da. One of the greatest of the early Portuguese navigators (d. 1524), the first European to double the Cape of Good Hope. He is the hero of Camoëns' *Lusiad* (1572), where he is represented as sagacious, intrepid, tender-hearted, pious, fond of his country, and holding his temper in full command. He is also the hero of Meyerbeer's posthumous opera *L'Africaine* (*q.v.*).

> Gama, captain of the venturous band,
> Of bold emprise, and born for high command,
> Whose martial fires, with prudence close allied,
> Ensured the smiles of fortune on his side.
> *Camoëns: Lusiad.* Bk. i.

Gambrinus or **Gambrivius.** A hero of folklore famed as the legendary inventor of beer or ale. The legend exists in many countries with numerous variations.

Game Chicken, The. A prize fighter in Dickens' *Dombey and Son.* See under *Chicken.*

Gamelin, Evariste. The hero of the historical novel *The Gods Are Athirst* (*q.v.*) by Anatole France.

Gam'elyn, The Tale of. A Middle-English metrical romance, found among the Chaucer MSS. and supposed to have been intended by him to form the basis of one of the unwritten *Canterbury Tales.* It was formerly attributed to Chaucer and is usually known as *The Coke's* [*Cook's*] *Tale of Gamelyn.* Gamelyn is a younger son to whom a large share of property had been bequeathed by the father. He is kept in servitude and tyrannically used by his elder brother until he is old enough effectually to rebel. After many adventures, during which he becomes a leader of outlaws in the woods, he comes to his own again with the help of the king, and justice is meted out to the elder brother and those who aided him. Thomas Lodge made the story into a novel — *Rosalynde, or Euphues' Golden Legacie* (1590) — and from this Shakespeare drew a large part of his *As You Like It.* The defeat of the wrestler, the loyalty of Adam Spencer, the outlaws, the free life of the greenwood are common to the *Tale* and the play; and, as has been said, "The *Tale of Gamelyn* is *As You Like It* without Rosalind or Celia."

Gammer Gurton's Needle. The earliest English comedy with the exception of *Ralph Roister Doister;* acted at Christ's College, Cambridge, in 1552, and printed in 1575. It was published as "By Mr. S. Mr. of Art," and has been assigned to Bishop Still and with more probability to William Stevenson. The comedy is coarse and vigorous; it closes with the painful but farcical discovery of Gammer Gurton's missing needle in the seat of Hodge's breeches.

Gamp. Sarah Gamp is a disreputable monthly nurse in Dickens' *Martin Chuzzlewit,* famous for her bulky umbrella

and perpetual reference to Mrs. Harris, a purely imaginary person, whose opinions always confirmed her own. She was fond of strong tea and other stimulants.

Hence, "a regular Gamp" is a low-class, drink-sodden, uncertificated maternity nurse; and an umbrella, especially a large, badly rolled cotton one, is called a "gamp."

Gamut, David. A Yankee singing teacher in Cooper's *Last of the Mohicans*. He is an uncouth and incongruous figure, the butt of many remarks from the scornful Hawkeye, but his simple heroism as he pours out psalm-tune after psalm-tune in the midst of the massacre at Fort William Henry in the attempt to protect Cora and Alice from the Indians, wins even their respect.

Gandercleugh (folly-cliff). That mysterious place where a person makes a goose of himself. Jededi'ah Cleishbotham, the hypothetical editor of Sir Walter Scott's *Tales of My Landlord*, lived at Gandercleugh.

Gan'elon or **Gan.** One of the famous characters of Carlovingian legend, a type of black-hearted treachery, figuring in Dante's *Inferno* and grouped by Chaucer (*Nun's Priest's Tale*, 407) with Judas Iscariot and "Greek Sinon, that broghtest Troye al outrely to sorwe." He was Count of Mayence, one of Charlemagne's paladins. Jealousy of Roland made him a traitor; and in order to destroy his rival, he planned with Marsilius, the Moorish king, the attack of Roncesvalles where the Christians were defeated by the Moslems. Sir Ganelon was six feet and a half in height, had large glaring eyes, and fiery red hair. He was very taciturn and morose, and the name has become a by-word for a false and faithless friend.

Ganem, *the Slave of Love*. The hero and title of one of the *Arabian Nights* tales. As a result of accidental curiosity Ganem rescued Fetnab, the caliph's favorite, who had been buried alive by order of the sultana, out of jealousy. When the caliph heard of the incident he was extremely jealous of the young merchant, and ordered him to be put to death; but Ganem made good his escape in the guise of a waiter, and lay concealed till the angry fit of the caliph had subsided.

Gan'esh or **Ganesa.** The god of wisdom or prudence in Hindu mythology. He was the son of Siva and Parvati. He is propitiated at the commencement of important work, at the beginning of sacred writings, etc., and is one of the most popular of all Hindu deities. Ganesh is always represented with an elephant's head.

Gann, Caroline. A prominent character in Thackeray's *Shabby Genteel Story* and its sequel *Philip* (*q.v.*).

Ganor, Gano'ra, Geneura, Ginevra, Genievre, Guinevere, Guenever, are different ways of spelling the name of Arthur's wife; called by Geoffrey of Monmouth, Guanhuma'ra or Guan'humar; but Tennyson has made Guinevere (*q.v.*) the popular English form.

Gan'ymede. In Greek mythology, the cup-bearer of Zeus, successor to Hebe, and the type of youthful male beauty. Originally a Trojan youth, he was taken up to Olympus and made immortal. Hence, a cup-bearer generally.

The birds of Ganymede. Eagles. He rode to Olympus on an eagle's back.

Gar'agan'tua. A misspelling of Gargantua (*q.v.*), originated by Pope in his edition of Shakespeare (*As You Like It*, iii. 2).

Garci'as. *The soul of Pedro Garcias.* Money. The story told in the Preface of Le Sage's romance *Gil Blas*, is that two scholars of Salamanca discovered a tombstone with this inscription: "Here lies the soul of the licentiate Pedro Garci'as"; and on searching found a purse with a hundred golden ducats.

Gar'darike. So Russia is called in the Eddas.

Garden. *Garden City.* A name given to Norwich, and to Chicago; also, as a generic name, to model suburbs and townships that have been planned with a special view to the provision of plenty of gardens, open spaces, and wide roads.

The Garden or *Garden Sect.* The disciples of Epicu'rus, who taught in his own private garden.

The Garden of Eden. See *Eden.* The name as applied to Mesopotamia, with its vast sandy deserts, is nowadays somewhat ironical; but it is traditionally supposed to be its "original site."

Garden of Allah. See Allah.

Garden of Argentine. Turcuman.

Garden of England. Kent and Worcestershire are both so called.

Garden of Erin. Carlow.

Garden of Europe. (1) Italy; (2) Belgium.

Garden of France. Amboise, in the department of Indre-et-Loire; also Touraine.

Garden of India. Oude.

Garden of Ireland. Carlow.

Garden of Italy. The island of Sicily.

Garden of South Wales. The southern division of Glamorganshire.

Garden of Switzerland. Thurgau.

Garden of Spain. Andalusia.

Garden of the Hesperides. See *Hesperides.*

Garden of the Sun. The East Indian (or Malayan) Archipelago.

Garden of the West. Illinois; Kansas (" the Garden State ") is also so called.

Garden of the World. The region of the Mississippi.

Gareth In Malory's *Morte d'Arthur* (1470), the youngest son of Lot, king of Orkney and Morgawse, Arthur's half-sister His mother, to deter him from entering Arthur's court, said, jestingly, she would consent to his so doing if he concealed his name and went as a scullion for twelve months. To this he agreed, and Sir Kay, the king's steward, nicknamed him " Beaumains," because his hands were unusually large. At the end of the year he was knighted, and obtained the quest of Linet' (Lynette), who craved the aid of some knight to liberate her sister Liones (Lyonors), who was held prisoner by Sir Ironside in Castle Perilous. Linet treated Sir Gareth with great contumely, calling him a washer of dishes and a kitchen knave; but he overthrew five knights and liberated the lady, whom he married. Tennyson retells the story in *Gareth and Lynette* (*Idylls of the King*), making Gareth the son of Lot and Bellicent and concluding with his marriage to Lynette instead of her sister.

> He that told the tale in olden times
> Says that Sir Gareth wedded Lyonors;
> But he that told it later says Lynette.
> *Tennyson: Idylls of the King* (*Gareth and Lynette*).

Gargamelle. In Rabelais' satire, daughter of the king of the Parpaillons (*butterflies*), wife of Grangousier, and mother of Gargantua (*q.v.*). On the day that she gave birth to him she ate sixteen quarters, two bushels, three pecks, and a pipkin of *dirt*, the mere remains left in the tripe which she had for supper; for, as the proverb says —

> Scrape tripe as clean as e'er you can,
> A tithe of filth will still remain.

She is said to be meant either for Anne of Brittany, or Catherine de Foix, queen of Navarre.

Gargan'tua. A giant of medieval (perhaps Celtic) legend famous for his enormous appetite (Sp. *garganta*, gullet), adopted by Rabelais in his great satire *Gargantua and Pantagruel* (Fr. 1532), and made the father of Pantagruel. One of his exploits was to swallow five pilgrims with their staves and all in a salad. He is the subject of a number of chap-books, and became proverbial as a voracious and insatiable guzzler.

> You must borrow me Gargantua's mouth first [before I can utter so long a word]; 'tis a word too great for any mouth of this age's size. — *Shakespeare: As You Like It*, iii. 2.

In some cases Rabelais seems to have been satirizing Francis I under this name. According to Rabelais Gargantua was son of Gangousier and Gargamelle. Immediately he was born he cried out lustily " Drink, drink! " whereupon his royal father exclaimed, " *Que grand tu as!* " which, being the first words he uttered after the birth of the child, were accepted as its name. It needed 17,913 cows to supply the babe with milk. When he went to Paris to finish his education he rode on a mare as big as six elephants, and took the bells of Notre Dame to hang on his mare's neck as jingles. After being fired at on his way home he combed his hair with a comb 900 feet long, and at every " rake " seven bullets fell. Many other stories are told of him. In honor of his great victory over Picrochole at the rock Clermond he founded and endowed the Abbey of Theleme (*q.v.*).

Gargantua's mare. Attempts have been made to identify all the persons, incidents, and even many of the animals mentioned by Rabelais with historical characters, and Gargantua's " great mare " has been held to stand for Mme. d'Estampes and to depict the wilfulness and extravagance of court mistresses. Motteux, Rabelais' earliest English translator, who looks upon the romance as a satire on the Reform party, merely says, " It is some lady." Rabelais says —

> "She was as big as six elephants, and had her feet cloven into fingers. She was of a burnt-sorrel hue, with a little mixture of dapple-grey; but, above all, she had a terrible tail, for it was every whit as great as the steeple pillar of St. Mark." When the beast got to Orléans, and the wasps assaulted her, she switched about her tail so furiously that she knocked down all the trees that grew in the vicinity, and Gargantua, delighted, exclaimed, "*Je trouve beau ce!*" wherefore the locality has been called "Beauce" ever since.

Gargan'tuan. Enormous, inordinate, great beyond all limits. It needed 900 ells of Châtelleraut linen to make the body of Gargantua's shirt, and 200 more for the gussets; for his shoes 406 ells of blue and crimson velvet were required, and 1100 cow-hides for the soles. He could play 207 different games, picked his teeth with an elephant's tusk, and did everything in the same " large way"

A Gargantuan course of studies. A course including all languages, as well

ancient as modern, all the sciences, all the -ologies and -onomies, with calisthenics, athletic sports, etc. etc. etc. so called from Gargantua's famous advice to his son Pantagruel on educational matters. See *Pantagruel.*

Gargery, Joe. A blacksmith in Dickens' *Great Expectations* (1860). He was a fair man, with curls of flaxen hair on each side of his smooth face, and with eyes of "such very undecided blue, that they seemed to have got mixed with their own whites. He was a mild, sweet-tempered, easy-going, foolish, dear fellow. A Hercules in strength, and in weakness also." He lived in terror of his wife; but loved Pip, whom he brought up. His great word was "meantersay."

Mrs. Joe Gargery. The blacksmith's first wife; a "rampageous woman," always "on the ram-page." By no means good-looking was Mrs. Joe, with her black hair, and fierce eyes, and prevailing redness of skin, looking as if "she scrubbed herself with a nutmeg-grater instead of soap and flannel." She brought up Pip, but made his home as wretched as she could, always keeping a rod called "Tickler" ready for immediate use

Garland, Anne. Heroine of Hardy's novel, *The Trumpet Major.*

Garland, Hamlin (1860–). American author. His best-known books are *A Son of the Middle Border, A Daughter of the Middle Border* (see *Middle Border*) and *Main-Traveled Roads.*

Garratt. *The Mayor of Garratt.* Garratt is near Earlsfield, Wimbledon; the first "mayor" was elected in 1778. He was really merely the chairman of an association of villagers formed to put a stop to encroachments on the common, and as his election coincided with a general election, the society made it a law that a new "mayor" should be chosen at every general election. The addresses of these mayors, written by Garrick, Wilkes, and others, are satires on the corruption of electors and political squibs. The first Mayor of Garratt was "Sir" John Harper, a retailer of brickdust; and the last was "Sir" Harry Dimsdale, muffin-seller, in 1796. Foote has a farce entitled *The Mayor of Garratt.*

Garrish, Mr. An ultra-conventional character in Howells' *Annie Kilburn* and *The Quality of Mercy,* who protests against the modern social ideals of the Rev. Mr. Peck, in the former book, and is in general a champion of the established order.

Garter. *The Most Noble Order of the Garter.* The highest order of knighthood in Great Britain and in the world, traditionally instituted by King Edward III about 1348, re-constituted in 1805 and 1831. The popular legend is that Joan, countess of Salisbury, accidentally slipped her garter at a court ball. It was picked up by the king, who gallantly diverted the attention of the guests from the lady by binding the blue band round his own knee, saying as he did so, "*Honi soit qui mal y pense.*" The order is limited to the Sovereign, the Prince of Wales, and other members of the Royal Family with twenty-five Knights, and such foreign royalties as may be admitted by statute. Queen Mary and Queen Alexandra are Ladies of the Garter; until, in 1912, Viscount Grey (then Sir Edward Grey) was admitted to the order, no commoner for centuries had been able to put "K.G." after his name.

Garth, Caleb. A builder in George Eliot's *Middlemarch,* said to have been drawn, in part at least, from the author's carpenter father.

> A large amount of painful experience had not sufficed to make Caleb Garth cautious about his own affairs or distrustful of his fellow men when they had not proved themselves untrustworthy . . . He was one of those rare men who are rigid to themselves and indulgent to others. He had a certain shame about his neighbor's errors and never spoke of them willingly. — Ch. xxiii.

Mary Garth. Caleb's daughter who marries Fred Vincy.

> Advancing womanhood had tempered her plainness, which was of a good human sort, such as the mothers of our race have very commonly worn in all latitudes under a more or less becoming headgear. Rembrandt would have painted her with pleasure, and would have made her broad features look out of the canvas with intelligent honesty. For honesty, truth-telling fairness, was Mary's reigning virtue: she neither tried to create illusions, nor indulged in them for her own behoof, and when she was in a good mood, she had humor enough in her to laugh at herself. — Ch. xii.

Gartney, Faith. See *Faith Gartney.*

Gary Plan or **System.** A system of modern vocational education which divides the pupil's time between academic studies in school and supervised trade work in actual factories, etc., under normal working conditions; so called from the town of Gary, Ind., where it was first extensively carried out.

Gas, Charlatan. A garrulous and self-important politician in Disraeli's *Vivian Grey* (*q.v.*).

Gascoigne, Sir William. Lord Chief Justice of England in the reigns of Henry IV and Henry V. Shakespeare introduces him into 2 *Henry IV.* There is a tradition, referred to by Shakespeare, that Prince Hal "struck the chief justice in

the open court;" but it does not appear from history that any blow was given. A more likely account is the following:

One of the gay companions of the prince being committed for felony, the prince demanded his release; but sir William told him the only way of obtaining a release would be to get from the king a free pardon. Prince Henry now tried to rescue the prisoner by force, when the judge ordered him out of court. In a towering fury, the prince flew to the judgment-seat, and all thought he was about to slay the judge; but sir William said very firmly and quietly, "Syr, remember yourselfe. I kepe here the place of the kynge, your sovereigne lorde and father, to whom you owe double obedience; wherefore I charge you in his name to desyste of your wylfulnes. . . . And nowe for your contempte goe you to the prysona of the Kynges Benche, whereunto I commytte you, and remayne ye there prisoner untyll the pleasure of the kynge be further known." With which words, the prince being abashed, the noble prisoner departed and went to the King's Bench. — *Sir T. Elyot: The Governour* (1531).

Gascona'de. Talk like that of a Gascon — absurd boasting, vainglorious braggadocio. The Dictionary of the French Academy gives us the following specimen: "A Gascon, in proof of his ancient nobility, asserted that they used in his father's house no other fuel than the bâtons of the family marshals."

Gasoline Alley. See *Skeezix.*

Gaspar or Caspar (the white one). One of the three Magi of kings of Cologne. His offering to the infant Jesus was *frankincense*, in token of divinity. See *Magi.*

Gastibelza. The hero of a ballad by Victor Hugo published in his volume *Les Rayons et les Ombres* (Fr. 1840). It tells of the despair of Gastibelza, the "Madman of Toledo" over the treachery of Donna Sabine. It became enormously popular, and an opera, *Gastibelza*, by Maillart, with libretto by Dennery and Corman founded on the ballad, was produced in 1847.

Gate of Tears. The passage into the Red Sea. So called by the Arabs (*Bab-el-Mandeb*) from the number of shipwrecks that took place there.

Gath. In Dryden's *Absalom and Achitophel* (*q.v.*), means Brussels, where Charles II long resided while in exile.

Had thus old David [Charles II] . . .
Not dared, when fortune called him, to be king,
At Gath an exile he might still remain

Tell it not in Gath. Don't let your enemies hear it. Gath was famous as being the birthplace of the giant Goliath.

Tell it not in Gath, publish it not in the streets of Askelon: lest the daughters of the Philistines rejoice, lest the daughters of the uncircumcised triumph. — 2 *Sam.* i. 20.

Gaul. In classical geography, the country inhabited by the Gauls, hence, in modern use, France. *Cisalpine Gaul* lay south and east of the Alps, in what is now northern Italy. *Transalpine Gaul* was north and northwest of the Alps, and included Narbonensis, Aquitania, Lugdunensis, and Belgica. It was inhabited by Franks, Germans, Burgundians, etc., and Celts, as well as Gauls.

Insulting Gaul has roused the world to war.
Thomson: Autumn.
Shall haughty Gaul invasion threat? — *Burns.*

Gaunt, Griffith. See *Griffith Gaunt.*

Gauntlet. *To run the gauntlet.* To be attacked on all sides, to be severely criticized. The word came into English at the time of the Thirty Years' War as *gantlope*, meaning the passage between two files of soldiers, and is the Swedish *gata*, a way, passage and *lopp* (connected with our *leap*), a course. The reference is to a punishment formerly common among soldiers and sailors; the company or crew, provided with rope ends, were drawn up in two rows facing each other, and the delinquent had to run between them, while every man dealt him as severe a chastisement as he could.

To throw down the gauntlet. To challenge. The custom in the Middle Ages, when one knight challenged another, was for the challenger to throw his gauntlet on the ground, and if the challenge was accepted the person to whom it was thrown picked it up.

Gauta'ma. The family name of Buddha (*q.v.*). His personal name was Siddhartha, his father's name Suddhodana, and his mother's Maya. *Buddha* means "The Enlightened," "The One Who Knows," and he assumed this title at about the age of 36, when, after seven years of seclusion and spiritual struggle, he believed himself to have attained to perfect truth.

Gauthier, Marguerite. Heroine of the novel *La Dame aux Camelias* by Dumas *fils*, dramatized in France under the same title and in America as Camille (*q.v.*).

Gautier et Garguille. A proverbial expression in France for "all the world and his wife."

Se moquer de Gautier et Garguille (To make game of every one). — *A French Proverb.*

Gautier, Theophile (1811–1872). French novelist, author of *Mlle. de Maupin*, *Captain Fracasse*, etc. See those entries.

Gauvain. A character in Victor Hugo's *Ninety-Three* (*q.v.*).

Gauvaine. Gawain (*q.v.*).

Gavin Dishart. (In Barrie's *Little Minister.*) See *Dishart, Gavin.*

Gavroche. In Victor Hugo's *Les Miserables*, a happy-go-lucky little Parisian

street Arab who gives a good account of himself in the fighting on the Day of the Barricades and goes gaily to meet his death.

Gawain. One of the most famous of the Arthurian knights, nephew of King Arthur, and probably the original hero of the Grail quest. He appears in the Welsh *Triads* and the *Mabinogion* as Gwalchmei, and in the Arthurian cycle is the center of many episodes and poems. He is known as "the Courteous" and is first represented as the flower of chivalrous knighthood, but later writers (including Malory in his *Morte d'Arthur*) degraded him, probably on account of his connection with the Grail and to leave the literary field clear for Percival, until Tennyson, in *The Passing of Arthur*, makes Sir Bedivere brand him as "light in life and light in death." The Middle English poem (about 1360), *Sir Gawain and the Green Knight*, is a weird romance telling how Gawain beheads the Green Knight in single combat after having promised to meet him for a return stroke twelve months later at the Green Chapel. On the appointed day Gawain is there, and so is the Green Knight: Gawain's honor is, by arrangement, severely but successfully tested by the wife of the knight, and as he has proved himself true he escapes unharmed.

Gaw'rey. In Pultock's *Peter Wilkins* (*q.v.*), a flying woman, whose wings served the double purpose of flying and dress. Youwarkee, the heroine, is one of these strange beings.

Gay. *A gay deceiver.* A Lothario (*q.v.*); a libertine.

> I immediately quitted the precincts of the castle, and posted myself on the high road, where the gay deceiver was sure to be intercepted on his return. — *Le Sage: Gil Blas*, vii, i, 3 (*Smollett's translation*, 1749).

The Gay Science. A translation of *gai saber*, the old Provençal name for the art of poetry. E. S. Dallas used it (1866) as the title for a treatise on Criticism. In explanation he says:

> Why the Gay Science, however? The light-hearted minstrels of Provence insisted on the joyfulness of their art. . . . Neither need anyone be repelled if this doctrine of pleasure strike the key-note, and suggest the title of the present work, in which an attempt will be made to show that a science of criticism is possible, and that it must of necessity be the science of the laws of pleasure, the joy science, the Gay Science. — *Preface.*

A guild formed at Toulouse in 1323 with the object of keeping in existence the dying Provençal language and culture was called the *Gai Saber*. Its full title was "The Very Gay Company of the Seven Troubadours of Toulouse."

Gay, John (1685–1732). English poet and playwright, famous for his *Beggar's Opera* (*q.v.*).

Gay Lord Quex, The. A drama by Pinero (Eng. 1900). The hero, Lord Quex, is about to reform and settle down with the charming heroine Muriel, but he must first lay numerous ghosts. The plot centers about the effort of Sophie Fullgarney, Muriel's foster sister, to save her from Quex. She fails, or rather is convinced of his sincerity at last.

Gay, Walter. In Dickens' novel *Dombey and Son*, a member of the firm of that name, an honest, frank, ingenuous youth, who loved Florence Dombey, and comforted her in her early troubles. Walter Gay was sent in the merchantman called *The Son and Heir*, as junior partner, to Barbadoes, and survived a shipwreck. After his return from Barbadoes, he married Florence.

Gaylord, Marcia. The heroine of Howells' *Modern Instance* (*q.v.*). Her father, *Squire Gaylord*, is a prominent character in the same novel.

Ge or **Gæa.** In Greek mythology, the personification of the Earth. She sprang from Chaos and gave birth to Uranus (Heaven) and Pontus (Sea). She is identified with the Roman Tellus.

Ge'ber. An Arabian alchemist, born at Thous, in Persia (eighth century) He wrote several treatises on the "art of making gold," in the usual mystical jargon of the period; and hence our word *gibberish* (senseless jargon).

> This art the Arabian Geber taught . . .
> The Elixir of Perpetual Youth
> *Longfellow: The Golden Legend.*

Gebir. A narrative poem by Walter Savage Landor (1797). The hero, Gebir, ruler of Iberia, had sworn to avenge ancient wrongs by conquering Egypt, but he falls madly in love with the enemy queen, Charoba. On the day of his marriage to her, he is killed by a poisoned shirt. (Cp. *Nessus.*) Throughout the poem the warlike Gebir is in sharp contrast with his peaceful shepherd brother Tamar.

Geese. For the legend of *Rome saved by geese*, see under *Goose.*

Gehen'na. The place of eternal torment. Strictly speaking, it means simply the Valley of Hinnom (*Ge-Hinnom*), where sacrifices to Baal and Moloch were offered (*Jer.* xix. 6, etc.), and where refuse of all sorts was subsequently cast, for the consumption of which fires were kept constantly burning.

And made his grove
The pleasant valley of Hinnom, Tophet thence
And black Gehenna called, the type of hell.
Milton: Paradise Lost, Bk. i, 403.

Geierstein, Anne of. See *Anne of Geierstein.*

Gel'ert. Llewellyn's dog. See *Beth Gelert.*

Gel'latly, Davie. In Scott's *Waverley*, the idiot servant of the Baron of Bradwardine described as "a crack-brained knave, who could execute very well any commission which jumped with his own humor, and made his folly a plea for avoiding every other."

Gema'ra (Aramaic, complement). The second part of the Talmud (*q.v.*), consisting of annotations, discussions, and amplifications of the *Mishna*, which is the first part. The *Mishna* is the interpretation of the written law, the *Gemara* the interpretation of the *Mishna*. There is the Babylonian *Gema'ra* and the Jerusalem *Gema'ra*. The former, which is the more complete, is by the academies of Babylon, and was completed about 500 *A. D.;* the latter by those of Palestine, completed towards the close of the 4th or during the 5th century *A. D.*

Gem'ini (the twins). Castor and Pollux (*q.v.*); the name of a constellation.

Gemmagog. According to Rabelais (Bk. ii, ch. i), son of the giant Oromedon, and inventor of the Poulan shoes — *i.e.* shoes with a spur behind, and turned-up toes fastened to the knees. These shoes were forbidden by Charles V of France in 1365, but the fashion revived again.

The same authority says giants were great inventors: Erix invented tricks of thimble-rigging; Gabara, drinking healths; Hapmouche, drying and smoking neats' tongues; Morgan, "who was the first in in this World who played at Dice with Spectacles"; Galehault, the inventor of flagons; etc. etc. They were all direct ancestors of Gargantua and Pantagruel.

General, Mrs. In Dickens' *Little Dorrit*, the widow who teaches Little Dorrit, among other matters of etiquette, to say Papa, prunes and prism. She explains —

"Father is rather vulgar, my dear. The word Papa, besides, gives a pretty form to the lips. Papa, potatoes, poultry, prunes and prism are all very good words for the lips, especially prunes and prism. You will find it serviceable in the formation of a demeanor if you sometimes say to yourself in Company — on entering a room, for instance — Papa, potatoes, poultry, prunes and prism, prunes and prism."

Genesis. The Greek name for the first book of the Old Testament. The Jews call it "In the beginning," from the first words.

Gene'va. *The Geneva Bible.* See *Bible, the English.*

The Geneva Bull. A nickname given to Stephen Marshall (d. 1655), a Presbyterian divine, and one of the authors of *Smectymnuus*, because he was a disciple of John Calvin, of Geneva, and when preaching he roared like a "bull of Bashan."

Geneva courage. Pot valor; the braggadocio which is the effect of having drunk too much gin, or *geneva*. Cp. *Dutch Courage.* The word *Geneva*, punning on Calvinism and gin, is frequent in old allusions to drink. Thus Scott has:

"You have been reading Geneva print this morning already." "I have been reading the Litany," said John, shaking his head, with a look of drunken gravity. — *Old Mortality*, ch. xi.

Geneva Cross. See *Red Cross.*

Geneva doctrines. Calvinism. Calvin, in 1541, was invited to take up his residence in Geneva as the public teacher of theology. From this period Geneva was for many years the center of education for the Protestant youths of Europe.

Genevieve. A ballad by Coleridge and also the name of the heroine in his poem *Love.*

And so I won my Genevieve
My bright and beauteous bride.

Genevieve, St. See under *Saint.*

Genii or **Ginn.** See *Jinn.*

Ge'nius (pl. **Genii**). In Roman mythology the tutelary spirits that attended one from his cradle to his grave, and that governed his fortunes, determined his character, and so on. The Eastern genii were the Jinn (*q.v.*), entirely different from the Roman, not guardian or attendant spirits, but fallen angels, dwelling in Djinnistan, under the dominion of Eblis; the Roman were very similar to the guardian angels spoken of in *Matt.* xviii. 10; and in this sense Mephistopheles is spoken of as the *evil genius* (the "familiar" of Faust. The Romans maintained that two genii attended every man from birth to death — one good and the other evil. Good luck was brought about by the agency of "his good genius," and ill luck by that of his "evil genius."

Genius, The. A novel by Theodore Dreiser (Am. 1915), relating the numerous love affairs of an artist, Eugene Witla, who attains some note as an illustrator and some fortune as a director of advertising art. His marriage to Angela is one incident in his amatory life.

Genna'ro. In Donizetti's opera, *Lucrezia Borgia* (*q.v.*), the natural son of Lucrezia

di Borgia before her marriage with Alfonso duke of Ferra'ra.

Genove'fa. The heroine of an old German folk-tale (very like folk-tales from all parts of the world) which relates that she was the wife of a Count Palatine Siegfried, of Brabant, in the time of Charles Martel. Being suspected of infidelity, she was driven into the forest of Ardennes, where she gave birth to a son, who was nourished by a white doe. In time, Siegfried discovered his error, and restored his wife and child to their home. The name is another form of Genevieve.

Genre Painter. A painter of domestic, rural, or village scenes, such as *A Village Wedding*, *The Young Recruit*, *Blind Man's Buff*, *The Village Politician*, etc. Wilkie, Ostade, Gerard, Dow, etc., belonged to this class. In the drama, Victor Hugo introduced the genre system in lieu of the stilted, unnatural style of Louis XIV's era.

> We call those "genre" canvases, whereon are painted idyls of the fireside, the roadside, and the farm; pictures of real life. — *E. C. Stedman: Poets of America*, ch. iv.

Gentle Grafter, The. A volume of short stories by O Henry (Am. 1862–1910).

Gentle Shepherd, The. The title and chief character of Allan Ramsay's pastoral drama (1725).

Gentleman from Indiana, The. A novel by Booth Tarkington (Am. 1899). The hero is John Harkless, the young editor of a country newspaper in Indiana. His courageous struggles, particularly against the lawless White Caps, bring him enemies; and when he vanishes after an attack upon him, he is given up for dead. However, he reappears, and the novel ends with his marriage to the charming girl who has run his paper in his absence and so made possible his nomination to Congress.

Geoffrey Crayon. See *Crayon, Geoffrey.*

George. *Let George do it.* A popular phrase meaning "Let somebody else do it." The allusion is to a popular comic supplement feature by the American cartoonist McManus.

George-a-Green. *As good as George-a-Green.* Resolute-minded; one who will do his duty come what may. George-a-Green was the mythical *Pinder* (Pinner or Pindar) or pound-keeper of Wakefield, who resisted Robin Hood, Will Scarlett, and Little John single-handed when they attempted to commit a trespass in Wakefield.

> Were ye bold as George-a-Green,
> I shall make bold to turn again.
> *Butler: Hudibras.*

Robert Greene wrote a comedy (published 1599) called *George-a-Greene, or the Pinner of Wakefield.*

George Barnwell. See *Barnwell.*

George Dandin. A comedy by Molière (Fr. 1668). The principal character, George Dandin, is a rich French tradesman, who marries Ang'elique, the daughter of M. de Sotenville; and has the "privilege" of paying off the family debts, maintaining his wife's noble parents and being snubbed on all occasions to his heart's content. He constantly said to himself, in self-rebuke, "*Vous l'avez voulu, vous l'avez voulu, George Dandin!* (You have no one to blame but yourself! you brought it on yourself, George Dandin!)" Hence his name is used with reference to one who brings trouble upon his own head; also to one who marries above his station.

George, St. See under *Saint*

George, W. L. (1882–). English novelist, author of *The Second Blooming*, etc.

George Warrington. (In Thackeray's *Pendennis.*) See *Warrington, George.*

Georgianna. The heroine of J. L. Allen's *Kentucky Cardinal* (*q.v.*) and its sequel *Aftermath.*

Geraint'. In Arthurian legend, a tributary prince of Devon, and one of the knights of the Round Table. In the *Mabinogion* story he is the son of Erbin, as he is in the French original, Chrestien de Troyes' *Eric et Enide*, from which Tennyson drew his *Geraint and Enid* in the *Idylls of the King.* In the latter, Geraint, overhearing part of E'nid's words, fancied she was faithless to him and treated her for a time very harshly; but Enid nursed him so carefully when he was wounded that he saw his error, "nor did he doubt her more, but rested in her fealty, till he crowned a happy life with a fair death."

Geraldine. *The Fair Geraldine.* Lady Elizabeth Fitzgerald (d. 1589) is so called in the Earl of Surrey's poems. She was the youngest daughter of the Earl of Kildare.

Lady Geraldine's Courtship. A poem by Mrs. Browning (1844). The lady falls in love with a peasant-poet, whom she marries.

Gerard. The father of Erasmus, whose love story is told in Reade's *Cloister and the Hearth* (*q.v.*).

Gerda, or **Gerdhr.** In Scandinavian mythology (the *Skírnismál*), a young giantess, wife of Frey, and daughter of the frost giant Gymer. She is so beautiful that the brightness of her naked arms illumines both air and sea. According to the myth, Frey (the god of fruitfulness) married Gerda (the frozen earth), and she became the mother of children.

German. For *the German Plato, the German Voltaire,* etc., see *Plato, Voltaire.*

Germont, Alfred. Hero of Verdi's *Il Trovatore* (*q.v.*).

Gerolstein, Rudolph, Grand Duke of. In Eugene Sue's *Mysteries of Paris,* a powerful young prince who loves to go about " playing Providence " in disguise, meting out punishment, as well as rewards where he believes they are most fitting.

Géronte. (1) In Molière's *Médécin Malgré Lui,* the father of Lucinde (*q.v.*). (2) In Molière's *Fourberies de Scapin,* father of Léandre and Hyacinthe. (See *Scapin.*) The name is common in French comedy as that of a father of a family.

Gerontius, The Dream of. A poem by Cardinal Newman (1801–1890) in which Gerontius makes his last journey to God, carried by his guardian angel through a world of good and evil spirits.

Gerould, Katharine Fullerton (1879 ——). American fiction writer and essayist, author of *Vain Oblations,* etc. She is best known for her short stories.

Gerryman'der. So to divide a county or nation into representative districts as to give one special political party undue advantage over others. The word is derived from Elbridge Gerry, who adopted the scheme in Massachusetts when he was governor. Gilbert Stuart, the artist, looking at the map of the new distribution, with a little invention converted it into a salamander. " No, no! " said Russell, when shown it, " not a Salamander, Stuart, call it a Gerry-mander."

Hence, to hocus-pocus statistics, election results, etc., so as to make them appear to give other than their true result, or so as to affect the balance.

Ger'trude. In Shakespeare's *Hamlet* (*q.v.*), Hamlet's mother. In Saxo Grammaticus she is called Geruth.

Gertrude of Wy'oming. A poem by Thomas Campbell (1809). The setting is in the wilds of the Wyoming Valley in Pennsylvania. The heroine, Gertrude, is the daughter of the patriarch Albert; the hero is Henry Waldegrave, who as a boy spends three years in the patriarch's home and later returns to marry Gertrude. The settlement is attacked by a mixed army of Indians and British and both Albert and Gertrude are shot. Henry then joins the army of Washington.

Gertrude, St. See under *Saint.*

Gerund or **Gerundio, Friar.** Hero of a satirical romance, *Fray Gerundio de Campazas* (Sp. 1758), ridiculing the wandering friars of Spain and their pretentious sermons.

Gervaise. One of the principal characters in the novels of Zola's Rougon Macquart series (*q.v.*).

Ger'yon. In Greek mythology, a monster with three bodies and three heads, whose oxen ate human flesh, and were guarded by Orthros, a two-headed dog. Hercules slew both Geryon and the dog.

Geryon'eo. In Spenser's *Faërie Queene* (V. xi) a giant with three bodies typifying Philip II of Spain (master of three kingdoms), the Spanish rule in the Netherlands, or sometimes the Inquisition. He was the son of Geryon.

Gesmas. The impenitent thief crucified with our Lord. In the apocryphal *Gospel of Nicodemus,* he is called Gestas. The penitent thief was Dismas, Dysmas, Demas, or Dumacus.

Gess'ler. The tyrannical Austrian governor of the three forest cantons of Switzerland who figures in the Tell legend. See *William Tell.*

Gesta Romano'rum. A pseudo-devotional compilation of popular tales in Latin (many from Oriental sources), each with an arbitrary " moral " attached for the use of preachers, assigned — in its collected form — to about the end of the 14th century. The name, meaning " The Acts of the Romans," is merely fanciful. It was first printed at Utrecht about 1472. Shakespeare drew the plot of *Pericles* from the *Gesta Romanorum,* as well as the incident of the three caskets in the *Merchant of Venice*; and many other English poets from Chaucer to William Morris have drawn material from it.

Gestas. The traditional name of the impenitent thief. See *Dysmas.*

Gethsemane. The garden where Jesus spent the last hours before his betrayal; hence any scene of spiritual struggle, sorrow and renunciation.

Ghengis Khan. A title assumed by Tamerlane or Timour the Tartar (1336–1405).

Ghent, Stephen. The hero of Moody's drama *The Great Divide* (*q.v.*).

Ghetto. The Jewish quarter of a city,

in some cases a district to which they are restricted. Israel Zangwill has a book of sketches and tales entitled *Children of the Ghetto* (1892).

Ghibellines. The imperial and aristocratic faction in Italy in the Middle Ages, opposed to the Guelphs (see *Guelphs and Ghibellines*). The name was the war cry of the followers of the Emperor Conrad at the battle of Weinsberg (1140) and is the Italian form of Ger. *Waiblingen*, an estate in Wurtemberg then belonging to the Emperor's family, the House of Hohenstaufen. See *Goblin.*

Ghismonda. Daughter of Tancred in Boccaccio's *Decameron* IV. 1. For her story, see *Sigismonda.*

Giafar (or *Jaffar the Barmecide*). Vizier of the Caliph Haroun al Raschid and companion of his adventures. He appears frequently in the *Arabian Nights.*

Giaffir. In Byron's *Bride of Abydos* (*q.v.*), pasha of Aby'dos, and father of Zuleika.

Giall. The Styx of Scandinavian mythology, the river on the frontiers of Niflheim, or hell. Over it the doomed pass on a golden bridge.

Giallarhorn. In Scandinavian mythology, Heimdall's horn, the blast of which turned the world from its course, let loose the powers of evil, and thereby started the war against the Æsir.

Giamschid. See *Jamshid.*

Gian ben Gian. In Arabic legend, a king of the Jinn and founder of the Pyramids. He was overthrown by Aza'zael or Lucifer.

Giants, *i.e.* persons well above the average height and size, are by no means uncommon as "sports" or "freaks of nature"; but the widespread belief in pre-existing races or individual instances of giants among primitive peoples is due partly to the ingrained idea that the present generation is invariably a degeneration — "There were giants in the earth in those days" (*Gen.* vi. 4) — and partly to the existence from remote antiquity of cyclopean buildings, gigantic sarcophagi, etc., and to the discovery from time to time in pre-scientific days of the bones of extinct monsters which were taken to be those of men.

The giants of Greek mythology were, for the most part, sons of Tar'tarus and Ge. When they attempted to storm heaven, they were hurled to earth by the aid of Hercules, and buried under Mount Etna. Those of Scandinavian mythology were evil genii, dwelling in Jotunheim (*giantland*), who had terrible and superhuman powers, could appear and disappear, reduce and extend their stature at will, etc. See *Fasner; Fasolt.*

For the principal giants known to legend see Adamastor, Ægæon, Alifanfaron, Amerant, Anteus, Ascapart, Atlas, Balan, Blunderbore, Briareus, Brobdingnag, Cacus, St. Christopher, Corflambo, Cormoran, the Cyclops, Enceladus, Eph'ialtes, Ferragus, Fierabras, Finn, Galligantus, Gargantua, Geryoneo, Gog and Magog, Grangousier, Grantorto, Guy of Warwick, Gyges, Jotun, Maugis or Malegigi, Orgoglio, Orion, Pantagruel, Polyphemus, the Seven Champions, Skrymir, the Titans, Tityus, Typhœus, Typhon.

Giants. The nickname of New York Nationals. See *Baseball Teams.*

Giaour. Among Mohammedans, one who is not an adherent of their faith, especially a Christian; generally used with a contemptuous or insulting implication. In Byron's poem *The Giaour* (1813) Leilah, the beautiful concubine of the Caliph Hassan, falls in love with a Giaour, flees from the seraglio, is overtaken, put to death, and cast into the sea. The Giaour cleaves Hassan's skull, flees for his life, and becomes a monk. Six years afterwards he tells his history to his father confessor on his death-bed, and prays him to "lay his body with the humblest dead, and not even to inscribe his name on his tomb." Accordingly, he is called "the Giaour," and is known by no other name.

Gibbie, Goose. In Scott's *Old Mortality* a half-witted lad, first entrusted to "keep the turkeys," but afterwards "advanced to the more important office of minding the cows." He was in the service of Lady Bellenden.

Gibbon, Edward (1737–1794). English historian, famous for his *Decline and Fall of the Roman Empire.*

Gib'eonite. A slave's slave, a workman's laborer, a farmer's understrapper, or Jack-of-all-work. The Gibeonites were made "hewers of wood and drawers of water" to the Israelites (*Josh.* ix. 27).

Gibraltar. *The Gibraltar of America or of the New World.* Quebec; more properly Cape Diamond, Quebec.

Gideon. In the Old Testament, one of the judges of Israel. With a company of only three hundred men, he delivered his people from the Midianites. The army was purposely reduced to three hundred by eliminating all who were afraid and all who drank from a stream

instead of lapping the water from their hands. They made a great noise by breaking pitchers and blowing trumpets, to give the impression of a huge army (*Judges* vii. 16–20).

Gift-horse. *Don't look a gift-horse in the mouth.* When a present is made, do not inquire too minutely into its intrinsic value.

Latin: *Noli equi dentes inspicere donati. Si quis det mannos ne quære in dentibus annos.* (*Monkish.*)

Italian: *A cavallao daio non guardar in bocca.*

French: *À cheval donné il ne faut pas regarder aux dents.*

Spanish: *A cavall dato no le mirem el diénte.*

Gigadibs. A young poet in Browning's poem *Bishop Blougram's Apology* (*q.v.*).

Giglio, Prince. A character in Thackeray's *Rose and the Ring* (*q.v.*).

Gil Blas. A famous picaresque romance by Le Sage (Fr. 1715). The hero, Gil Blas, is a merry rogue brought up by his uncle, Canon Gil Perez. During his brief sojourn at Dr. Godinez' school of Oviedo, he obtains the reputation of being a great scholar. He becomes a valet and later a secretary, and as he changes his master frequently and scrutinizes his world with keen interest, his story becomes a good-humored exposure of the weaknesses and foibles of human nature.

Gilbert Go-Ahead (*The Travels and Adventures of*). A humorous volume by Peter Parley (*q.v.*), narrating the adventures of a Yankee of the Yankees engaged in selling clocks the world over. Cp. *Sam Slick.*

Gilbert with the White Hand. One of the companions of Robin Hood, mentioned often in *The Lyttell Geste of Robyn Hode* (fytte v. and vii).

> Thair saw I Maitlaind upon auld Beird Gray,
> Robene Hude, and Gilbert "with the quhite hand,"
> Quhom Hay of Nauchton slew in Madin-land.
> *Scottish Poems*, i. 122.

Gilda. The heroine of Verdi's opera *Rigoletto* (*q.v.*).

Gilded Age, The. A novel by Mark Twain and Charles Dudley Warner, relating the adventures of Col. Mulberry Sellers, an incurable optimist. According to Mark Twain's own statement he was drawn from his mother's cousin James Lambert, "a pathetic and beautiful spirit." The novel was successfully dramatized in 1876.

Gilderoy'. A famous cattle-stealer and highwayman of Perthshire, who is said to have robbed Cardinal Richelieu in the presence of the king, picked Oliver Cromwell's pocket, and hanged a judge. He was hanged in 1636. There are ballads on him in Percy's *Reliques*, Ritson's collection, etc., and a modern one by Campbell. Some authorities say there were two robbers by this name both handsome and both Scotch.

To be hung higher than Gilderoy's kite is to be punished more severely than the very worst criminal. The greater the crime, the higher the gallows, was at one time a practical legal axiom. The gallows of Montrose was 30 feet high. The ballad says:

> Of Gilderoy sae fraid they were
> They bound him mickle strong,
> Tull Edenburrow they led him thair
> And on a gallows hong;
> They hong him high aboon the rest,
> He was so trim a boy . . . .

Giles. A mildly humorous generic name for a farmer; the "farmer's boy" in Bloomfield's poem was so called.

Giles Corey. The title of one of Longfellow's *New England Tragedies* and of a drama by Mary E. Wilkins Freeman. Giles Corey was an inhabitant of Salem, Massachusetts, who at the age of eighty was condemned as a wizard in the Salem witchcraft trials. He met his death so stoically that he was called "the Man of Iron." His ghost, according to legend, appears from time to time on the site of his death.

Giles, St. See under *Saint.*

Gilfil, Maynard. The hero of George Eliot's *Mr. Gilfil's Love Story* (*q.v.*).

Gill, Harry. See *Goody Blake and Harry Gill.*

Gilpin, John. See *John Gilpin.*

Gilt-edge Investments. A phrase introduced in the last quarter of the 19th century to denote securities of the most reliable character, such as Government bonds, first mortgages, debentures, and shares in first-rate companies, etc.

Gin'evra. (1) *Ginevra dei Benci.* The young Italian bride who hid in a trunk with a spring-lock. The lid fell upon her, and she was not discovered till the body had become a skeleton. This legend was popularized in Roger's poem *Italy* (1822).

> Be the cause what it might, from his offer she shrunk,
> And Ginevra-like, shut herself up in a trunk.— *Lowell.*

(2) *Ginevra degli Amieri.* A Florentine heroine who was in love with Antonio Rondinelli, and, when forced to marry another, fell into a trance which was taken for death. She was buried in the family vault, but managed to make her escape to

Rondinelli. She is the heroine of Shelley's *Story of Ginevra* (1821), Leigh Hunt's *Legend of Florence* (1847) and Scribes' *Guido et Ginevra.*

(3) In Ariosto's *Orlando Furioso,* Ginevra is the lady love of the absent Ariodantes, falsely accused and doomed to die unless she finds within an appointed time a champion. Rinoldo makes her cause his own, slays her accuser and restores her to her lover.

Gingerbread. Brummagem wares, showy but worthless. The allusion is to the gingerbread cakes fashioned like men, animals, etc., and profusely decorated with gold leaf or Dutch leaf, which looked like gold, commonly sold at fairs up to the middle of the 19th century.

To take the gilt off the gingerbread. To destroy the illusion; to appropriate all the fun or profit and leave the *caput mortuum* behind.

Giles Gingerbread. The hero of an old nursery tale.

Gingham Dog and Calico Cat, The. The principals in a terrible duel related by Eugene Field in his poem by that name. It ends:

> The truth about the cat and pup
> Is this — they ate each other up.
> Now what do you really think of that?
> The Old Dutch Clock, it told me so
> And that is how I come to know.

Ginn. See *Jinn.*

Ginnunga Gap. The abyss between Niflheim (the region of fog) and Muspelheim (the region of heat). It existed before either land or sea, heaven or earth as a chaotic whirlpool. (*Scandinavian mythology.*)

Ginx's Baby. A satiric novel by John Edward Jenkins published anonymously in London in 1871. Ginx is about to drown his baby, the thirteenth to arrive in a poverty-stricken household, when it is rescued by the Sisters of Mercy. Passed from one charitable society to another and back to Ginx, because of antagonisms, lack of funds, etc., in the organizations, the "baby" becomes a thief and finally jumps over the bridge at the same spot where his father was prevented from drowning him.

Gioconda, La. (1) A drama by Gabriele d'Annunzio (It 1898). Gioconda is the model of the brilliant young sculptor, Lucio Settala; and although he struggles to resist the fascination she exercises over him, out of loyalty to his devoted wife Silvia, he feels that Gioconda is the real inspiration of his art. During the sculptor's illness Gioconda refuses to give up the key of the studio to any one but Lucio, and Silvia, who goes to plead her own cause, arouses the model's fury and is horribly maimed in the act of protecting Lucio's most prized statue. Nevertheless Lucio and Gioconda go off together and Silvia is left to her misery.

(2) An opera by Ponchielli (1876) based on Victor Hugo's tragedy *Angelo the Tyrant of Padua.* The scene is laid in 17th century Venice; and the complex plot deals with the loves and jealousies of the street singer, La Gioconda, Enzo Grimaldo, a nobleman beloved by Gioconda, Alvise Badoero, the inquisitor, his wife Laura, who is engaged in an affair with Enzo and the spy Barnaba. La Gioconda saves her rival Laura and stabs herself.

Giocondo. Hero of an episode in Ariosto's *Orlando Furioso,* better known in its French paraphrase *Joconde* (*q.v.*).

Giotto. *Round as Giotto's O.* Said of work that is perfect and complete, but done with little labor. The story is that the Pope, wishing for an artist to undertake some special decorations, sent to Giotto for a specimen of his work, and the artist in front of the messenger and with his unaided hand drew a circle with red paint. The messenger, in amazement, asked Giotto if that were all. Giotto replied, "Send it, and we shall see if His Holiness understands the hint."

> I saw . . . that the practical teaching of the masters of Art was summed up by the O of Giotto. — *Ruskin: Queen of the Air,* iii.

Giovan'ni, Don. See *Don Juan.*

Gipsy. A member of a dark-skinned nomadic race which first appeared in England about the beginning of the 16th century, and, as they were thought to have come from Egypt, were named *Egyptians,* which soon became corrupted to *Gypcians,* and so to its present form. They call themselves *Romany* (from Gipsy *rom,* a man, husband), which is also the name of their language — a debased Hindi dialect with large additions of words from Persian, Armenian, and many European languages.

The name of the largest group of European gipsies is *Atzigan;* this, in Turkey and Greece, became *Tshingian,* in the Balkans and Roumania *Tsigan,* in Hungary *Czigany,* in Germany *Zigeuner,* in Italy *Zingari,* in Portugal *Cigano,* and in Spain *Gitano.* The original name is said to mean "dark man." See also *Bohemian.*

There is a legend that the gipsies are waifs and strays on the earth, because they refused to shelter the Virgin and her child in their flight to Egypt.

Girl of the Golden West, The. A light opera by Puccini (1910) based on a drama of that title by Belasco. The scene is laid in a California mining camp of the early days, where Minnie, the titular heroine, presides over the bar room and is courted by the local sheriff, Jack Rance, and Ramarrez, an outlaw known to her as Johnson. She loves Johnson, conceals him from justice, gambles with Rance for his life, and upon his promise to reform, accompanies him to a new life in another state.

Giron'dists, or **The Gironde.** The moderate republicans in the first French Revolution (1791–1793). So called from the department of Gironde, which chose for the Legislative Assembly five men who greatly distinguished themselves for their oratory, and formed a political party. They were subsequently joined by Brissot (and were hence sometimes called the *Brissotins*), Condorcet, and the adherents of Roland.

Gismonda. A drama by Sardou later made into an opera by Fevrier (1919). Gismonda, duchess of Athens, has agreed to marry the man who will save her small son from a tiger's pit where he has been thrown by intriguers, but when the peasant falconer, Almerio, does so, she repents of her bargain and says she will pay her debt by a visit to his cottage. He must, however, give up all other claims. At the cottage she is spied upon by Zacario, the conspirator, and kills him. Almerio assumes the blame, to protect the Duchess, but she relents and marries him.

Gissing, George (1857–1903). English novelist, best known as the author of *The Private Papers of Henry Ryecroft* (*q.v.*) and *New Grub Street* (*q.v.*).

Gizelle. A girl loved by Nostromo (*q.v.*) in Conrad's novel of that title.

Glad Game, The. See *Pollyanna.*

Glass Houses. *Those who live in glass houses should not throw stones.* Those who are open to criticism should be very careful how they criticize others. An old proverb found in varying forms from the time of Chaucer at least (*Troilus and Cresseyde*, Bk. ii). Cp. also *Matt.* vii. 1–4.

Glasse, Mrs. Hannah. The author of a cookery-book, immortalized by the saying, "First catch [skin] your hare, then cook it." Mrs. Glasse is the assumed name of Dr. John Hill (1716–1775).

Glastonbury. An ancient town in Somerset, dating from Roman times, and famous in the Arthurian and Grail cycles as the place to which Joseph of Arimathea came and as the burial place of King Arthur (see *Avalon*). It was here that Joseph planted his staff — the famous *Glastonbury Thorn* — which took root and burst into leaf every Christmas Eve.

Glaucus. The name of a number of heroes in classical legend, including:

(1) A fisherman of Bœotia, who became a sea-god endowed with the gift of prophecy and who instructed Apollo in the art of soothsaying.

(2) A son of Sisyphus who would not allow his horses to breed. The goddess of Love so infuriated them that they killed him. Hence, the name is given to one who is so overfond of horses that he is ruined by them.

(3) A commander of the Lycians in the War of Troy (*Iliad*, Bk. vi.) who was connected by ties of ancient family friendship with his enemy Diomed. When they met in battle they not only refrained from fighting but exchanged arms in token of amity. As the armor of the Lycian was of gold, and that of the Greek of brass, it was like bartering precious stones for French paste. Hence the phrase *A Glaucus swap*, of which the story of Moses, in Goldsmith's *Vicar of Wakefield*, and his bargain with the spectacle-seller is a good example.

Glaucus is also the name of the hero in Bulwer Lytton's *Last Days of Pompeii* (*q.v.*).

Glee-maiden, Louise the. One of the most prominent characters in Scott's *Fair Maid of Perth* (*q.v.*).

Glegg, Mrs. or *Aunt Glegg.* In George Eliot's *Mill on the Floss*, an aunt of Tom and Maggie Tulliver, conspicuous for her family loyalty and her domineering methods of compelling it in others. She had "a very comely face and figure, though Tom and Maggie considered their Aunt Glegg as a type of ugliness."

Gleipnir (Old Norse, the fetter). In Scandinavian legend, the chain by which the wolf Fenris was bound. It was extremely light, and made of the noise made by the footfalls of a cat, the roots of the mountains, the sinews of bears, the breath of fishes, the beards of women, and the spittle of birds. When the chain breaks, the wolf will be free and the end of the world will be at hand.

Glenco'e. *The massacre of Glencoe.* The treacherous massacre of the Mac-

donalds of Glencoe on February 13th, 1692. Pardon had been offered to all Jacobites who submitted on or before December 31st, 1691. Mac-Ian, chief of the Macdonalds of Glencoe, delayed till the last minute, and, on account of the state of the roads, did not make his submission before January 6th. The Master of Stair (Sir John Dalrymple) obtained the king's permission "to extirpate the set of thieves." Accordingly on February 1st, 120 soldiers, led by a Captain Campbell, marched to Glencoe, told the clan they were come as friends, and lived peaceably among them for twelve days; but on the morning of the 13th, the glenmen, to the number of thirty-eight, were scandalously murdered, their huts set on fire and their flocks and herds driven off as plunder. Campbell and Scott have written poems, and Talfourd a play on the subject.

Glendinning, Edward. A prominent character in Scott's *Monastery* and its sequel *The Abbot*, in which he is called Father Ambrose (*q.v.*).

Glendow'er, Owen. In Shakespeare's 1 *Henry IV*, a Welsh nobleman, descended from Llewellyn (last of the Welsh kings). Sir Edmund Mortimer married one of his daughters. Shakespeare makes him a wizard, but very highly accomplished.

Gloria'na. Spenser's name in his *Faërie Queene* for Queen Elizabeth. She held an annual feast for twelve days, during which time adventurers appeared before her to undertake whatever task she chose to impose upon them. On one occasion twelve knights presented themselves before her, and their exploits form the scheme of Spenser's allegory.

By Gloriana I mean [true] Glory in my general intention, but in my particular I conceive the most excellent and glorious person of our sovereign the queen [Elizabeth] and her kingdom is Faerye-land. — *Spenser: Introduction to the Faërie Queene* (1590).

Glossin, Gilbert. In Scott's *Guy Mannering*, a knavish lawyer, who purchases the Ellangowan estate, and is convicted by Pleydell of kidnapping Henry Bertram, the heir. Both Glossin and Dirk Hatteraick, his accomplice, are sent to prison; and in the night Hatteraick first strangles the lawyer and then hangs himself.

Glover, Catherine. Heroine of Scott's *Fair Maid of Perth* (*q.v.*).

Glubdub'drib. In Swift's *Gulliver's Travels*, the land of sorcerers and magicians, where Gulliver was shown many of the great men of antiquity.

Glückists. A foolish rivalry excited in Paris (1774–1780) between the admirers of Glück and those of Picci'nni — the former a German musical composer, and the latter an Italian. Marie Antoinette was a Glückist, and consequently Young France favored the rival claimant. In the streets, coffee-houses, private houses, and even schools, the merits of Glück and Piccinni were canvassed; and all Paris was ranged on one side or the other. This was, in fact, a contention between the relative merits of the German and Italian school of music.

Glumdal'clitch. In Swift's *Gulliver's Travels*, a girl, nine years old, and only forty feet high, who had charge of Gulliver in Brobdingnag.

Gnomes. According to the Rosicru'cian system, a misshapen elemental spirit, dwelling in the bowels of the earth, and guarding the mines and quarries. The word seems to have been first used (perhaps invented) by Paracelsus, and to be Gr. *ge-nomos*, earth-dweller. Cp. *Salamander*.

The four elements are inhabited by spirits called sylphs, gnomes, nymphs, and salamanders. The gnomes or demons of the earth, delight in mischief. — *Pope: Pref. Letter to the Rape of the Lock.*

Gnostics. (Gr. *Gnos'ticos.*) The *knowers* opposed to *believers*, various sects in the first six centuries of the Christian era, which tried to accommodate Christianity to the speculations of Pythag'oras, Plato, and other Greek and Oriental philosophers. They taught that knowledge, rather than mere faith, is the true key of salvation. In the Gnostic creed Christ is esteemed merely as an eon or divine attribute personified, like Mind, Truth, Logos, Church, etc., the whole of which eons made up this divine pleroma or fullness. St. Paul, in several of his epistles, speaks of this "Fullness (pleroma) of God."

Goat. From very early times the *goat* has been connected with the idea of sin (cp. *Scapegoat*) and associated with devil-lore. It is an old superstition in England and Scotland that a goat is never seen during the whole of a twenty-four hours, because once every day it pays a visit to the devil to have its beard combed. Formerly the devil himself was frequently depicted as a goat; and the animal is also a type of lust and lechery.

To be the goat. To get the worst of an affair; to be given the blame for others' misdeeds. The allusion is to the Jewish *scapegoat* (*q.v.*).

To get one's goat. An Americanism for

annoying one, making him wild, as, "It gets my goat right and proper to see a man knocking his wife about."

To separate the sheep from the goats. To divide the worthy from the unworthy, part the good from the evil. A Biblical phrase, the allusion being to *Matt.* xxv. 32, 33:

> And before him shall be gathered all nations: and he shall separate them one from another, as a shepherd divideth his sheep from the goats.
> And he shall set the sheep on his right hand, but the goats on the left.

Gobbo, Old. In Shakespeare's *Merchant of Venice*, the father of Launcelot. He was stone blind.

Launcelot Gobbo. Son of Old Gobbo. He left the service of Shylock the Jew for that of Bassa'nio, a Christian. Launcelot Gobbo is one of the famous clowns of Shakespeare.

Goblin. A familiar demon, dwelling, according to popular belief, in private houses and chinks of trees; and in many parts miners attribute those strange noises heard in mines to them. The word is the Fr. *gobelin*, probably a diminutive of the surname *Gobel*, but perhaps connected with Gr. *kobalos*, an impudent rogue, a mischievous sprite, or with the Ger. *kobold* (*q.v.*). As a specimen of forced etymology, it may be mentioned that Johnson, in his *Dictionary*, records that: this word some derive from the *Gibellines*, a faction in Italy; so that *elfe* and *goblin* is *Guelph* and *Gibelline* because the children of either party were terrified by their nurses with the name of the other (!)

Gobseck, Jean Esther Van. A famous old miser, titular hero of Balzac's *Gobseck* (Fr. 1830), and appearing in other of the novels of the *Comédie Humaine*. He had been a cabin boy and pirate before he devoted himself to the pursuit of wealth, and even as a miser, he loved to lose himself in a game of dominoes.

Esther Van Gobseck. A courtesan prominent in Balzac's *Scenes from a Courtesan's Life* (*Les Splendeurs et Misères des Courtisanes*) and other novels; the great-grandniece of the old miser Gobseck. She and young Lucien de Rubempré fall in love and both are used as tools by the criminal, Jacques Collin (*q.v.*), who wishes to secure a hold over the financier Nucingen, an admirer of Esther. When this scheme comes to a violent end, involving Rubempré's suicide in prison, Esther swallows poison and dies unconscious of the fact that she has inherited old Gobseck's millions.

Godfrey Cass. (In George Eliot's *Silas Marner*.) See *Cass, Godfrey*.

Godfrey de Bouillon. The principal character of Tasso's epic poem *Jerusalem Delivered* (*q.v.*), which was published in 1575, and translated into English with the title *Godfrey of Bullogne* (or Boulogne) by Carew, 1594, and Fairfax (1600). Godfrey, duke of Lorraine, was the chosen chief of the allied Crusaders and was proclaimed king of Jerusalem at one time when the city was in their hands. He appears also in Scott's *Count Robert of Paris*.

Godi'va, Lady. Patroness of Coventry. In 1040, Leofric, earl of Mercia and lord of Coventry, imposed certain exactions on his tenants, which his lady besought him to remove. He said he would do so if she would ride naked through the town at midday. Lady Godiva took him at his word, and the Earl faithfully kept his promise. According to legend, every one kept indoors at the time, but a certain tailor peeped through his window to see the lady pass and was struck blind in consequence. He has ever since been called "Peeping Tom of Coventry." The incident of Lady Godiva's ride is still annually commemorated at Coventry by a procession in which *Lady Godiva* plays a leading part. The story is told in Tennyson's *Godiva, a Tale of Coventry* (1842).

Gods. Legends of the principal gods of various mythologies will be found under their several names. For convenience names of the chief deities are given below. See under separate entries.

Classical mythology.

Greek and Roman gods were divided into *Dii Majores* and *Dii Minores*, the greater and the lesser. The Dii Majores were twelve in number:

Latin	*Greek*
Jupiter (*King*)	Zeus
Apollo (*the sun*)	Phoebus
Mars (*war*)	Ares
Mercury (*messenger*)	Hermes
Neptune (*ocean*)	Poseidon
Vulcan (*smith*)	Hephaistus
Juno (*Queen*)	Hera
Ceres (*tillage*)	Demeter
Diana (*moon, hunting*)	Artemis
Minerva (*wisdom*)	Athena
Venus (*love and beauty*)	Aphrodite
Vesta (*home-life*)	Hestia

Their blood was *ichor*, their food was *ambrosia*, their drink *nectar*.

Four other deities are often referred to:

Bacchus (*wine*)	Dionysus
Cupid (*the lad Love*)	Eros
Pluto (*of the Inferno*)	Pluton
Saturn (*time*)	Kronus

Of these, Proserpine (Latin) and Persephone (Greek) was the wife of Pluto, Cybele was the wife of Saturn and Rhea of Kronus.

In Hesiod's time the number of gods was thirty thousand, and that none might be omitted the Greeks observed a Feast of the Unknown Gods.

Scandinavian mythology. For names of the principal deities, see *Æsir, Vanir.*

Egyptian mythology. The chief deities are Amon (or Ammon), Osiris and his wife Isis, Anubis, Horus or Harpocrates and Typhon.

Hindu mythology. The Hindu triad or Trimurti comprises Brahma the Creator, Vishnu the Preserver and Siva the Destroyer. Other important deities are Indra, Agni, Yama, Surya, Kama, Ganesh, Kubera, Hanuman and Durga (Kali). See those entries; also *Avatar; Krishna.*

Gods Are Athirst, The. (*Les Dieux ont Soif.*) A historical novel by Anatole France (Fr. 1912) dealing with the French Revolution. The hero is a young artist, Evariste Gamelin, who becomes a member of the Revolutionary Tribunal, but is himself at last a victim of the guillotine.

God's Acre. See under *Acre.*

Goethe, Johann Wolfgang (1749–1832). German poet, dramatist and novelist, generally regarded as the greatest of German authors. His principal works are *The Sorrows of Werther* (see *Werther*), *Wilhelm Meister, Iphigenia, Egmont, Hermann and Dorothea* and *Faust.* See those entries.

Gog and **Ma'gog.** In British legend, the sole survivors of a monstrous brood, the offspring of the thirty-three infamous daughters of the Emperor Diocle'tian, who murdered their husbands; and, being set adrift in a ship, reached Albion, where they fell in with a number of demons. Their descendants, a race of giants, were extirpated by Brute and his companions, with the exception of Gog and Magog, who were brought in chains to London and were made to do duty as porters at the royal palace, on the site of the London Guildhall, where their effigies have been at least since the reign of Henry V. The old giants were destroyed in the Great Fire, and the present ones, fourteen feet high, were carved in 1708 by Richard Saunders.

In the Bible Magog is spoken of as a son of Japhet (*Gen.* x. 2), in the *Revelation* Gog and Magog symbolize all future enemies of the kingdom of God, and in *Ezekiel* Gog is a prince of Magog, a terrible ruler of a country in the north, probably Scythia or Armenia. By rabbinical writers of the 7th century *A. D.* Gog was identified with Antichrist.

Gogol, Nikolai Vasilievich (1809–1852). Russian novelist, author of *Taras Bulba* (*q.v.*), *Dead Souls* (*q.v.*), etc.

Golaud. The husband of Mélisande in Maeterlinck's drama *Pelléas and Mélisande* (*q.v.*) and Debussey's opera of the same title.

Golcon'da. An ancient kingdom and city in India (west of Hyderabad), famous and powerful up to the early 17th century. The name is emblematic of great wealth, particularly of diamonds; but there never were diamond mines in Golconda, they were merely cut and polished there.

Gold. *Gold of Nibelungen.* Unlucky wealth. See *Nibelungenlied.*

Gold of Tolo'sa. Ill gains, which never prosper. The reference is to Cæpio, the Roman consul, who, on his march to Gallia Narbonensis, stole from Tolosa (Toulouse) the gold and silver consecrated by the Cimbrian Druids to their gods. He was utterly defeated by the Cimbrians, and some 112,000 Romans were left dead on the field of battle (*B. C.* 106).

Gold Bug, The. A famous short story by Edgar Allan Poe (Am. 1843). William Le Grand discovers by pure accident that the parchment which he had snatched up from the ground to catch a strange beetle, is covered with invisible writing that the heat of the fire brings to light. He unravels its mysterious directions and, with the aid of his awe-struck negro servant Jupiter, drops the beetle or "gold bug" through one eye of the skull that he finds in a tree, and unearths at last a considerable treasure.

Golden.

Golden Age. An age in the history of peoples of real or (more often) imaginary happiness, when everything was as it should be, or when the nation was at its summit of power, glory, and reputation; the best age, as the golden age of innocence, the golden age of literature. See also *Age.*

The *Golden Ages* of the various nations are usually given as follows:

Ancient Nations —

Assyria. From the reign of Esarhaddon, third son of Sennach'erib, to the fall of Nineveh (about *B. C.* 700 to 600).

Chaldæo-Babylonian Empire. From the reign of Nabopolassar to that of Belshazzar (about *B. C.* 606–538).

China. The reign of Tae-tsong (618–626), and the era of the Tang dynasty (626–684).

Egypt. The reigns of Sethos I and Ram'eses II (about *B. C.* 1350–1273), the XIXth Dynasty.

Media. The reign of Cyax'ares (about *B. C.* 634–594).

Persia. From the reign of Khosru, or Chosroes, I, to that of Khosru II (about 531–628 *A. D.*).

Modern Nations —

England. The reign of Elizabeth (1558–1603).

France. Part of the reigns of Louis XIV and XV (1640–1740).

Germany. The reign of Charles V (1519–1558).

Portugal. From John I to the close of Sebastian's reign (1383–1578).

Prussia. The reign of Frederick the Great (1740–1786).

Russia. The reign of Peter the Great (1672–1725).

Spain. The reign of Ferdinand and Isabella, when the crowns of Castile and Aragon were united (1474–1516).

Sweden. From Gustavus Vasa to the close of the reign of Gustavus Adolphus (1523–1632).

Golden Apples. See *Apple of Discord; Atalanta's Race; Hesperides.*

Golden Ass. See below under separate entry.

Golden Bowl. See below.

Golden Bough. See below.

Golden Bull. An edict by the Emperor Charles IV, issued at the Diet of Nuremberg in 1356, for the purpose of fixing how the German emperors were to be elected. It was sealed with a golden *bulla.*

Golden Calf. Money. The reference is to the golden calf made by Aaron when Moses was absent on Mount Sinai (*Exod.* xxxii) and worshipped by the people.

Golden Fleece. The old Greek story is that Ino persuaded her husband, Ath'amas, that his son Phryxus was the cause of a famine which desolated the land. Phryxus was thereupon ordered to be sacrificed, but, being apprised of this, he made his escape over sea on the winged ram, Chrysomallus, which had a golden fleece. When he arrived at Colchis, he sacrificed the ram to Zeus, and gave the fleece to King Æe'tes, who hung it on a sacred oak. It later formed the quest of Jason's celebrated Argonautic expedition, and was stolen by him. See *Argo: Jason.*

Golden Fleece, The Order of the (Fr. *l'ordre de la toison d'or*). An order of knighthood common to Spain and Austria, instituted in 1429 for the protection of the Church by Philip the Good, duke of Burgundy, on his marriage with the Infanta Isabella of Portugal. Its badge is a golden sheepskin with head and feet attached, and its motto *Pretium laborum non vile.*

Australia has been called *The Land of the Golden Fleece,* because of the quantity of wool produced there.

Golden Gate. The name given by Sir Francis Drake to the strait connecting San Francisco Bay with the Pacific. San Francisco is hence called *The City of the Golden Gate.*

Golden Horn. The inlet of the Bosphorus on which Constantinople stands; so called from its shape and beauty.

Golden Legend. See below.

Golden Mean. "Nothing to excess."

To keep the golden mean. To practise moderation in all things. The wise saw of Cleobu'los, king of Rhodes (about *B. C.* 630–559).

> Distant alike from each, to neither lean,
> But ever keep the happy Golden Mean.
> *Rowe: The Golden Verses.*

Golden Number. The number of the year in the Metonic Cycle . As this consists of nineteen years it may be any number from 1 to 19, and in the ancient Roman and Alexandria calendars this number was marked in gold, hence the name. The rule for finding the golden number is:

> Add one to the number of years and divide by nineteen; the quotient gives the number of cycles since *B. C.* 1 and the remainder the golden number, 19 being the golden number when there is no remainder.

It is used in determining the Epact and the date of Easter.

Golden Rule. "Do as you would be done by."

> Whatsoever ye would that men should do to you, do ye even so to them: for this is the law and the prophets. — *Matt.* vii. 12.

Golden State. California. See *States.*

Golden Treasury. See below.

Golden Wedding. The fiftieth anniversary of one's wedding, husband and wife being both alive.

Golden Ass, The. A satirical romance by Apule'ius, written in the 2nd century, and called the *golden* because of its excellency. It tells the adventures of Lucian, a young man who, being accidentally metamorphosed into an ass while sojourning in Thessaly, fell into the hands of robbers, eunuchs, magistrates, and so on, by whom he was ill-treated; but ultimately he recovered his human form. Boccaccio borrowed largely from it, as also did Le Sage (for *Gil Blas*), and others; and it contains the story of Cupid and Psyche — the latest born of the myths.

Golden Bough, The. *A Study in Magic and Religion.* A famous book on folklore by J. G. Frazer (1890).

Golden Bowl, The. A novel by Henry

James (Am. 1905). The heroine, Maggie Verver, an American millionaire's daughter, marries a poverty-stricken Italian prince, and then, to keep her adored father from being lonely, brings about his marriage to her old school friend Charlotte. She is unaware of the fact that Charlotte and the prince had previously been in love. The two couples live in close intimacy until eventually Adam Verver discovers the truth and solves the problem by giving up his companionship with Maggie and taking his wife far away.

Golden Legend, The. (Lat. *Legenda aurea.*) A collection of so-called lives of the saints made by Jaques de Voragine in the 13th century; valuable for the picture it gives of medieval manners, customs, and thought. Jortin says that the "lives" were written by young students of religious houses to exercise their talents by accommodating the narratives of heathen writers to Christian saints.

Longfellow has a dramatic poem entitled *The Golden Legend* (1851). It is based on a story by Hartmann von der Aue, a German minnesinger of the 12th century. See *Heinrich von Aue.*

Golden Treasury, The (*Of Songs and Lyrics*). A celebrated anthology by Francis Turner Palgrave. The first edition was published in 1861, second series 1896.

Goldilocks. The heroine of the well-known nursery tale concerning the Three Bears of varying size who had three bowls of porridge, three chairs and three beds which Goldilocks, who tried them all on a day when the Bears were not at home, found to be of varying degrees of satisfaction. The middle-sized bowl and chair and bed were, however, "just right" and when the Bears came home, they found their visitor fast asleep on the middlesized bed, which belonged to the Mother Bear.

Goldsmith, Oliver (1728–1774). English man of letters, famous for his novels, *The Vicar of Wakefield* and *The Citizen of the World*, his play, *She Stoops to Conquer*, and his poem, *The Deserted Village.* See those entries; also *The Good Natured Man.*

Goldy. The pet name given by Dr. Johnson to Oliver Goldsmith (1728–1774). Garrick said of him, "He wrote like an angel and talked like poor Poll."

Gol'gotha ("the place of a skull"). The place of Jesus' crucifixion. A small elevated spot northwest of Jerusalem, where criminals used to be executed. In modern poetry it stands for a battle-field or place of great slaughter.

> Except they meant to bathe in reeking wounds,
> Or memorize another Golgotha.
> *Shakespeare: Macbet* , act i. sc. 2.

Goli'ath. The Philistine giant, slain by the stripling David with a small stone hurled from a sling. (1 *Sam.* xvii, 23-54.)

Gomorrah. See *Sodom and Gomorrah.*

Gon'eril. In Shakespeare's tragedy, *King Lear* (*q.v.*), eldest daughter of King Lear, and wife of the Duke of Albany. Her name is proverbial for filial ingratitude. She treated her aged father with such scant courtesy, that he could not live under her roof; and she induced her sister Regan to follow her example.

Gonsal'ez. Fernan Gonsalez, the hero of many Spanish ballads, lived in the 10th century. His life was twice saved by his wife Sancha, daughter of Garcias, king of Navarre.

Gonza'lo. In Shakespeare's *Tempest*, an honest old counsellor of Alonso, king of Naples.

Good Friday. The Friday preceding Easter Day, held as the anniversary of the Crucifixion. "Good" here means *holy*; Christmas, as well as Shrove Tuesday, used to be called "the good tide." John Masefield has a poem so called.

Born on Good Friday. According to old superstition, those born on Christmas Day or Good Friday have the power of seeing and commanding spirits.

Good Parliament. See *Parliaments.*

Good Samaritan. See *Samaritan.*

Goodenough, Dr. A physician who attends Pen in Thackeray's *Pendennis* and is the friend of Caroline Brandon in *The Adventures of Philip.* He is also mentioned in *The Newcomes.*

Goodfellow. See *Robin Goodfellow.*

Goodrich, Hannibal and **Minnie.** The chief characters in William McFee's novel, *Casuals of the Sea* (*q.v.*).

Goods. *I carry all my goods with me* (*Omnia mea mecum porto*). Said by Bias, one of the seven sages, when Prie'ne was besieged and the inhabitants were preparing for flight.

That fellow's the goods. He's all right, just the man for the job.

To deliver the goods. Said of one who fulfills his promises or who comes up to expectations.

Goody. A depreciative, meaning weakly, moral and religious. The word is also a rustic variant of *goodwife*, the mistress of a household, and is sometimes used as a title, as *Goody Blake, Goody Dobson.*

Goody-goody. Affectedly, or even hypocritically, pious, but with no strength of mind or independence of spirit.

Goody Two-shoes. This nursery tale first appeared in 1765. It was written for Newbery, as it is said, by Oliver Goldsmith.

Goody Two-shoes was a very poor child, whose delight at having a *pair* of shoes was so unbounded that she could not forbear telling every one she met that she had "two shoes"; whence her name. She acquired knowledge and became wealthy. The title-page states that the tale is for the benefit of those —

> Who from a state of rags and care,
> And having shoes but half a pair,
> Their fortune and their fame should fix,
> And gallop in a coach and six.

Goody Blake and Harry Gill. A poem by Wordsworth (1798). Harry Gill was a farmer, who forbade old Goody Blake to carry home a few sticks, which she had picked up from his land, to light a wee-bit fire to warm herself by. Old Goody Blake cursed him for his meanness, saying he should never from that moment cease from shivering with cold; and from that hour, a-bed or up, summer or winter, at home or abroad, his teeth went "chatter, chatter, chatter still."

Google, Barney. See *Barney Google.*

Goops. A strange set of beings invented by Gelett Burgess for the edification and delight of juvenile readers. Their unmannerly pranks form the subject of *Goops and How to be Them* (Am. 1900), *More Goops and How Not to be Them* (1903), *Goop Tales* (1904), *The Goop Directory* (1913), *The Goop Encyclopedia* (1916). The word *Goop* is now firmly entrenched in the language.

Goose.

The Goose Bible. See *Bible, specially named.*

Goose fair. A fair formerly held in many English towns about the time of Michaelmas (*q.v.*), when geese were plentiful. That still held at Nottingham was the most important.

The goose step. A step formerly *de rigueur* in the Prussian army for ceremonial purposes, "marching past," and so on — at each pace the thigh had to be brought to a right-angle with the erect body. It was supposed to look extremely dignified when carried out by a well drilled body of men, but it was unmercifully ridiculed by the Allies during the Great War.

Also, balancing on one foot and moving the other back and forwards; preliminary exercise for recruits.

He killed the goose to get the eggs. He grasped at what was more than his due, and lost an excellent customer. The Greek fable says a countryman had a goose that laid golden eggs; thinking to make himself rich, he killed the goose to get the whole stock of eggs at once, but lost everything.

He steals a goose, and gives the giblets in alms. He amasses wealth by overreaching, and salves his conscience by giving small sums in charity.

I'll cook your goose for you. I'll pay you out. It is said that Eric, king of Sweden, coming to a certain town with very few soldiers, the enemy, in mockery, hung out a goose for him to shoot at. Finding, however, that the king meant business, and that it would be no laughing matter for them, they sent heralds to ask him what he wanted. "To cook your goose for you," he facetiously replied.

Michaelmas goose. See *Michaelmas.*

Mother Goose. See below.

The old woman is plucking her goose. A children's way of saying "it is snowing."

The older the goose the harder to pluck. Old men are unwilling to part with their money.

The Royal Game of Goose. The game referred to by Goldsmith (*Deserted Village*, 232) as being present in the ale-house —

> The pictures placed for ornament and use,
> The twelve good rules, the royal game of goose —

was a game of compartments through which the player progressed according to the cast of the dice. At certain divisions a goose was depicted, and if the player fell into one of these he doubled the number of his last throw and moved forward accordingly.

What's sauce for the goose is sauce for the gander. See *Gander.*

Geese save the capitol. The tradition is that when the Gauls invaded Rome a detachment in single file clambered up the hill of the capitol so silently that the foremost man reached the top without being challenged; but while he was striding over the rampart, some sacred geese, disturbed by the noise, began to cackle, and awoke the garrison. Marcus Man'lius rushed to the wall and hurled the fellow over the precipice. To commemorate this event, the Romans carried a golden goose in procession to the capitol every year (*B. C.* 390).

> Those consecrated geese in orders,
> That to the capitol were warders,

And being then upon patrol,
With noise alone beat off the Gaul.
Butler: Hudibras, ii 3.

Goose Gibbie. See *Gibbie, Goose.*

Goose, Mother. A mythical character famous as giving the name to *Mother Goose's Nursery Rhymes*, which seems to have been first used in *Songs for the Nursery; or Mother Goose's Melodies for Children*, published by T. Fleet in Boston, Mass., in 1719. The story goes that Fleet married Elizabeth Goose, whose mother used to sing the rhymes to her grandson: but this explanation of the name is discounted by the fact that Perrault's *Contes de ma mère l'oye* (Tales of my Mother Goose) had appeared in 1697.

Gooseberry. *The big gooseberry season.* In England, the dull time in journalism when Parliament is not sitting, the Law Courts are up, and "nobody" is in town, when the old-fashioned editor will publish accounts of giant gooseberries, sea-serpents, vegetable marrows, sweet peas, just to fill up: the "silly season."

To play gooseberry. To act as chaperon: to go about with two lovers for appearance' sake. The person "who plays propriety" is expected to hear, see, and say nothing. Perhaps so called because one performing this duty would turn to anything convenient, such as gooseberry picking, to give the young people a chance.

Gopher Prairie. The small town in Minnesota which is the scene of Sinclair Lewis' novel, *Main Street* (*q.v.*). It quickly became a synonym for a small town of petty, self-centered interests and prejudices.

Gor'boduc. The first historical play in the English language (1562). Gorboduc was a mythical British king, who had two sons (Ferrex and Porrex). Ferrex was driven by his brother out of the kingdom, and on attempting to return with a large army, was defeated by him and slain. Soon afterwards, Porrex himself was murdered in his bed by his own mother, who loved Ferrex the better.

Gordian Knot. A great difficulty. Gordius, a peasant, being chosen king of Phrygia, dedicated his wagon to Jupiter, and fastened the yoke to a beam with a rope of bark so ingeniously that no one could untie it. Alexander was told that "whoever undid the knot would reign over the whole East." "Well then," said the conqueror, "it is thus I perform the task," and, so saying, he cut the knot in twain with his sword. Hence, *to cut the Gordian knot* is to get out of a difficult or awkward position by one decisive step, to solve a problem by a single brilliant stroke.

Gordon Riots. Riots in 1780, headed by Lord George Gordon, to compel the House of Commons to repeal the bill passed in 1778 for the relief of Roman Catholics. Gordon was of unsound mind, and he died in 1793, a proselyte to Judaism. Dickens has given a very vivid description of the Gordon riots in *Barnaby Rudge.*

Gor'gibus. (1) In Molière's *Précieuses Ridicules* (*q.v.*), an honest, simple-minded citizen of middle life, father of Madelon and uncle of Cathos. (2) Father of Célie in Molière's *Sganarelle.*

Gorgon. Anything unusually hideous, particularly a hideous or terrifying woman. In classical mythology there were three Gorgons, with serpents on their heads instead of hair; Medu'sa was the chief, and the only one that was mortal; but so hideous was her face that whoever set eyes on it was instantly turned into stone. She was slain by Perseus, and her head placed on the shield of Minerva.

What was that snaky-headed Gorgon shield
That wise Minerva wore, unconquered virgin.
Wherewith she freezed her foes to congealed stone?
But rigid looks of chaste austerity,
And noble grace, that dashed brute violence
With sudden adoration and blank awe.
Milton: Comus, 458.

Goriot, Father. The titular hero of Balzac's novel *Father Goriot* (*Le Père Goriot*, 1835), an old man whose consuming passion it is to deprive himself of everything, self-respect included, for the sake of his two ungrateful daughters, Mme. de Nucingen and Mme. de Restaud, (Delphine and Anastasie). The two sisters are married to wealthy men of position, but both, though ashamed and intolerant of the bourgeois manners of the ex-vermicelli-manufacturer, expect him to extricate them from financial difficulties. Goriot allows himself to be shamefully abused, lives in a state of utter shabbiness and poverty in a cheap boarding house, and after he has sacrificed his last silver plate, dies of apoplexy. The two daughters send empty carriages to the funeral.

Gorky, Maxim (1868–). Russian author, best known for his autobiography *My Childhood* and *In the World* and his drama, *The Lower Depths.*

Gorlois. In Arthurian legend, Duke of Cornwall and husband of Ygerne (*q.v.*). On the night that he was slain, through the enchantments of Merlin, Uther Pendragon came to Ygerne in the likeness of Gorlois

and made her the mother of King Arthur. Before the child was born Uther Pendragon married her.

Goshen. The rich district in Egypt given to Jacob and his family by Pharaoh and occupied by the Israelites before the Exodus; hence, a long-desired goal.

Gosling, Giles. In Scott's *Kenilworth*, landlord of the Black Bear Inn, near Cumnor Place.

Cicely Gosling. Daughter of Giles.

Gossips, Prince of. See *Prince.*

Gösta Berling, *The Story of.* A novel of Swedish life by Selma Lagerlöf (Sw. 1894), for which she was awarded the Nobel prize in 1909. It relates the adventures of the impulsive and temperamental young hero, whose magnetic personality inevitably draws people, particularly women, to him, and whose turbulent passions just as inevitably involve him and them in misfortune. Eventually he marries the Countess Elizabeth, whose husband, Hendrik Dohna, has divorced her, and through Elizabeth's influence and his own effort enters upon a life that more nearly approximates his own ideals.

Goth. One of an ancient tribe of Teutons which swept down upon and devastated large portions of southern Europe in the 3rd to 5th centuries, establishing kingdoms in Italy, southern France, and Spain. They were looked on by the civilized Romans as merely destroying barbarians; hence the name came to be applied to any rude, uncultured, destructive people.

The Goths were divided by the Dnieper into East Goths (Ostrogoths), and West Goths (Visigoths), and were the most cultured of the German peoples. — *Baring-Gould: Story of Germany*, p. 37.

The last of the Goths. See *Roderick.*

Gotham. *Wise Men of Gotham.* Fools, wiseacres. The legend is that King John, on his way to Lynn Regis, intended to pass through Gotham, in Nottinghamshire, with his army, and sent heralds to prepare his way. The men of Gotham were resolved, if possible, to prevent this expense and depredation, so they resolved to play the fool. Some raked the moon out of the pond, some made a ring to hedge in a bird, some did other equally foolish things. The king then abandoned his intention, and the "wise men" of the village cunningly remarked, "We ween there are more fools pass through Gotham than remain in it." A collection of popular tales of stupidity was published in the reign of Henry VIII as *Merie Tales of the Mad Men of Gotam, gathered together by A. B. of Phisike, Doctour,* and since that date many other tales have been attached to the inhabitants of Gotham. The old nursery rhyme is well known: —

Three wise men of Gotham
Went to sea in a bowl;
If the bowl had been stronger
My story had been longer.

The name *Gotham* was given to New York City by Washington Irving in his satirical *Salmagundi Papers* (1807) and has remained in current use.

Götterdämmering. (The Dusk of the Gods). One of the four operas of Wagner's *Nibelungen Ring* (*q.v.*).

Gould, Charles. In Conrad's *Nostromo* (*q.v.*), the head of the Gould silver mines.

Dona Emilia Gould. Gould's gentle and beautiful wife.

Gounod, Charles François, (1818–1893). French composer. His best-known operas are *Faust* and *Romeo and Juliet.*

Gourmand and **Gourmet** (Fr.). The *gourmand* is one whose chief pleasure is eating; but a *gourmet* is a connoisseur of food and wines. The *gourmand* regards quantity more than quality, the *gourmet* quality more than quantity. See *Apicius.*

In former times [in France] *gourmand* meant a judge of eating, and *gourmet* a judge of wine . . . Gourmet is now universally understood to refer to eating, and not to drinking.— *Hamerton: French and English*, Pt. v, ch. iv.

The gourmand's prayer. "O Philoxenos, Philoxenos, why were you not Prometheus?" Prometheus was the mythological creator of man, and Philoxenos was a great epicure, whose great and constant wish was to have the neck of a crane, that he might enjoy the taste of his food longer before it was swallowed into his stomach. (Aristotle: *Ethics*, iii. 10.)

Gowk-thrapple, Maister. In Scott's *Waverley*, a covenanting preacher.

A man of coarse, mechanical, perhaps rather intrinsically feeble intellect, with the vehemence of some pulpit-drumming Gowk-thrapple. — *Carlyle.*

Gown. *Gown and town row.* In university towns, a scrimmage between the students of different colleges and the townsmen. These feuds go back at least to the reign of King John, when 3,000 students left Oxford for Reading, owing to a quarrel with the men of the town.

Gracchi, Mother of the. Cornelia (*q.v.*)

Grace Abounding to the Chief of Sinners. An autobiography by John Bunyan (1666).

Graces. *The three Graces.* In classical mythology, the goddesses who bestowed beauty and charm and were themselves the embodiment of both. They were the sisters Aglaia, Thalia, and Euphrosyne.

They are the daughters of sky-ruling Jove,
By him begot of faire Eurynome, . . .
The first of them hight mylde Euphrosyne,
Next faire Aglaia, last Thalia merry;
Sweete Goddesses all three, which me in mirth do cherry
Spenser: Faërie Queene, VI, x, 22.

Andrea Appiani (1754–1817), the Italian fresco artist, was known as *the Painter of the Graces*.

Gracio'so. The interlocutor, a stock character in the Spanish *drame romantique* He thrusts himself forward on all occasions, ever and anon directing his gibes to the audience.

Grad'grind, Thomas. A character in Dickens' *Hard Times*, typical of a man who measures everything with rule and compass, allows nothing for the weakness of human nature, and deals with men and women as a mathematician with his figures. Everything about him is square; his forehead is square, and so is his forefinger, with which he emphasizes all he says. Formerly he was in the wholesale hardware line. In his greatness he becomes M.P. for Coketown, and he lives at Stone Lodge, a mile or so from town. He prides himself on being eminently practical; and, though not a bad man at heart, he blights his children by his hard, practical way of bringing them up.

Græme, Roland. In Scott's *Abbot* (*q.v.*) the foundling heir of Avenel. He first appears as page to the Lady of Avenel, then as page to Mary, Queen of Scots.

Græmes, The. A clan of freebooters who inhabited the Debatable Land (*q.v.*), and were transported to Ireland at the beginning of the 17th century.

Grail. *The Holy Grail* or *Sangreal* (*Sangraal*). The cup or chalice traditionally used by Christ at the Last Supper, and the center round which a huge *corpus* of medieval legend, romance, and allegory revolves.

According to one account, Joseph of Arimathea preserved the Grail, and received into it some of the blood of the Savior at the Crucifixion. He brought it to England, but it disappeared. According to others, it was brought by angels from heaven and entrusted to a body of knights who guarded it on top of a mountain, and when approached by any one of not perfect purity it disappeared from sight, and its quest became the source of most of the adventures of the Knights of the Round Table. But see also *Perceforest*.

The mass of literature concerning the Grail cycle, both ancient and modern, is enormous. The chief sources of the principal groups of legends are — the *Peredur* (Welsh, given in the *Mabinogion*), which is the most archaic form of the Quest story; Wolfram's *Parzifal* (about 1210), the best example of the story as transformed by ecclesiastical influence; the 13th century French *Percival le Gallois* (founded on earlier English and Celtic legends which had no connection with the Grail), showing Percival in his later rôle as an ascetic hero (translated by Dr. Sebastian Evans, 1893, as *The High History of the Holy Grail*); and the *Quête du St. Graal*, which, in its English dress, forms Bks. 13–18 of Malory's *Morte d'Arthur*. See *Fisherman, King; Galahad; Percival, Parsifal*. It was the French poet, Robert le Boron (fl. about 1215), who, in his *Joseph d' Arimathie* or *Le Saint Graal*, first definitely attached the history of the Grail to the Arthurian cycle. The framework of Tennyson's *Holy Grail, Idylls of the King*, is taken from Malory.

A second conception of the Grail is that it was not a cup, but the dish out of which Christ and his disciples ate the Paschal lamb at the Last Supper. The following passages from the *Morte d'Arthur* are illustrative of Malory's treatment of the Grail legend:

Then anon they heard cracking and crying of thunder. . . . In the midst of the blast entered a sunbeam more clear by seven times than the day, and all they were alighted of the grace of the Holy Ghost. . . . Then there entered into the hall the Holy Grale covered with white samite, but there was none that could see it, nor who bare it, but the whole hall was full filled with good odours, and every knight had such meat and drink as he best loved in the world, and when the Holy Grale had been borne through the hall, then the holy vessel departed suddenly, and they wist not where it became. — Ch. 35.

Then looked they and saw a man come out of the holy vessel, that had all the signs of the passion of Christ, and he said . . . "This is the holy dish wherein I ate the lamb on Sher-Thursday, and now hast thou seen it . . . yet hast thou not seen it so openly as thou shalt see it in the city of Sarras . . . therefore thou must go hence and bear with thee this holy vessel, for this night it shall depart from the realm of Logris . . . and take with thee . . . sir Percivale and sir Bors." — Ch. 101.

So departed sir Galahad, and sir Percivale and sir Bors with him. And so they rode three days, and came to a river, and found a ship . . . and when on board, they found in the midst the table of silver and the Sancgreall covered with white samite. . . . Then sir Galahad laid him down and slept . . . and when he woke . . . he saw the city of Sarras (Ch. 103). . . . At the year's end, . . . he saw before him the holy vessel, and a man kneeling upon his knees in the likeness of the bishop, which had about him a great fellowship of angels, as it had been Christ Himself . . . and when he came to the sakering of the Mass, and had done, anon he called sir Galahad, and said unto him, "Come forth, . . . and thou shalt see that which thou hast much desired to see" . . . and he beheld spiritual things . . . Ch. 104.

Grammarians. *Prince of Grammarians.* See under *Prince*.

Granada. *Archbishop of Granada.* See under *Archbishop*.

Conquest of Granada. See under *Conquest.*

Grand, Le.

Le Grand Bâtard. Antoine de Bourgogne (d. 1504), a natural son of Philip the Good, famous for his deeds of prowess.

Le Grand Corneille. Pierre Corneille, the French dramatist (1606–1684).

Le Grand Dauph'in. Louis, son of Louis XIV (1661–1711).

La Grand Mademoiselle. The Duchesse de Montpensier (1627–1693), daughter of Gaston, duc d'Orleans, and cousin of Louis XIV.

Le Grand Monarque. Louis XIV, King of France (1638, 1643–1715).

Le Grand Pan. Voltaire (1694–1778).

Monsieur le Grand. The Grand Equerry of France in the reign of Louis XIV, etc.

Grand Pré. The scene of much of Longfellow's *Evangeline* (*q.v.*), a village of Acadia (now Nova Scotia), inhabited by a colony from Normandy, of very primitive manners, preserving the very costume of their old Norman forefathers. They had no locks to their doors nor bolts to their windows. There "the richest man was poor, and the poorest lived in abundance."

Grandcourt, Henleigh. In George Eliot's *Daniel Deronda* (*q.v.*) a wealthy man of middle age who married *Gwendolyn Harleth.*

Grandet, Felix. One of Balzac's well known characters, a type of greed and domestic tyranny. When his daughter Eugénie, who loved her cousin Charles Grandet, opposed the miser in his schemes to cheat Charles of his inheritance, he locked her up and became so violent as to alarm the town, but in general his greed was of the cold, methodical variety.

Eugénie Grandet. Daughter of the above and heroine of Balzac's novel called by her name. Her cousin Charles whom she loved, went to India and returned with a wife who had both wealth and title. Eugénie then married the elderly Cruchot de Bonfons, who had long been a suitor. Upon his death, she devoted herself to charity.

Grandfather's Chair, *The Whole History of.* A volume of children's stories, by Hawthorne (1840–1842). The tales include episodes in early American history, chiefly stories of persons who might have sat in the chair given to Lady Arabella Johnson by her father, the Earl of Lincoln.

Grandison, Mrs. Caroline. In Meredith's *Richard Feverel,* a "colorless lady of an unequivocal character, living upon drugs and governing her husband and the world from her sofa."

Grandison, Sir Charles. See *Sir Charles Grandison.*

Grandissimes, The. A novel by G. W. Cable (Am. 1880). The setting is New Orleans in the period of the Louisiana Purchase. The central plot of the book has to do with the enmity of two powerful families, the Grandissimes and the De Grapions and their final reconciliation through a pair of lovers. A powerful character in the novel is the African king Bras Coupé, who allows himself to be tortured to death rather than be a slave. See also *Nancanou.*

Grangerize. To "extra-illustrate" a book; to supplement it by the addition of illustrations, portraits, autograph letters, caricatures, prints, broadsheets, biographical sketches, anecdotes, scandals, press notices, parallel passages, and any other sort of matter directly or indirectly bearing on the subject. So called from James Granger (1723–1776) who, in 1769, started the craze by publishing a "Biographical History of England" with blank pages for the insertion of extra illustrations, etc.

Grangousier. In Rabelais' satire, *Gargantua and Pantagruel,* a king of Uto'pia, who married, in "the vigor of his old age," *Gargamelle,* daughter of the King of the Parpaillons, and became the father of Gargantua (*q.v.*). Some say he is meant for Louis XII, but Motteux thinks the "academy figure" of this old Priam was John d'Albret, King of Navarre.

Grani. In old Norse hero legends the grey charger of Siegfried (*Sigurd*), whose swiftness exceeded that of the winds. Gunnar borrowed him from Siegfried and fruitlessly attempted to ride him through the flames to rescue Brunhild, but as soon as Siegfried himself mounted Grani recognized his master's spur and dashed through the fire.

Granite City or Capital. Aberdeen. See under *City.*

Granite State. New Hampshire. See *States.*

Grantley, Archdeacon. In Trollope's *Chronicles of Barsetshire* (see *Barsetshire*) an archdeacon, one of the best known of Trollope's clerical characters.

Grantorto (great wrong). In Spenser's *Faërie Queene* (V. xi. xii) a giant who withheld the inheritance of Ire'na (*Ireland*). He typifies rebellion. He was slain by Sir Art'egal.

Grapes. *The grapes are sour.* You

disparage it because it is beyond your reach. The allusion is to Æsop's well known fable of the fox, which tried in vain to get at some grapes, but when he found they were beyond his reach went away saying, "I see they are sour."

There, economy was always "elegant," and money-spending always "vulgar" and ostentatious — a sort of sour grapeism, which made us very peaceful and satisfied. — *Mrs. Gaskell: Cranford*, ch. i.

Gratia'no. In Shakespeare's *Merchant of Venice*, one of Antonio's friends. He "talked an infinite deal of nothing, more than any man in all Venice." Gratiano married Nerissa, the waiting-gentlewoman of Portia.

Graustark. An imaginary petty kingdom of Europe, the scene of George Barr McCutcheon's adventure tales, *Graustark* (Am. 1901) and *Beverley of Graustark*. It is frequently referred to in literary criticism as typical of impossibly melodramatic fiction.

Graves, Robert (1895–). Contemporary English poet.

Gray, Alice. The heroine of Barrie's *Alice-Sit-by-the-Fire* (*q.v.*).

Gray, Auld Robin. See *Auld Robin Gray*.

Gray, Duncan. See *Duncan Gray*.

Gray, Jacquelin. The hero of Page's novel *Red Rock* (*q.v.*).

Gray, John. The hero of J. L. Allen's *Choir Invisible* (*q.v.*).

Gray, Mary. See *Bessie Bell and Mary Gray*.

Gray, Thomas (1716–1771). English poet famous for his *Elegy written in a Country Churchyard*.

Greaser. The American name for a Mexican or Spanish American, generally in contempt.

Great, The

Abbas I, Shah of Persia. (1557, 1585–1628.)
Albertus Magnus, the schoolman. (*d.* 1280.)
Alexander, of Macedon. (*B. C.* 356, 340-323.)
Alfonso III, King of Asturias and Leon. (848, 866–912.)
Alfred, of England. (849, 871–901.)
St. Basil, Bishop of Cæsare'a. (4th cent.)
Canute, of England and Denmark. (995, 1014–1035.)
Casimir III, of Poland. (1309, 1333–1370.)
Charles, King of the Franks and Emperor of the Romans, called *Charlemagne*. (742, 764–814.)
Charles III, Duke of Lorraine. (1543–1608.)
Charles Emmanuel I, Duke of Savoy. (1562–1630.)
Clovis, King of the Franks. (466–511.)
Condé. See *Louis II*, below.
Constantine I, Emperor of Rome. (272, 306–337.)
Cyrus, founder of the Persian Empire. (*d. B. C.* 529.)
Darius, King of Persia. (*d. B. C.* 485.)
Douglas (*Archibald, the great Earl of Angus*, also called *Bell-the-Cat* [*q.v.*]).
Ferdinand I, of Castile and Leon. (Reigned 1034–1065.)
Frederick William, Elector of Brandenburg, surnamed *The Great Elector*. (1620–1688.)
Frederick II, of Prussia. (1712, 1740–1786.)
Gregory I, Pope. (544, 590–604.)
Gustavus Adolphus, of Sweden. (1594, 1611–1632.)
Henri IV, of France. (1553, 1589–1610.)
Herod I, King of Judea. (*B. C.* 73–3.)
John I, of Portugal. (1357, 1385–1433.)
Justinian I, Emperor of the East. (483, 527–565.)
Leo I, Pope. (440–461.)
Leo I, Emperor of the East. (457–474.)
Leopold I, of Germany. (1640–1705.)
Lewis I, of Hungary. (1326, 1342–1383.)
Louis II, de Bourbon, Prince of Condé, Duc d'Enghien (1621–1686), always known as *The Great Condé*.
Louis XIV, called *Le Grand Monarque*. (1638, 1643–1714.)
Mahomet II, Sultan of the Turks. (1430, 1451–1481.)
Maximilian, Duke of Bavaria, victor of Prague. (1573–1651.)
Cosmo di' Medici, first Grand Duke of Tuscany. (1519, 1537–1574.)
Gonzales Pedro de Mendoza, great Cardinal of Spain, statesman and scholar. (1428–1495.)
Nicholas I, Pope (was Pope from 858–867).
Otho I, Emperor of the Romans. (912, 936–973.)
Peter I, of Russia. (1672, 1689–1725.)
Pierre III, of Aragon. (1239, 1276–1285.)
Sancho III, King of Navarre. (About 965–1035.)
Sapor III, King of Persia. (*d.* 380.)
Sforza (*Giacomo*), the Italian general. (1369–1424.)
Sigismund II, King of Poland. (1467, 1506–1548.)
Theo'doric, King of the Ostrogoths. (454, 475–526.)
Theodo'sius I, Emperor. (346, 378–395.)
Matteo Visconti, Lord of Milan. (1252, 1295–1323.)
Va'ldimir, Grand Duke of Russia. (973–1015.)
Waldemar I, of Denmark. (1131, 1157–1182.)

Great Bear. See *Bear.*

Great Bible. See *Bible, The English.*

Great Bullet-head. George Cadoudal (1771–1804), leader of the *Chouans*, born at Brech, in Mor'bihan.

Great Captain. See *Capitano, El Gran.*

Great Cham of Literature. So Smollett calls Dr. Johnson (1709–1784).

Great Commoner. William Pitt (1759–1806).

Great Dauphin. See *Grand.*

Great Elector. Frederick William, Elector of Brandenburg (1620, 1640–1688).

Great Galeoto. See *Galeoto.*

Great Magician or *The Great Magician of the North.* Sir Walter Scott. So called first by Professor John Wilson (1771–1832).

Great Mogul. The title of the chief of the Mogul Empire; hence any self-important person.

Great Unknown. Sir Walter Scott (1771–1832), who published his *Waverley Novels* anonymously.

Great Unwashed. The artisan class. Burke first used the compound, but Sir Walter Scott popularized it.

Great Divide, The. A drama by William Vaughn Moody (Am. 1906). The New England heroine, Ruth Jordan, alone on an Arizona ranch and suddenly menaced by three men, promises to marry Stephen Ghent, a Westerner, if he will save her. The interest lies in the subsequent effort of the two principal characters to bridge the gap between the ideals and standards of New England and the West.

Great Expectations. A novel by Dickens (1860) in the form of an auto-

biography. The hero is Pip, the nephew of Joe Gargery, a village blacksmith by whom he is brought up. Later he is informed that he is to be reared as a gentleman of "great expectations," as an unknown person has provided money for his education and expects to make him his heir. This patron is Magwitch, a runaway convict to whom the boy Pip had once been of great assistance. Magwitch has made a fortune in New South Wales, but when he secretly returns to England, he is arrested as a returned convict and all his money confiscated. Pip's love affair is a similar "great expectation." He falls in love with Estella, the adopted daughter of the rich Miss Havisham, but Estella marries Bentley Drummle.

Great Scott or **Scot!** An exclamation of surprise, wonder, admiration, indignation, etc. It seems to have originated in America about the late '60's of last century, perhaps in memory of Gen. Winfield Scott (d. 1866), an unsuccessful candidate for the Presidency in 1852, perhaps as a euphemism for *Great God* (like *by gosh* for *by God*, etc.), the initial letter of the Ger. *Gott* being **ch**anged into *Sc.*

Greaves, Sir Launcelot. See *Launcelot Greaves.*

Greek. *A merry Greek.* See *Grig.*

All Greek to me. Quite unintelligible; an unknown tongue or language. Casca says, "For mine own part, it was all Greek to me." (Shakespeare: *Julius Cæsar*, i. 2.)

Last of the Greeks. Philopœ'men, of Megalop'olis, whose great object was to infuse into the Acheans a military spirit, and establish their independence (*B. C.* 252–183).

To play the Greek. To indulge in one's cups. The Greeks have always been considered a luxurious race, fond of creature comforts.

When Greek meets Greek, then is the tug of war. When two men or armies of undoubted courage fight, the contest will be very severe. The line is slightly altered from a 17th century play, and the reference is to the obstinate resistance of the Greek cities to Philip and Alexander, the Macedonian kings.

When Greeks joined Greeks, then was the tug of war.
Nathaniel Lee: The Rival Queens, IV, ii.

Greek Calends. Never. See *Calends.*

Greek Fire. A combustible composition used for setting fire to an enemy's ships, fortifications, etc., of niter, sulphur, and naphtha. Tow steeped in the mixture was hurled in a blazing state through tubes, or tied to arrows. The invention is ascribed to Callini'cos, of Heliop'olis, *A. D.* 668, and it was first used by the Greeks at Constantinople.

Greek Gift. A treacherous gift. The reference is to the Wooden Horse said to be a gift or offering to the gods for a safe return from Troy, but in reality a ruse for the destruction of the city.

"Timeo Danaos et dona ferentes."
Virgil: Æneid, ii. 49.

Greek Trust. "*Græca fides*" was with the Romans no faith at all.

Green. Young, fresh, as *green cheese*, cream cheese, which is eaten fresh; *a green old age*, an old age in which the faculties are not impaired and the spirits are still youthful; *green goose*, a young or midsummer goose.

If you would fat green geese, shut them up when they are about a month old. — *Mortimer: Husbandry.*

Immature in age or judgment, inexperienced, young.

My salad days
When I was green in judgment!
Shakespeare: Antony and Cleopatra, i, 5.

The text is old, the orator too green.
Shakespeare: Venus and Adonis, 806.

Simple, raw, easily imposed upon; the characteristic greenhorn (*q.v.*).

"He is so jolly green," said Charley. — *Dickens: Oliver Twist*, ch. iv.

Jealous. See *Green-eyed monster* below. See also *Colors* for its symbolisms.

Green room. The common waiting-room beyond the stage at a theater for the performers; so called because at one time the walls were colored green to relieve the eyes affected by the glare of the stage lights.

Green-eyed Monster. So Shakespeare called jealousy:

Iago. O! beware, my lord, of jealousy;
It is the green-ey'd monster which doth mock
The meat it feeds on.
Othello, iii, 3.

A greenish complexion was formerly held to be indicative of jealousy; and as cats, lions, tigers, and all the green-eyed tribe "mock the meat they feed on," so jealousy mocks its victim by loving and loathing it at the same time.

Greenhorn. A novice at any trade, profession, sport, etc., a simpleton, a youngster.

Gawain and the Green Knight. See *Gawain.*

The wearing of the green. An Irish patriotic and revolutionary song, dating from 1798. Green was the emblematic color adopted by Irish Nationalists.

They're hanging men and women for the wearing of the green.

Green Carnation, The. A novel by Robert S. Hichens (1894) satirizing the decadence of the period. The "green carnation" of the title is "the arsenic flower of an exquisite life." The hero, Lord Reginald Hastings, "too modern to be reticent" is put in his place by a heroine who, when he complains that she is almost ordinary, replies that she is glad of it and flatly refuses to marry him.

Green Mansions. A romance of the South American tropics by W. H. Hudson (1916). The hero, Mr. Abel, tells the tragic story of his love for Rima, the "bird girl" who understands the language of nature.

Green Mountain Boys, The. A novel by Daniel Pierce Thompson (1839) with the Vermont hero Ethan Allen as its central figure. It gives a vivid picture of pre-Revolutionary and Revolutionary times in Vermont. The book went through fifty editions before the Civil War, and remains a favorite with boys.

There was also a popular comedy entitled *The Green Mountain Boy* by J. S. Jones (Am. 1833), famed chiefly because of the character of Jedediah Homebred, a Yankee man-of-all-work.

Green, Verdant. See *Verdant Green.*

Greene, Robert (1560–1592). English dramatist of the Elizabethan era. His best play is *Friar Bacon and Friar Bungay* (*q.v.*).

Greenwich Village or *The Village.* A section of New York City west of Washington Square noted as being the haunt of Bohemian artists, writers and radicals, who originally chose it as a place to live because of its cheapness. Its popularity in recent years as a resort of pseudo-intellectuals who wish to disregard the conventions has made it a somewhat derogatory phrase. In former days it was a quaint, small village reached from the city in lower Manhattan by stage coach.

Grego'rian Calendar. See *Calendar.*

Grego'rian Epoch. The epoch or day on which the Gregorian calendar commenced — March, 1582.

Grego'rian Year. The civil year, according to the correction introduced by Pope Gregory XIII in 1582. See *Calendar.* The equinox which occurred on March 25th, in the time of Julius Cæsar, fell on March 11th in the year 1582. This was because the Julian calculation of 365¼ days to a year was 11 min. 10 sec. too much. Gregory suppressed ten days, so as to make the equinox fall on March 21st, as it did at the Council of Nice, and, by some simple arrangements, prevented the recurrence in future of a similar error.

The New Style, as it was called, was adopted in England in 1752, when Wednesday, September 2nd, was followed by Thursday, September 14th.

This has given rise to a double computation, as Lady Day, March 25th, Old Lady Day, April 6th; Midsummer Day, June 24th, Old Midsummer Day, July 6th; Michaelmas Day, September 29th, Old Michaelmas Day, October 11th; Christmas Day, December 25th, Old Christmas Day, January 6th.

Gregory. The pretended Dimitri in Moussorgsky's opera, *Boris Godounoff* (*q.v.*).

Gregory, Lady Augusta (1859–). Dramatist of the modern Irish school and author of books on Irish folklore. Her best-known plays are *The Rising of the Moon, Spreading the News, The Workhouse Ward,* published with others in the volume entitled *Seven Short Plays.*

Gre'mio. In Shakespeare's *Taming of the Shrew,* an old man who wishes to marry Bianca, but the lady prefers Lucentio, a young man.

Grendel. In the Anglo-Saxon epic *Beowulf* (*q.v.*), the monster from which Beowulf delivered Hrothgar, king of Denmark. It was half monster, half man, a beast whose haunt was the marshes among "a monster race." Night after night it crept stealthily into the palace called Heorot, and slew sometimes as many as thirty of the inmates. At length Beowulf, at the head of a mixed band of warriors, went against it and slew it.

Grenville, Sir Richard. The commander of the *Revenge,* in the reign of Queen Elizabeth and the hero of Tennyson's poem *The Revenge* which celebrates his gallant fight with the Spanish against overwhelming odds.

Gresham, Frank. The hero of Trollope's novel *Doctor Thorne,* a pleasant young man in love with Mary Thorne but urged by his mother, Lady Arabella Gresham, to marry for money. He remains true in spite of insidious pressure.

Gretchen. A German diminutive of Margaret; the heroine of Goethe's *Faust.* See *Margaret.*

Gretel. See *Hänsel and Gretel.*

Gretna Green Marriages. Runaway matches. In Scotland, all that is required of contracting parties is a mutual declara-

tion before witnesses of their willingness to marry, so that elopers reaching Gretna, a hamlet near the village of Springfield, Dumfriesshire, 8 miles N.W. of Carlisle, and just across the border, could (up to 1856) get legally married without either license, banns, or priest. The declaration was generally made to a blacksmith.

Crabbe has a metrical tale called *Gretna Green,* and a *Gretna Green marriage* has formed the motive, or an incident, of countless romances, stories, and ballads.

Grey Friars. Franciscans (*q.v.*). Black Friars are Dominicans, and White Friars Carmelites.

Grey, Vivian. See *Vivian Grey.*

Greyhound. A fast Atlantic liner, also known as an *Atlantic Greyhound* or an *Ocean Greyhound.*

Gridley, Professor. In O. W. Holmes' *Guardian Angel* (*q.v.*), the "guardian angel" of the heroine, Myrtle Hazard.

Grieux, Le Chevalier des. Hero of Provost's *Manon Lescaut* (*q.v.*).

Griffin. A mythical monster, also called *Griffon, Gryphon,* etc., fabled to be the offspring of the lion and eagle. Its legs and all from the shoulder to the head are like an eagle, the rest of the body is that of a lion. This creature was sacred to the sun, and kept guard over hidden treasures. The Griffins were in perpetual strife with the Arimaspians, a people of Scythia, who rifled the gold mines for the adornment of their hair.

> As when a gryphon thro' the wilderness,
> With winged course, o'er hill or moory dale,
> Pursues the Arimaspian, who, by stealth,
> Had from his wakeful custody purloined
> The guarded gold.
> *Milton: Paradise Lost,* ii. 943, etc.

[The Griffin is] an Emblem of valour and magnanimity, as being compounded of the Eagle and Lion, the noblest Animals in their kinds; and so is it appliable unto Princes, Presidents, Generals, and all heroick Commanders; and so is it also born in the Coat-arms of many noble Families of *Europe.* — *Sir Thos. Browne: Pseudodoxia Epidemica,* III, xi.

Among Anglo-Indians a newcomer, a greenhorn (*q.v.*) is called a *griffin;* and the residue of a contract feast, taken away by the contractor, half the buyer's and half the seller's, is known in the trade as *griffins.*

Griffith Davenport, The Rev. Title and hero of a Civil War drama by James A. Herne (Am. 1898). Griffith Davenport is a southern circuit rider to whom the war brings conflicting duties.

Griffith Gaunt. A novel by Charles Reade (1867), later dramatized under the title *Jealousy.* The titular hero, jealous of his wife's spiritual adviser, is found dead near the house after a terrible scene. She is accused of his murder, but the murdered man turns out to be a half-brother and physical double whom he had impersonated in a false marriage with another woman.

Grig. *Merry as a grig.* A grig is a cricket, or grasshopper; but it is by no means certain that the animal is referred to in this phrase (which is at least as old as the mid-sixteenth century); for *grig* here may be a corruption of *Greek,* "merry as a Greek," which dates from about the same time. Shakespeare has: "Then she's a merry Greek"; and again, "Cressid 'mongst the merry Greeks" (*Troilus and Cressida,* i. 2; iv. 4); and among the Romans *Græcari* signified "to play the reveller."

Grim, Giant. In Bunyan's *Pilgrim's Progress,* a huge giant, who tried to stop pilgrims on their way to the Celestial City. He was slain by Mr. Greatheart.

Grimaldo, Enzo. A nobleman in Ponchielli's opera, *La Gioconda* (*q.v.*).

Grimalkin. A cat, the spirit of a witch. Any witch was permitted to assume the body of a cat nine times. When the "first Witch" in Shakespeare's *Macbeth* hears a cat mew, she says, "I come, Grimalkin."

Grimm, Peter. The central figure of Belasco's *Return of Peter Grimm* (*q.v.*).

Grimm's Law. The law of the permutation of consonants in the principal Aryan languages, first formulated by Jacob L. Grimm, the German philologist, in 1822. Thus, what is *p* in Greek, Latin, or Sanskrit, becomes *f* in Gothic, and *b* or *f* in the Old High German; what is *t* in Greek, Latin, or Sanskrit becomes *th* in Gothic, and *d* in Old High German; etc. For example, changing *p* into *f,* and *t* into *th,* "pater" becomes "father."

Grip. The clever raven of Barnaby Rudge in Dickens' novel of that name. During the Gordon riots it learnt the cry of "No Popery!" Other of its phrases were "I'm a devil!" "Never say die!" "Polly, put the kettle on!" etc.

Grisilda or **Griselda.** The model of enduring patience and obedience, often spoken of as "Patient Grisel." She was the heroine of the last tale in Boccaccio's *Decameron,* obtained by him from an old French story, *Parement des Femmes,* translated from Boccaccio by Petrarch, and thence used by Chaucer for his *Clerk's Tale* in the *Canterbury Tales.*

Grisilda was the daughter of a charcoal-burner, but became the wife of Walter, marquis of Saluzzo. Her husband tried

her, as God tried Job. He took away her two children and told her they were murdered and finally divorced her and sent her home, saying he was about to marry another. Finally, however, her patience had its full reward. The trials to which the flinty-hearted marquis subjected his innocent wife are almost as unbelievable as the fortitude with which she is credited to have borne them, and perhaps it is just as well that, as Chaucer says in his own "Envoy" to the *Clerk's Tale:* —

> Grisilde is dead, and eke her pacience,
> And both at once buried in Italie.

Griz'el. A variant — like *Grissel* — of *Griselda* (*q.v.*). Octavia, wife of Mark Antony and sister of Augustus Cæsar, is called the "patient Grizel" of Roman story.

Grogan, Tom. See *Tom Grogan.*

Ground-hog Day. February 2nd. On that day, according to popular legend, the groundhog emerges from his hole, but if he sees his shadow, goes back for six weeks more of winter sleep. Cp. *Candlemas Day.*

Growth of the Soil. A novel by Knut Hamsun (Nor. 1857–), the story of an elemental existence in the rough open country of Norway. Isak and Inger, the man and woman of the novel, are individuals, yet have a simple, hardy vitality that makes them types of pioneer life. Hamsun was awarded the Nobel prize in 1920 for this novel.

Grub Street. The former name of a London street (now Milton Street), which, says Dr. Johnson, was "Much inhabited by writers of small histories, dictionaries, and temporary poems; whence any mean production is called *grubstreet.*" The word is used allusively for needy authors, literary hacks, and their work. George Gissing has a novel entitled *New Grub Street* (*q.v.*).

Gruel. *To give him his gruel.* To give him severe punishment; properly, to kill him. The allusion is to the practice in 16th century France of giving poisoned possets — an art brought to perfection by Catherine de Medici and her Italian advisers.

Grumbo. A giant in the nursery tale of *Tom Thumb* (*q.v.*). A raven dropped Tom at the giant's castle; he crept up Grumbo's sleeve, and the giant shook him into the sea, where a fish swallowed him. The fish, having been caught and brought to Arthur's table, was the means of introducing Tom to the British King, by whom he was knighted.

Grumio. One of the servants of Petruchio in Shakespeare's *Taming of the Shrew* (1594).

Grundy. *What will Mrs. Grundy say?* What will our very proper and strait-laced neighbors say? The phrase is from Tom Morton's *Speed the Plough* (1798). In the first scene Mrs. Ashfield shows herself very jealous of neighbor Grundy, and farmer Ashfield says to her: "Be quiet, wull ye? Always ding, dinging Dame Grundy into my ears. What will Mrs. Grundy zay? What will Mrs. Grundy think? . . ."

> They eat, and drink, and scheme, and plod,
> They go to church on Sunday;
> And many are afraid of God,
> And more of Mrs. Grundy.
> *Locker Lampson: London Lyrics.*

One story has it that the original Mrs. Grundy was the wife of the Hon. Felix Grundy, of Tennessee, who ruled aristocratic society in Washington with a rod of iron. Her edicts were law, her presence was essential to the success of a fashionable gathering, and such an authority she became on social topics that the phrase, "Mrs. Grundy says so-and-so," long outlived her.

Gryll. *Let Gryll be Gryll, and have his hoggish mind* (Spenser: *Faërie Queene,* II, xii, 87). Don't attempt to wash a blackamoor white; the leopard will never change his spots. Gryll is the Gr. *grullos,* a hog. When Sir Guyon disenchanted the forms in the Bower of Bliss (*q.v.*) some were exceedingly angry, and Gryll, who had been metamorphosed by Acra'sia into a hog, abused him most roundly.

Gryphon. See *Griffin.*

Guardian Angel, The. A novel by O. W. Holmes (Am. 1867). The heroine is Myrtle Hazard; and the novel deals with her struggle to make some peaceful adjustment between the different racial strains in her blood. She had been born in India and finds life difficult in the New England village where she lives with her aunt from the age of fifteen on. Through her "Guardian Angel," Professor Gridley and her life as a nurse in the Civil War, she finds herself at last. She marries Clement Lindsay, a young sculptor, who had rescued her from drowning, on one occasion when, disguised as a boy, she ran away from home.

Guari'nos. One of Charlemagne's paladins, taken captive at Roncesvalles. Refusing to become a Moslem, he was cast into a dungeon, where he lay for seven

years. A joust was then held, and Guari'nos was allowed to try his hand at a target. He knelt before the Moor, stabbed him to the heart, and then vaulted on his gray horse Treb'ozond', and escaped to France.

Guatamozin. In *The Fair God* (*q.v.*), a historical romance by Lew Wallace, the leader of the Aztec forces against Cortez.

Gudrun. (1) The heroine of the great popular German epic poem, *Gudrun*, or *Kudrun*, written about 1210. She was the daughter of Hetel, king of Ireland, and was betrothed to Herwig of Seeland, but Hartmut, the king of Norway, carried her off captive. As she would not marry him he put her to all sorts of menial work, such as washing the dirty linen. Thirteen years later her brother and lover appeared on the scene with an army; they laid waste the country, razed the castle, released the prisoners, carried Hartmut off captive, and Gudrun and Herwig were married — to live happy ever after. Gudrun is the German type of wifely loyalty and love.

(2) In the Scandinavan *Volsunga Saga* (*q.v.*), the sister of Gunther, who marries first Sigurd (the Siegfried of Teutonic legend) and after his death, King Atli. She plays a prominent part in the old legends, but is better known as the Kriemhild of the *Nibelungenlied* or the Gutrune of the operas of Wagner's *Nibelungen Ring*. See those entries.

Gudule, St. See under *Saint*.

Gue'bres or **Ghebers.** Followers of the ancient Persian religion, reformed by Zoroaster; fire-worshippers; Parsees. The name, which was bestowed upon them by their Arabian conquerors, is now applied to fire-worshippers generally.

Guelphs and **Ghibellines.** Two great parties whose conflicts made much of the history of Italy and Germany in the 12th, 13th, and 14th centuries. The Guelphs were the papal and popular party in Italy; their name is the Italian form of *Welfe*, as Ghibelline is that of *Waiblingen*, and the origin of these two words is this: At the battle of Weinsburg, in Suabia (1140), Conrad, Duke of Franconia, rallied his followers with the war-cry *Hie Waiblingen* (his family estate), while Henry the Lion, Duke of Saxony, used the cry of *Hie Welfe* (the family name). The Ghibellines supported in Italy the side of the German emperors; the Guelphs opposed it, and supported the cause of the Pope.

Guendolœ'na. According to Geoffrey of Monmouth, daughter of Corin'eus and wife of Locrine, son of Brute, the legendary king of Britain. She was divorced, and Locrine married Estrildis, by whom he already had a daughter named Sabri'na. Guendolœ'na, greatly indignant, got together a large army, and near the river Stour a battle was fought, in which Locrine was slain. Guendolœ'na now assumed the government, and one of her first acts was to throw both Estrildis and Sabri'na into the river Severn.

Guenever. See *Guinevere*.

Guenn. A novel by Blanche Willis Howard (Teufel) (Am. 1884) telling of an American painter's life in a Breton village. Guenn, the heroine, is a fisher girl whom the artist secures as a model. She breaks her heart in futile love for him.

Guide'rius. The elder son of Cymbeline (*q.v.*), a legendary king of Britain during the reign of Augustus Cæsar. In Shakespeare's *Cymbeline* Guiderius and his brother Arvir'agus were stolen in infancy by Bela'rius, a banished nobleman, out of revenge, and were brought up by him in a cave.

Geoffrey of Monmouth says that Guiderius succeeded his father, and was slain by Hamo.

Guido, surnamed *the Savage* (in *Orlando Furioso*), son of Constantia and Amon, therefore younger brother of Rinaldo. He was also Astolpho's kinsman. Being wrecked on the coast of the Amazons, he was doomed to fight their ten male champions. He slew them all, and was then compelled to marry ten of the Amazons. He made his escape with Ale'ria, his favorite wife, and joined the army of Charlemagne.

Guido Colonna. See *Colonna*.

Guido Franceschini. The nobleman in Browning's *Ring and the Book* who tried to repair his fortune by marrying Pompilia the putative child of Pietro and Violante. See *Ring and the Book*.

Guignol. The principal character in a popular French puppet-show (very like "Punch and Judy") dating from the 18th century. As the performance comprised *macabre* and gruesome incidents the name came to be attached to short plays of this nature; hence *Grand Guignol*, a series of such plays, or the theater in which they are performed, in Paris and other places, as London.

Guil'denstern. In Shakespeare's *Hamlet*, one of Hamlet's companions, employed by the King and Queen to divert him, if possible, from his strange and wayward ways.

Rosencrantz and Guildenstern are favourite samples of the thorough-paced time-serving court knave . . . ticketed and to be hired for any hard or dirty work. — *Crowden Clarke.*

Guin'evere (Geoffrey of Monmouth's *Guanhumara*, the Welsh *Gwenhwyvar*, meaning "the white ghost"). In the Arthurian legends, the wife of King Arthur. According to Malory (who spells the name Guenever), she was the daughter of Leodegrance, king of the land of Cameliard. She entertained a guilty passion for Sir Launcelot of the Lake, one of the knights of the Round Table, but during the absence of King Arthur in his expedition against Leo, king of the Romans, she was seduced by Modred, her husband's nephew, who had usurped the kingdom. Arthur hastened back, Guinevere fled, and a desperate battle was fought, in which Modred was slain and Arthur mortally wounded. Guinevere took the veil at Almesbury, where later she died. She was buried at Glastonbury, and has left her name as a synonym for a beautiful, faithless, but repentant wife. Tennyson in his *Idylls of the King* makes Guinevere guilty only in her passion for Launcelot and not a party to Modred's treachery.

James Branch Cabell introduced Guinevere into his *Jurgen* (*q.v.*) as the heroine of a love episode with Jurgen.

For variant spellings of Guinevere, see *Ganor.*

Guise's Motto. "*À chacun son tour*," on the standards of the Duc de Guise, who put himself at the head of the Catholic League in the 16th century, meant, "My turn will come."

Gulbey'as. The sultana in Byron's *Don Juan.* Having seen Juan amongst Lambro's captives, "passing on his way to sale," she caused him to be purchased, and introduced into the harem in female attire. On discovering that he preferred Dudu, one of the attendant beauties, to herself, she commanded both to be stitched up in a sack, and cast into the Bosphorus. They contrived, however, to make their escape.

Gulf Stream. The great, warm ocean current which flows out of the Gulf of Mexico (whence its name) and, passing by the eastern coasts of the United States, is, near the banks of Newfoundland, deflected across the Atlantic to modify the climate of Western Europe as far north as Spitzbergen and Nova Zembla. It washes the shores of the British Isles.

Gulf States. See *States.*

Gu'listan (Pers. the garden of roses). The famous recueil of moral sentences by Sadi (about 1190–1291), the most celebrated of Persian poets, except, perhaps, Omar Khayyam. It consists of sections on kings, dervishes, contentment, love, youth, old age, social duties, etc., with many stories and philosophical sayings.

Gulliver, Lemuel. The hero of the famous *Travels into Several Remote Nations of the World, by Lemuel Gulliver, first a Surgeon, and then a Captain of several ships*, written by Jonathan Swift (1726). Gulliver first gets wrecked on the coast of Lilliput, a country of pygmies. Subsequently he is thrown among the people of Brobdingnag, giants of tremendous size. In his next voyage he is driven to Lapu'ta, an empire of quack pretenders to science and knavish projectors; and in his fourth voyage he visits the Houyhnhnms where horses are the dominant powers.

Gulliver's Travels, frequently looked upon as a mere children's book, is in reality a biting social and political satire.

Whether we read it, as children do, for the story or as historians, for the political allusions, or as men of the world, for the satire and philosophy, we have to acknowledge that it is one of the wonderful and unique books of the world's literature. — *Edmund Gosse: History of English Literature.*

Gulnare. In Byron's *Corsair* (*q.v.*), queen of the harem, and the most beautiful of all the slaves of Seyd. She was rescued by Conrad the corsair from the flames of the palace; and, when Conrad was imprisoned, she went to his dungeon, confessed her love, and proposed that he should murder the Sultan and flee. As Conrad refused to assassinate Seyd, she herself did it, and then fled with Conrad to the "Pirate's Isle." The rest of the tale is continued in *Lara*, in which Gulnare assumes the name of Kaled, and appears as a page.

Gum'midge, Mrs. In Dickens' *David Copperfield* (1849), the widow of Dan'el Peggotty's partner. She kept house for Dan'el, who was a bachelor. Old Mrs. Gummidge had a deep-rooted conviction that she was neglected and uncared for, a waif in the wide world, of no use to any one. She was always talking of herself as the "lone lorn cre'tur."

Gump, Andy and **Min.** Two popular characters of the American comic supplement, created by the cartoonist Sidney Smith. Andy Gump is a long, chinless individual, full of foibles, particularly a habit of bragging that always ends in trouble and a frantic call for his faithful

wife Min. In the election of 1924 Andy Gump ran for Congress and was even unofficially nominated for president.

Gundy, Solomon. See *Swap, Solomon.*

Gunga Din. One of Kipling's *Barrack-Room Ballads* (Eng. 1892) in praise of a Hindu water carrier for a British regiment.

> An' for all 'is dirty 'ide
> 'E was white, clear white, inside
> When 'e went to tend the wounded under fire!
> It was "Din, Din, Din!"
> With the bullets kickin' dust-spores on the green
> When the cartridges ran out
> You could hear the front-ranks shout,
> "Hi! ammunition-mules an' Gunga Din!" "

Gunpowder Plot. The project of a few Roman Catholics to destroy James I with the Lords and Commons assembled in the Houses of Parliament, on November 5th, 1605. It was to be done by means of gunpowder when the king went in person to open Parliament. Robert Catesby originated the plot, and Guy Fawkes undertook to fire the gunpowder. The plot was betrayed, and Guy Fawkes was arrested the night before it was to have been put into execution.

Gunther. In the *Nibelungenlied* a Burgundian king, brother of Kriemhild, the wife of Siegfried. He resolved to wed the martial queen Brunhild (*q.v.*), who had made a vow to marry only the man who could ride through the flames that encircled her castle. Gunther failed (see *Grani*), but Siegfried did so in his likeness and remained with the Queen for three nights, his sword being between them all the time. Gunther then married Brunhild, but later Kriemhild told Brunhild that it was Siegfried who had ridden through the fire, jealousy sprang up between the families. Gunther, with unpardonable ingratitude, was privy to the murder of his friend and brother-in-law, and was himself slain in the dungeon of Etzel's palace by his sister Kriemhild. Gundicarius, a Burgundian king who, with his whole tribe, perished at the sword of the Huns in 437, is supposed to be the historical character round whom these legends collected. In the *Volsunga Saga* (*q.v.*), the Scandinavian version of the same legend, Gunther figures prominently, as in the operas of Wagner's *Nibelungen Ring* (*q.v.*).

Gurth. In Scott's *Ivanhoe*, the swineherd and thrall of Cedric of Rotherwood.

Gurton, Gammer. See *Gammer Gurton.*

Gutenberg's Bible. See *Bible, Specially named.*

Guthlac, St. See under *Saint.*

Gutrune. In *Götterdämmerung*, the last of the four operas of Wagner's *Nibelungen Ring* (*q.v.*), the sister of Gunther courted and won by Siegfried. She is the Gudrun of the *Volsunga Saga* and the Kriemhild of the *Nibelungenlied.*

Guy. An effigy of a man, stuffed with combustibles and supposed to represent Guy Fawkes, carried round in procession and finally burnt on November 5th, in memory of Gunpowder Plot (*q.v.*); hence, any dowdy, fantastic figure, a "fright." In America the word, as applied to a person, has a wide significance, and can mean almost any one.

> The king was Wenzel Number Four . . .
> I got him guessed, that Wenzel guy harpoons a girl that's young and spry,
> And tried to seal her up for life in the Old People's Home!
> *Ruth Comfort Mitchell: Saint John of Nepomuc.*

Guy Mannering. A novel by Scott (1815), a tale of the period of George III. Because of the antagonism which his magistrate father had aroused among the gipsies, Harry Bertram, the hero, heir to the Ellengowan estate, is kidnapped by a lawyer named Glossin, who secures the estate. Harry's sister Lucy, who is forced to leave her home, is hospitably entertained by Guy Mannering and his daughter Julia. The gipsy, Meg Merrilies, befriends Harry Bertram, aids his escape and afterwards tells him he is the rightful heir of the Ellengowan estate. Glossin is then sent to prison, where he enters the cell of Dirk Hatteraick, a Dutch smuggler, and is strangled by him. Eventually Harry Bertram marries Julia Mannering. The book is noted not so much for its plot as for the famous characters of Dandy Dinmont, Pleydell, Hatteraick, Dominie Sampson and Meg Merrilies. See under those entries.

Guy of Warwick. An English hero of legend and romance, whose exploits were first written down by some Anglo-Norman poet of the 12th century and were, by the 14th century, accepted as quite authentic history.

To obtain Phelis (Felice) as his wife he undertook many knightly deeds. He rescued the daughter of the Emperor of Germany, and went to fight against the Saracens, slaying the doughty Coldran, Elmaye King of Tyre, and the soldan himself. Then he returned and wedded Phelis; but in forty days went back to the Holy Land, where he slew the giant Am'arant, and many others. Having achieved all this and numerous other adventures, he now became a hermit near Warwick. Daily he went in disguise to his own castle and begged bread of his

wife Phelis; but on his death-bed he sent her a ring, by which she recognized her lord, and went to close his dying eyes.

Guy Rivers. A novel by William Gilmore Simms (Am. 1834). The scene is laid in Georgia, and the hero and a romantic border bandit contend for the heroine.

Guyon, Sir. The knightly hero of Spenser's *Faërie Queene*, Bk. II, typical of Temperance or Self-government (Sp. *guia*, a guide). He destroyed the witch Acra'sia, and her "Bower of Bliss" (*q.v.*). The Palmer, typifying Prudence and Sobriety, was his companion, and Brigador ("bridle of gold") his horse.

Guzman d'Alfarache, *The Life and Adventures of.* A famous picaresque romance by Mateo Aleman in two parts (Sp. 1599, 1605).

Guzman, Leonora de. See *Leonora.*

Gwalchmei. The name under which Gawain (*q.v.*) appears in the Welsh *Mabinogion.*

Gwendolyn Harleth. In George Eliot's *Daniel Deronda* (*q.v.*).

Gwynn, Nell (1652–1687). An actress, and one of the mistresses of Charles II. She was a great favorite with the public. Scott mentions her in *Peveril of the Peak.*

Gwynplaine. The hero of Victor Hugo's romance *The Man Who Laughs* (*L'Homme qui Rit*) (*q.v.*).

Gyas and Cloan'thus. In Virgil's *Æneid*, two companions of *Æne'as*, generally mentioned together as "*fortis Gyas fortisque Cloanthus.*" The phrase has become proverbial for two very similar characters.

Gyges. A king of Lydia of the 7th century *B. C.*, who founded a new dynasty, warred against Asurbanipal of Assyria, and is memorable in legend for his ring and his prodigious wealth.

According to Plato, Gyges descended into a chasm of the earth, where he found a brazen horse; opening the sides of the animal, he found the carcass of a man, from whose finger he drew off a brazen ring which rendered him invisible.

> Why, did you think that you had Gyges ring,
> Or the herb that gives invisibility [fern-seed]?
> *Beaumont and Fletcher: Fair Maid of the Inn*, i, 1.

It was by the aid of the ring that he obtained possession of the wife of Candaules (*q.v.*) and, through her, of his kingdom.

Gynt, Peer. See *Peer Gynt.*

H

H. D. (Hilda Doolittle, Mrs. Richard Aldington) (1886–). Contemporary American poet, one of the chief exponents of the Imagist School (*q.v.*). Most of her poems are on Greek subjects. Her volumes are *Sea Garden*: *Imagist Poems* and *Hymen*.

H.C.L. The high cost of living, a term much in use in recent years.

H.M.S. His *or* Her Majesty's service *or* ship, as H.M.S. *Wellington*.

Habeas Corpus. The "Habeas Corpus Act" was passed in 1679, and defined a provision of similar character in Magna Charta, to which also it added certain details. Its chief purpose was to prohibit any judge, under severe penalties, from refusing to issue to a prisoner a Writ of Habeas Corpus by which the jailer was obliged to produce the prisoner in court in person and to certify the cause of imprisonment, thus preventing people's being imprisoned on mere suspicion, and making it illegal for one to be left in prison an indefinite time without trial.

It further provides that every accused person shall have the question of his guilt decided by a jury of twelve, and not by a Government agent or nominee; that no prisoner can be tried a second time on the same charge; that every prisoner may insist on being examined within twenty days of his arrest, and tried at the next session; and that no one may be sent to prison beyond the seas, either within or without the British dominions.

Habeas Corpus means "You are to produce the body."

The Habeas Corpus Act has been suspended in times of political and social disturbance, and its provisions have been more than once amended and extended.

Hades. In Homer, the name of the god (Pluto) who reigns over the dead; but in later classical mythology the abode of the departed spirits, a place of gloom but not necessarily like the Christian *Hell*, a place of punishment and torture. As the state or abode of the dead it corresponds to the Hebrew *Sheol*, a word which, in the authorized version, has frequently been translated by the misleading *Hell*. Hence *Hades* is sometimes vulgarly used as a euphemism for *Hell*.

Ha'dith (Ar. a saying or tradition). The traditions about the prophet Mahomet's sayings and doings. This compilation, which was made in the 10th century by the Moslem jurists Moshin and Bokhari, forms a supplement to the Koran as the Talmud to the Jewish Scriptures. Like the Jewish *Gema'ra*, the Ha'dith was not allowed originally to be committed to writing, but the danger of the traditions being perverted or forgotten led to their being placed on record.

Hadj. The pilgrimage to the Kaa'ba (temple of Mecca), which every Mohammedan feels bound to make once at least before death. Those who neglect to do so "might as well die Jews or Christians." These pilgrimages take place in the twelfth month of each year, Zu 'll Hajjia, roughly corresponding to our August.

Hadji. A title conferred upon one who has made the *Hadj*.

Hadleyburg. *The Man that Corrupted Hadleyburg.* See under *Man*.

Hafed. In *The Fire-Worshippers*, the third tale in Moore's *Lalla Rookh*, a Gheber, or fire-worshipper, in love with Hinda, the emir's daughter. He was the leader of a band sworn to free their country or die in the attempt. His rendezvous was betrayed, but when the Moslem came to arrest him, he threw himself into the sacred fire and was burnt to death.

Hafiz. The great Persian poet (fl. 14th cent.), and one of the greatest poets of the world. His *ghazels* (*i.e.* songs, odes) tell of love and wine, nightingales, flowers, the instability of all things human, of Allah and the Prophet, etc. His tomb at Shiraz is still the resort of pilgrims. The name *Hafiz* is Arabic for "one who knows the Koran and Hadith (*q.v.*) by heart."

Hagan. In the *Nibelungenlied* and the old Norse sagas (where he is called Hogni), a prominent character, son of a mortal and a sea-goblin. In the *Nibelungenlied*, Hagan killed Siegfried, then seized the Nibelung hoard, and buried it in the Rhine, intending to appropriate it. Kriemhild, after her marriage with Etzel, king of the Huns, invited him to the court of her husband, and cut off his head. He is described as "well grown, strongly built, with long sinewy legs, deep broad chest, hair slightly grey, of terrible visage, and of lordly gait." There are other versions of the story, many of them quite contradictory, and the rough and treacherous Hagan appears in many legends. He is a prominent character in *Götterdämmerung* (The Dusk of the Gods), the last of the

four operas of Wagner's *Nibelungen Ring* (*q.v.*).

Hagar. In the Old Testament, the servant of Abraham's wife Sarai, who became the mother of Ishmael (*q.v.*). After the birth of Isaac, Hagar and Ishmael were cast out into the wilderness at the instigation of Sarai. On one occasion, when they were perishing of thirst, an angel spoke to Hagar and showed her a well of water.

Hagga'dah. The portion of the Midrash (*q.v.*) which contains rabbinical interpretations of the historical and legendary, ethical, parabolic, and speculative parts of the Hebrew Scriptures; the portion devoted to law, practice, and doctrine is called the *Halachah*. They were commenced in the 2nd century *A. D.* and completed by the 11th.

Hague, The or *The Hague Tribunal.* An international court of arbitration which arose out of the Hague Congress on disarmament in 1899. It meets at The Hague.

Haidee. In Byron's *Don Juan* (ii-iv) the beautiful Greek girl who found Don Juan when he was cast ashore and restored him to animation. "Her hair was auburn, and her eyes were black as death." Her mother, a Moor, was dead, and her father, Lambro, a rich Greek pirate, was living on one of the Cyc'lades. She and Juan fell in love with each other during the absence of Lambro from the island. On his return Juan was sent from the island; Haidee went mad and, after a lingering illness, died. There is a *Haidee* who figures in Dumas' *Count of Monte Cristo.*

Hail and Farewell. An autobiography by the Irish author, George Moore, in three volumes: *Ave*, *Salve* and *Vale* (1911–1914).

Hail Columbia. An American national hymn by Joseph Hopkinson (1798), beginning:

> Hail, Columbia! happy land!
> Hail, ye heroes! heaven-born band
> Who fought and bled in Freedom's cause.

Hairy Ape, The. An impressionistic drama by Eugene O'Neill (Am. 1922). The hero, Yank, is a great, crude stoker on a huge ocean liner. He is sustained by his feeling that the man who works somehow "belongs," until he suddenly becomes wild with fury at the look on the face of a society girl who inspects him at his task.

Hajar-al-Aswad. The famous black stone in the northeast corner of the Kaaba; it is an irregular oval, about 7 inches in breadth, and is surrounded with a circle of gold. The legend is that when Abraham wished to build the Kaaba, the stones came to him of their own accord, and the patriarch commanded all the faithful to kiss this one.

The stone is probably an aerolite, and it was worshipped long before Mahomet's day, for in the 2nd century *A. D.* Maximus Tyrius spoke of the Arabians paying homage to it, and Persian legend states that it was an emblem of Saturn.

Ibn Abbas reports that the Prophet said that when it came from Paradise it was whiter than milk, and that it had become black through the sins of the millions that had kissed it. On the Day of the Resurrection it is to have two eyes, by which it will recognize all those who have kissed it, and a tongue with which it will bear witness to Allah.

Hajji Baba of Ispahan, *The Adventures of.* A picaresque romance by James Morier (1824), dealing with life in Persia. The hero is a sort of Persian Gil Blas whose roguery takes him into all spheres of Persian society. In a sequel, *Hajji Baba in England* (1828), he visits England as a government official.

Hakim, Adonbec el. In Scott's *Talisman*, Saladin in the disguise of a physician. He visited Richard Cœur de Lion in sickness; gave him a medicine in which the "talisman" had been dipped, and the sick king recovered from his fever.

Hakluyt, Richard (Eng. 1553–1616). Author of a famous book of travel chronicling the adventures of celebrated voyagers.

Hakluyt Society. An organization "for the publication of rare and valuable voyages, travels, and geographical records." Instituted in 1846.

Hal. *Bluff King Hal.* A nickname for Henry VIII of England, also called Bluff Harry.

Prince Hal. The nickname of Henry, prince of Wales, afterwards Henry V. He is introduced in Shakespeare's, 1 *Henry IV* and 2 *Henry IV.*

Halachah. The division of the Midrash (*q.v.*) that deals with the interpretation of the law, points of doctrine, etc. See *Haggadah*; and cp. *Gema'ra*, *Mishna.*

> The halachah . . . had even greater authority than the Scriptures of the Old Testament, since it explained and applied them. — *Edersheim: Life of Jesus the Messiah*, vol. i, bk. i, ch. i.

Halcyon Days. A time of happiness and prosperity. Halcyon is the Greek for a kingfisher, compounded of *hals* (the sea)

and *kuo* (to brood on). The ancient Sicilians believed that the kingfisher laid its eggs and incubated for fourteen days, before the winter solstice, on the surface of the sea, during which time the waves of the sea were always unruffled.

> "Amidst our arms as quiet you shall be
> As halcyon brooding on a winter's sea."
> *Dryden*

Haldin. An anarchist in Conrad's *Under Western Eyes* (*q.v.*).

Nathalie Haldin. His sister, the heroine of the novel.

Hale, Nathan. An American hero of the Revolutionary War (1756–1776). He was sentenced to be hanged as a spy and went to his death with the words, "I only regret that I have but one life to lose for my country." He is the hero of a drama by Clyde Fitch entitled *Nathan Hale* (Am. 1898).

Halifax. *Halifax Law.* By this law, whoever committed theft in the liberty of Halifax was to be executed on the Halifax gibbet, a kind of guillotine. Hence the expression *Go to Halifax.*

> At Hallifax the law so sharpe doth deale,
> That whoso more than thirteen pence doth steale.
> They have a jyn that wondrous quick and well
> Sends thieves all headless into heaven or hell
> *Taylor (the Water Poet): Works* ii. (1630).

Hull, Hell, and Halifax. An old beggars' and vagabonds' "prayer," quoted by Taylor, the Water Poet (early 17th century), was:

> From Hull, Hell, and Halifax,
> Good Lord, deliver us.

"Hell" was probably the least feared as being farthest from them; Hull was to be avoided because it was so well governed that beggars had little chance of getting anything without doing hard labor for it; and Halifax, because any one caught stealing cloth in that town was beheaded without intermediate proceedings.

Halifax, John. See *John Halifax, Gentleman.*

Hall, Catherine. The heroine of Thackeray's satiric romance *Catherine* (*q.v.*). After marriage she became Catherine Hayes.

Hall of Fame. See under *Fame.*

Halleck, Fitz-Greene (1790–1867). American poet of the early national period.

Hallelujah is the Heb. *halelu-Jah*, "Praise ye Jehovah."

Hallelujah Lass. A name given, with a humorously contemptuous import, to female members of the Salvation Army in the early days of that movement.

Hallelujah Victory. A victory said to have been gained by some newly baptized Britons over the Picts and Scots near Mold, Flintshire, in 429. They were led by Germa'nus, Bishop of Auxerre, and commenced the battle with loud shouts of "Hallelujah!"

Hallowe'en. October 31st, which in the old Celtic calendar was the last day of the old year, its night being the time when all the witches and warlocks were abroad and held their wicked revels. On the introduction of Christianity it was taken over as the Eve of All Hallows, or All Saints. It is still devoted to all sorts of games in which the old superstitions can be traced. See Burns' poem *Hallowe'en.*

Ham. In the Old Testament one of the three sons of Noah. The other two were Shem and Japheth. According to legend Ham's descendants populated Africa; hence, a *son of Ham*, a negro.

Ham'adryads. See *Dryad.*

Haman. In the Old Testament, a conspirator against the Jews, whose purposes were defeated by Mordecai and Esther (*q.v.*) and who was hanged on the gallows that he had prepared for his enemy Mordecai.

Hamet, Cid Hamet or **Cid Hamet Benengeli.** See under *Cid.*

Hamilton, Alexander. A brilliant American statesman (1757–1804). He is the hero of Gertrude Atherton's historical novel, *The Conqueror* (Am. 1902).

Hamlet. A tragedy by Shakespeare (c. 1600). Hamlet, prince of Denmark, learns to his horror that Claudius, his uncle, and Gertrude, his mother, now reigning together as king and queen, had been responsible for the death of his royal father. Although he is in love with the fair Ophelia, he puts her roughly aside and pretends madness in order to devote himself to revenge. But he cannot bring himself to the point of taking action. While he is vacillating, Laertes, the brother of Ophelia, who has gone mad and drowned herself, challenges him to a supposedly friendly duel, but, encouraged by the King, uses a poisoned sword. The swords are exchanged by accident and both Hamlet and Laertes receive their death wounds. On learning of the treachery, the dying Hamlet at last kills the King.

The play is based on a crude story told by the 13th century Saxo Grammaticus (a Danish chronicler) in his *Historia Danica* (first printed 1514), which found

a place in Pierre de Belleforest's *Histoires Tragiques* (1570), a French miscellany of translated legend and romance.

"The whole play," says Schlegel, "is intended to show that calculating consideration exhausts . . . the power of action." Goethe is of the same opinion, and says that "Hamlet is a noble nature, without the strength of nerve which forms a hero. He sinks beneath a burden which he cannot bear, and cannot cast aside."

It's Hamlet without the Prince. Said when the person who was to have taken the principal place at some function is absent.

Hamlin, Jack or **John.** A professional gambler in Bret Harte's *Gabriel Conroy* and a number of his shorter tales, a man of gay, courteous manners and a melancholy turn of mind far removed from the previous types of the desperado in fiction. Cp. *John Oakhurst.*

Hampton Court Conference. A conference held at Hampton Court in January, 1604, to settle the disputes between the Church party and the Puritans. It lasted three days. Its chief result was a few slight alterations in the Book of Common Prayer, but it is here that the first suggestion was made for the official re-translation of the Bible which resulted in the "Authorized Version" of 1611.

Han of Iceland (*Han d'Islande*). A romance by Victor Hugo (Fr. 1823). The hero is a wild and blood-thirsty individual boasting descent from the monster, Ingulph the Exterminator. His career is a long succession of crimes and horrors. After the loss of his son, he becomes even more venomous but at last gives himself up to justice, being "tired of life since it cannot be a lesson and an example to a successor."

Han, Sons of. The Chinese; so called from Hân, the village in which Licou-pang was chief. Lieou-pang conquered all who opposed him, seized the supreme power, assumed the name of Kao-hoângtee, and the dynasty, which lasted 422 years, was "the fifth imperial dynasty, or that of Hân." With this dynasty the modern history of China begins (*B. C.* 202 to *A. D.* 220).

Hanafites. One of the four sects of Sunnites (*q.v.*).

Hanbalites. One of the four sects of Sunnites (*q.v.*).

Hand of Ethelberta, The. A novel by Hardy (1876), narrating the adventures of Ethelberta, the daughter of a butler, who is in turn governess, companion, poet and public entertainer. She loses her first husband, but finally marries a wealthy lord.

Handwriting on the Wall. An announcement of some coming calamity, or the imminent fulfilment of some doom. The allusion is to the handwriting on Belshazzar's palace wall announcing the loss of his kingdom (*Dan.* v. 5-31).

Handy Andy. A novel by Samuel Lover (1842). The Irish hero Andy Rooney "had the most singularly ingenious knack of doing everything the wrong way." Despite his blunders Handy Andy finally wins his cousin, Oonah, and is declared heir to Lord Scatterbrain's title and wealth.

Hanging Gardens of Babylon. A square garden (according to Diodorus Siculus), 400 ft. each way, rising in a series of terraces from the river in the northern part of Babylon, and provided with earth to a sufficient depth to accommodate trees of a great size. These famous gardens were one of the Seven Wonders of the World, and according to tradition were constructed by Nebuchadnezzar to gratify his wife Am'ytis, who felt weary of the flat plains of Babylon, and longed for something to remind her of her native Me'dian hills.

Hannah. In the Old Testament, the mother of Samuel (*q.v.*), because of whose vow he was given to the service of the temple as a child.

Hannah Thurston. A novel by Bayard Taylor (Am. 1864), dealing with life in a small town. The heroine is a Quaker and an advocate of woman's rights. She finally gives up her independence to marry Maxwell Woodberry.

Hannibal. *Hannibal is at the gates.* A cry of great alarm, in allusion to the Carthaginian general Hannibal (*B. C.* 249–183) who so often threatened Rome.

Hans Breitmann. See *Breitmann, Hans.*

Hans Brinker or *The Silver Skates.* A well-known story for children by Mary Mapes Dodge (Am. 1865). The hero is a Dutch boy and the book gives an interesting picture of life in Holland.

Hanseat'ic League. The confederacy, first established in 1239, between certain cities of Northern Germany for their mutual prosperity and protection. The diet which used to be held every three years was called the *Hansa* (Old High German for *Association*), and the members of it *Hansards.* The league in its prosperity comprised eighty-five towns; it declined rapidly in the Thirty Years War;

in 1669 only six cities were represented; and the last three members of the league (Hamburg, Lübeck, and Bremen) joined the German Customs Union in 1889).

Hänsel and Gretel. A light opera by Humperdinck (1893) based on the well-known fairy tale by the Brothers Grimm. It portrays the adventures of Hänsel and Gretel, the broom-maker's children, with the Sand Man, the Dew Man and the terrible Crunch Witch.

Hanuman. A monkey-god of Hindu mythology. In the *Ramayana* (*q.v.*), he and his monkeys construct a bridge across the straits to Ceylon to assist Rama in rescuing his wife Sita from the demon-king of Ceylon.

Happy Valley, The. The home of the Prince of Abyssinia in Johnson's tale of *Rasselas* (1759). It is placed in the kingdom of Amhara, and was inaccessible except in one spot through a cave in a rock. It was a Garden of Peace, completely isolated from the world, and replete with every luxury; but life there was so monotonous that the philosopher, Imlac, and the Prince, Rasselas, were glad to escape. Afterward they idealized it and after many experiences in less pleasant places, made their way back at last.

Hara-kiri (Jap. *hara*, the belly, *kiri*, to cut). A method of suicide by disembowelling practised by Japanese military officials, daimios, etc., when in serious disgrace or liable to be sentenced to death. The first recorded instance of *hara-kiri*, or *Happy Dispatch*, as it is also called, is that of Tametomo, brother of Sutoku, an ex-Emperor in the 12th century, after a defeat at which most of his followers were slain.

Harbor, The. A novel of New York City by Ernest Poole (Am. 1915). The hero, who tells the story, has by nature the would-be author's tendency to see life from the artist's point of view, and his Manhattan boyhood, his college life and his Bohemian days in Paris all encourage this disposition, but his wife's father, Dillon, a scientific engineer, and his college friend, Joe Kramer, who becomes a radical labor leader, introduce him to other attitudes toward life, reflected always, to his imaginative mind, in the changing perspectives of the Harbor.

Hard Cash. A novel by Charles Reade (1864), written to expose abuses in private lunatic asylums. See *Dodd.*

Hard Times. A novel by Dickens (1854), dramatized in 1867, and called *Under the Earth*, or *The Sons of Toil.* Josiah Bounderby, a street Arab who had raised himself to banker and cotton prince, proposed marriage to Louisa, daughter of Thomas Gradgrind, Esq., and was accepted. One night the bank was robbed of £150, and Bounderby believed Stephen Blackpool to be the thief, because he had dismissed him, as obnoxious to the mill hands; but the culprit was Tom Gradgrind, the banker's brother-in-law, who lay in hiding for a while, and then escaped out of the country.

Hardcastle, Squire. In Goldsmith's comedy, *She Stoops to Conquer* (*q.v.*), a jovial, prosy, but hospitable country gentleman of the old school. He loves to tell his long-winded stories about Prince Eugene and the Duke of Marlborough. He says, "I love everything that's old — old friends, old times, old manners, old books, old wine."

Mrs. Hardcastle. A very "genteel" lady indeed. Mr. Hardcastle is her second husband, and Tony Lumpkin her son by her former husband. She is fond of "genteel" society, and the last fashions.

Miss Hardcastle. The pretty, bright-eyed, lively daughter of Squire Hardcastle. She is in love with young Marlow, and "stoops" to a pardonable deceit "to conquer" his bashfulness and win him.

Harding, Rev. Septimus. One of the clergymen in Trollope's *Chronicles of Barsetshire* (see *Barsetshire*), described as "a good man without guile, believing humbly in the religion he has striven to teach and guided by the precepts which he has striven to learn."

Hardmuth, Frank. The assistant district attorney in *The Witching Hour* (*q.v.*), a play by Augustus Thomas.

Hardouin. Jean Hardouin (1646–1729), the learned Jesuit, chronologer, and numismatist, and librarian to Louis le Grand, was so sceptical that he doubted the truth of all received history, denied the authenticity of the *Æneid* of Virgil, the *Odes* of Horace, etc., placed little faith in deductions drawn from medals and coins, regarded all councils before that of Trent as chimerical, etc., thus he became typical of the doubting philosopher.

Even Père Hardouin would not enter his protest against such a collection. — *Dr. A. Clarke: Essay.*

Hardshell. A term used in American politics for an "out-and-outer," one prepared, and anxious, to "go the whole hog." It was originally applied to a very strict and rigid sect of Baptists, their

somewhat weaker brethren being known as *Softshells*.

Hardwick, Nan. The heroine of Masefield's *Tragedy of Nan* (*q.v.*).

Hardy, Thomas (1840–). English novelist and poet. His outstanding poetical work is *The Dynasts* (*q.v.*). His novels include *Under the Greenwood Tree, A Pair of Blue Eyes, The Hand of Ethelberta, The Return of the Native, Two on a Tower, The Mayor of Casterbridge, Tess of the d' Urbervilles* and *Jude the Obscure*. See those entries; also *Wessex*.

Hare. It is unlucky for a hare to cross your path, because witches were said to transform themselves into hares.

> A witch is a kind of hare
> And marks the weather
> As the hare doth.
> *Ben Jonson: Sad Shepherd*, ii, 2.

According to medieval "science," the hare was a most melancholy beast, and ate wild succory in the hope of curing itself; its flesh, of course, was supposed to generate melancholy in any who partook of it.

Another superstition was that hares are sexless, or that they change their sex every year. And among the Hindus the hare is sacred to the moon because, as they affirm, the outline of a hare is distinctly visible in the full disk.

First catch your hare. See *Catch*.

Mad as a March hare. Hares are unusually shy and wild in March, which is their rutting season.

Erasmus says "Mad as a marsh hare," and adds, "hares are wilder in marshes from the absence of hedges and cover."

The hare and the tortoise. Every one knows the fable of the race between the hare and the tortoise, won by the latter; and the moral, "Slow and steady wins the race," The French equivalent is *Pas à pas le bœuf prend le lièvre*.

Harikiri. See *Hara-kiri*.

Harkless, John. The hero of Booth Tarkington's *Gentleman from Indiana* (*q.v.*).

Harkness, Helen. The heroine of Howells' *Woman's Reason* (*q.v.*).

Harlequin. In the British pantomime a sprite supposed to be invisible to all eyes but those of his faithful Columbine (*q.v.*). His office is to dance through the world and frustrate all the knavish tricks of the Clown, who is supposed to be in love with Columbine. He derives from *Arlecchino*, a stock character of Italian comedy (like Pantaloon and Scaramouch), whose name was in origin probably that of a sprite or hobgoblin. Cp. *Pierrot*.

Harlequin. So Charles Quint (1500–1558) was called by François I of France.

Harleth, Gwendolyn. The self-centered heroine whose gradual regeneration is depicted in George Eliot's *Daniel Deronda* (*q.v.*).

Harley. The titular hero of Mackenzie's *Man of Feeling* (*q.v.*).

> The principal object of Mackenzie is . . . to reach and sustain a tone of moral pathos by representing the effect of incidents . . . upon the human mind . . . especially those which are just, honourable, and intelligent. *Sir W. Scott.*

Harlowe, Clarissa. See *Clarissa Harlowe*.

Harmachis. The supposed narrator of Rider Haggard's romance *Cleopatra* (1889), a priest and magician who plots to seize the throne from Cleopatra but is prevented by his love for her. She encourages him for her own ends until Antony appears on the scene. The Queen's favorite, Charmion, is desperately in love with Harmachis.

Harmon, John, *alias* John Rokesmith. In Dickens' novel, *Our Mutual Friend*, Mr. Boffin's secretary. He lodged with the Wilfers, and ultimately married Bella Wilfer. He is described as "a dark gentleman, thirty at the utmost, with an expressive, one might say, a handsome face."

Harmon, Sir Isaac. One of the principals in Wells' novel, *The Wife of Sir Isaac Harmon* (*q.v.*).

Harmo'nia. *Harmonia's Necklace.* An unlucky possession, something that brings evil to all who possess it. In classic mythology, Harmonia was the daughter of Mars and Venus. On her marriage with King Cadmus, she received a necklace which proved fatal to all who possessed it.

On the same occasion Vulcan, to avenge the infidelity of her mother, made the bride a present of a robe dyed in all sorts of crimes, which infused wickedness and impiety into all her offspring. Cp. *Nessus*. Both Harmonia and Cadmus, after having suffered many misfortunes, and seen their children a sorrow to them were changed into serpents.

Harmonious Blacksmith, The. A well-known air written by Handel, or, rather, based by him on an earlier air. The grave of the blacksmith, the ringing of whose hammer set Handel to work on it, is still to be seen in the little churchyard at Whitchurch — where Handel was organist — near Edgware, Middlesex.

Harold (1022–1066). He is the hero of Bulwer Lytton's romance, *Harold, the Last of the Saxons* (1848), containing an

account of the battle of Hastings, where this last of the Saxon Kings was slain, and William the Norman succeeded to the crown of England. Tennyson wrote a dramatic poem on the same subject (1876).

Harold, Childe. See *Childe Harold.*

Harold Transome. In George Eliot's *Felix Holt.* See *Transome, Harold.*

Haroot and **Maroot.** Angels in medieval angelology, who, in consequence of their want of compassion to man, were susceptible of human passions, and were sent upon earth to be tempted. They were kings of Babel, and teachers of magic and the black arts.

Haroun al Raschid. Caliph of Bagdad, of the Abbasside line (763–809), contemporary with Charlemagne and like him a patron of literature and the arts. Under him the Caliphate attained its highest splendor. Haroun al Raschid loved to go about in disguise, and his adventures and stories connected with him form a large part of the *Arabian Nights* (*q.v.*).

Har'pagon. A miser; from the miser of that name in Molière's *L'Avare* (1668). He is the father of Cleante and Elise. Both Harpagon and his son desire to marry Mariane; but the father, having lost a casket of money, is asked which he prefers — his casket or Mariane, and as the miser prefers the money, Cleante marries the lady. Harpagon imagines that every one is going to rob him, and when he loses his casket, seizes his own arm in the frenzy of passion. He proposes to give his daughter in marriage to an old man named Anselme, because no "dot" will be required; and when Valère (who is Elise's lover) urges reason after reason against the unnatural alliance, the miser makes but one reply, "*sans dot.*" Harpagon, at another time, solicits Jacques to tell him what folks say of him; but when told that he is called a miser and a skinflint, he towers with rage, and beats Jacques in his uncontrolled passion.

Harper. The name under which Cooper represents George Washington in his *Spy* (*q.v.*).

Harpoc'rates. The Greek form of the Egyptian Heru-P-Khart (Horus the Child), who is figured as a youth, and, as he has one finger pointing to his mouth, was adopted by them as the god of silence.

Harpy. In classical mythology, a winged monster with the head and breasts of a woman, very fierce, starved-looking, and loathsome, living in an atmosphere of filth and stench, and contaminating everything which she came near. Homer mentions but *one* harpy. He'siod gives *two*, and later writers *three.* Their names, Ocyp'eta (*rapid*), Cele'no (*blackness*), and Aëll'o (*storm*), indicate that these monsters were personifications of whirlwinds and storms.

He is a regular harpy. One who wants to appropriate everything; one who sponges on another without mercy.

Harrington. A novel by Maria Edgeworth (1811). The titular hero is a Jew, and the novel was one of the first deliberate attempts to portray a Jew in fiction in a favorable light. As such it is worthy of note, but the character of Harrington is generally dismissed as wooden and over-sentimentalized.

Harrington, Evan. Titular hero of Meredith's novel *Evan Harrington* (*q.v.*).

Harris, George and **Eliza.** Two slaves, husband and wife, in Harriet Beecher Stowe's *Uncle Tom's Cabin* (*q.v.*).

Harris, Mrs. In Dickens' *Martin Chuzzlewit,* a purely imaginary character, existing only in the brain of Mrs. Sarah Gamp, and brought forth on all occasions to corroborate the opinions and trumpet the praises of Mrs. Gamp, the monthly nurse.

"'Mrs. Harris,' I says to her, . . . 'if I could afford to lay out all my fellow-creeturs for nothink, I would gladly do it; sich is the love I bears 'em.'" Again: "What!" said Mrs. Gamp, "you bage creetur! Have I know'd Mrs. Harris five and thirty year, to be told at last that there an't no sich a person livin'? Have I stood her friend in all her troubles, great and small, for it to come to sich a end as this, with her own sweet picter hanging up afore you all the time, to shame your Bragian words? Go along with you!" — *Dickens: Martin Chuzzlewit,* xlix. (1843).

Harrison, Dr. In Felding's *Amelia,* a clergyman, in general the model of benevolence, who nevertheless on one occasion takes in execution the goods and person of his friend Booth, because Booth, while pleading poverty, is buying expensive and needless jewelry.

Harrison, Gabriel. The name under which Charles Craven, governor of the Carolinas in 1715, is depicted in Simms' historical novel, *The Yemassee* (*q.v.*).

Harrison, Henry Sydnor (1880–). American novelist, author of *Queed* (*q.v.*), *V V's Eyes* (*q.v.*), etc.

Harry. *Harry of the West.* So Henry Clay (1777–1852), American statesman, was called.

Old Harry. See under *Old.*

Harry Lorrequer, *The Confessions of.* A novel by Charles Lever (1839), dealing with the scrapes and adventures of the high-spirited young Irish hero, Harry Lorrequer. The first part of the book is

concerned with his part in Wellington's campaigns.

Harte, Bret (1839–1902). American novelist, poet and short story writer, remembered for his stories *The Luck of Roaring Camp* (*q.v.*) and *The Outcasts of Poker Flat* and his poem *The Heathen Chinee* (*q.v.*). *Gabriel Conroy* (*q.v.*) is the best of his many novels.

Hartford Wits, The. A group of early American poets, chief among whom were John Trumbull, Timothy Dwight and Joel Barlow, authors of *McFingal*, *The Conquest of Canaan* and *The Columbiad*, respectively. (See under those entries.) They were so called from their association with Yale College (Hartford, Conn.) of which Dwight was president. Their poetry, which appeared during the Revolution and thereafter, is considered richer in patriotic fervor than in imaginative quality.

Harum, David. See *David Harum.*

Harvard Classics, The. A set of books, known also from its physical make-up as the "Five-Foot Shelf" which contains such selections from the literature of the world as to constitute "the essentials of a liberal education." The contents, which were chosen by Dr. Charles W. Eliot, the distinguished president emeritus of Harvard University, comprise 418 of the world's masterpieces.

Harvard Forty-Seven. See *Harvard Workshop* below.

Harvard Workshop. A name popularly given to the course in drama construction taught at Harvard University by Prof. George P. Baker (resigned from Harvard, 1925). The course is also widely known by its catalogue number "English 47" and as the "47 Workshop" or "Harvard 47." A number of successful productions have been the work of playwrights who have studied at the Harvard Workshop, notably Edward Sheldon, Josephine Preston Peabody, Percy Mackaye, Winthrop Ames and Eugene O'Neill.

Harvey Birch. In Cooper's *Spy* (*q.v.*).

Harvey Cheyne. In Kipling's *Captains Courageous* (*q.v.*).

Hastings, Lord Reginald. The hero of Hichens' *Green Carnation* (*q.v.*).

Hasty Pudding. A mock-heroic poem by Joel Barlow (Am. 1792) describing the making and eating of the celebrated New England dish.

Hatchet. *Bury the Hatchet.* Let bygones be bygones. The "Great Spirit" commanded the North American Indians, when they smoked the cal'umet or peace-pipe, to bury their hatchet, scalping-knives, and war-clubs, that all thought of hostility might be put out of sight.

> Buried was the bloody hatchet;
> Buried was the dreadful war-club;
> Buried were all warlike weapons,
> And the war-cry was forgotten;
> Then was peace among the nations.
> *Longfellow: Hiawatha*, xiii.

Hatchway, Lieutenant Jack. In Smollett's *Peregrine Pickle* (1751), a retired naval officer on half-pay, living with Commodore Trunnion as a companion.

> Who can read the calamities of Trunnion and Hatchway, when run away with by their mettled steeds . . . without a good hearty burst of honest laughter? — *Sir W. Scott.*

Hatim. *Generous as Hatim.* An Arabian expression. Hatim was a Bedouin chief famous for his warlike deeds and boundless generosity. His son was contemporary with Mahomet.

> Let Zal and Rustum bluster as they will,
> Or Hatim call to Supper — heed not you.
> *Fitzgerald: Rubaiyat of Omar Khayyam*, x.

Hatter. *Mad as a hatter.* See under *Mad.*

Hatteraick, Dick alias *Jans Janson.* In Scott's *Guy Mannering* (*q.v.*), a Dutch smuggler-captain, the accomplice of Glossin in kidnapping Harry Bertram. He hangs himself in prison.

Hatto. A 10th century archbishop of Mainz, a noted statesman and councillor of Otho the Great, proverbial for his perfidy, who, according to tradition (preserved in the *Magdeburg Centuries*), was devoured by mice. The story says that in 970 there was a great famine in Germany, and Hatto, that there might be better store for the rich, assembled the poor in a barn, and burnt them to death, saying: "They are like mice, only good to devour the corn." By and by an army of mice came against the archbishop, who, to escape the plague, removed to a tower on the Rhine, but hither came the mouse-army by hundreds and thousands, and ate him up. The tower is still called Mouse-tower (*q.v.*).

> And in at the windows and in at the door,
> And through the walls by thousands they pour,
> And down through the ceiling, and up through the floor
> From the right and the left, from behind and before,
> From within and without, from above and below.
> And all at once to the bishop they go.
> They have whetted their teeth against the stones.
> And now they are picking the bishop's bones;
> They gnawed the flesh from every limb,
> For they were sent to do judgment on him.
> *Southey: Bishop Hatto.*

Hauksbee, Mrs. Lucy. A clever little woman who appears in many of Kipling's stories, notably in *Three and — an Extra.* She is good-hearted at bottom, but so full of schemes and intrigues and so

happy in feeling her power that she is invariably making trouble.

Hauptmann, Gerhart (1862–).German dramatist and novelist, best known for his plays, *The Weavers* and *The Sunken Bell* (*q.v.*).

Havelok the Dane. A hero of medieval romance. He was the orphan son of Birkabegn, king of Denmark, was exposed at sea through the treachery of his guardians, and the raft drifted to the coast of Lincolnshire. Here a fisherman named Grim found the young prince, and brought him up as his own son. In time it so happened that an English princess stood in the way of certain ambitious nobles, who resolved to degrade her by uniting her to a peasant, and selected the young foundling for the purpose; but Havelok, having learnt the story of his birth, obtained the aid of an army of Danes to recover his wife's possessions. In due time he became King of Denmark and part of England.

Havisham, Miss. In Dickens' *Great Expectations*, an old spinster who lived in Satis House, the daughter of a rich brewer. She was engaged to be married to a man named Compeyson, who threw her over on the wedding morn. From this moment she always wore her wedding-dress, with a lace veil from head to foot, white satin shoes, bridal flowers in her hair, jewels round her neck and on her fingers. She adopted a little girl, three years old, who married and left her. She somehow set fire to herself, and, though Pip succeeded in saving her, she died soon after from the shock; and Satis House was pulled down.

Estella Havisham. The adopted child of Miss Havisham, by whom she was brought up. She was proud, handsome, and self-possessed. Pip loved her, and probably she reciprocated his love, but she married Bentley Drummle, who ill-treated her, and died, leaving her a young widow. The tale ends with these words —

> I [Pip] took her hand in mine, and we went out of the ruined place. As the morning mists had risen . . . when I first left the forge, so the evening were rising now; and . . . I saw no shadow of another parting from her. — *Dickens: Great Expectations.*

Hawk Eye State. Iowa. See *States.*

Hawk, Sir Mulberry. In Dickens' *Nicholas Nickleby* (1838), the bear-leader of Lord Frederick Verisopht. He is a most unprincipled *roué*, who sponges on his lordship, snubs him, and despises him. "Sir Mulberry was remarkable for his tact in ruining young gentlemen of fortune."

Hawkeye. The name under which Natty Bumpo or Leatherstocking (*q.v.*) appears in *The Last of the Mohicans*, one of Cooper's Leatherstocking series.

Haword, Marmaduke. The hero of Mary Johnston's *Audrey* (*q.v.*).

Hawthorne, Nathaniel (1804–1864). American novelist. His principal works are *The Scarlet Letter*, *The House of the Seven Gables*, *The Marble Faun*, *The Blithedale Romance*, *Twice-Told Tales*, *Mosses from an Old Manse*, *The Wonder Book* and *Tanglewood Tales*. See those entries.

Hay, John (1838–1905). American statesman and author. As a poet John Hay is best known for his *Pike County Ballads* (see *Pike; Jim Bludso*); as a writer of prose, for his novel, *The Bread Winners* (*q.v.*).

Hayes, Catherine. The married name of the heroine of Thackeray's *Catherine* (*q.v.*).

Hayne, Paul Hamilton (1830–1886). American lyric poet of the South.

Hayston, Frank. In Scott's novel *The Bride of Lammermoor* (*q.v.*), the laird of Bucklaw to whom Lucy Ashton is unwillingly betrothed. In the opera, *Lucia di Lammermoor* (*q.v.*), based on the novel, he is known as Arthur Bucklaw.

Hazard, Myrtle. The heroine of O. W. Holmes' *Guardian Angel* (*q.v.*). She is one of the first characters in fiction analyzed from the standpoint of a mixed racial inheritance.

Hazard of New Fortunes, A. A novel by W. D. Howells (Am. 1889), in which Howells' old favorites, Mr. and Mrs. March (*q.v.*), are brought to New York, he to become the editor of *Every Other Week*, a journal published by a Pennsylvania Dutch capitalist named Dryfoos. Dryfoos' daughters, who are battering at the doors of New York society, inherit his vulgarity, but his son Conrad is a gentler, more intellectual type, a radical whose sympathies with labor bring about his death by a chance shot during a strike. The old German socialist Lindau is a prominent character.

Hazazel. The scapegoat. See *Azazel.*

Hazel Kirke. A drama by Steele Mackaye (Am. 1879). The rather complicated plot turns on parental plans for having each of the two lovers pay an old debt by marrying without love, but the chief appeal of the play lies in the rôle of Dunstan Kirke, Hazel's old father, who turns her out when she marries against his wishes, but cannot be happy without

her. Eventually all turns out well and Hazel and her father are reconciled.

Hazlitt, William (1778–1830). English essayist and literary critic.

He Bible. See *Bible, Specially Named.*

Headlong Hall. A novel by T. L. Peacock (1815). There is little plot; the interest lies chiefly in the pleasant, witty conversation of the guests, of the Squire of Headlong Hall. Cp. *Crotchet Castle.*

Head'rigg, Cuddie. In Scott's *Old Mortality,* a ploughman in Lady Bellenden's service described as a blending of "apparent dulness with occasional sparkles which indicated the craft so often found in the clouted shoe."

Heart of Midlothian, The. A novel by Sir Walter Scott (1817). The allusion of the title is to the old jail of Edinburgh. The plot is briefly as follows. Effie Deans, the daughter of the Scotch cow-feeder affectionately known to his friends as Doucie Davie, is seduced by George Staunton, son of the rector of Willingham, and is brought to trial and sentenced to death for child murder. Her loyal and plucky half sister, Jeanie Deans, determines to go to London to ask George II for a pardon and in spite of all the obstacles in her way, actually accomplishes her task. Effie and Staunton marry, but shortly afterwards he is shot by a gipsy boy who is in reality his illegitimate son. Jeanie Deans marries Reuben Butler, the Presbyterian minister.

Heartbreak House. A play by George Bernard Shaw (Eng. 1919), an English transcription of *The Cherry Orchard* (*q.v.*).

Heath, Charles. The hero of De Morgan's *Alice-for-Short* (*q.v.*).

Heathcliffe. The hero of Emily Bronté's novel, *Wuthering Heights* (*q.v.*).

Heathen Chinee, The. A humorous poem by Bret Harte (Am. 1870) first published under the title *Plain Language from Truthful James.* It later furnished the germ for a play by Bret Harte and Mark Twain in which the *Heathen Chinee* was known as Ah Sin (*q.v.*). The poem begins:

> Which I wish to remark,
> And my language is plain,
> That for ways that are dark,
> And for tricks that are vain,
> The heathen Chinee is peculiar.
> Which the same I would rise to expla'n.

Heaven (A.S. *heofon*). The word properly denotes the abode of the Deity and His angels — "heaven is My throne" (*Is.* lxvi. 1, and *Matt.* v. 34) — but it is also used in the Bible and elsewhere for the air, the upper heights as "the fowls of heaven," "the dew of heaven," "the clouds of heaven"; "the cities are walled up to heaven" (*Deut.* i. 28); and a tower whose top should "reach unto heaven" (*Gen.* xi. 4); the starry firmament, as, "Let there be lights in the firmament of heaven" (*Gen.* i. 14).

In the Ptolemaic system the heavens were the successive spheres of space enclosing the central earth at different distances and revolving round it at different speeds. The first seven were those of the so-called Planets, *viz.* the Moon, Mercury, Venus, the Sun, Mars, Jupiter, and Saturn; the eighth was the firmament of heaven containing all the fixed stars; the ninth was the crystalline sphere, invented by Hipparchus (2nd cent. *B. C.*), to account for the precession of the equinoxes. These were known as *The Nine Heavens* (see *Nine Spheres*); the tenth — added much later — was the primum mobile.

> Sometimes she deemed that Mars had from above
> Left his fifth heaven, the powers of men to prove.
> *Hoole: Orlando Furioso,* Bk. xiii.

The Seven Heavens (of the Mohammedans).

The first heaven is of pure silver, and here the stars, each with its angel warder, are hung out like lamps on golden chains. It is the abode of Adam and Eve.

The second heaven is of pure gold and is the domain of John the Baptist and Jesus.

The third heaven is of pearl, and is allotted to Joseph. Here Az'rael, the angel of death, is stationed, and is for ever writing in a large book or blotting words out. The former are the names of persons born, the latter those of the newly dead.

The fourth heaven is of white gold, and is Enoch's. Here dwells the Angel of Tears, whose height is "500 days' journey," and he sheds ceaseless tears for the sins of man.

The fifth heaven is of silver and is Aaron's. Here dwells the Avenging Angel, who presides over elemental fire.

The sixth heaven is composed of ruby and garnet, and is presided over by Moses. Here dwells the Guardian Angel of heaven and earth, half-snow and half-fire.

The seventh heaven is formed of divine light beyond the power of tongue to describe, and is ruled by Abraham. Each inhabitant is bigger than the whole earth, and has 70,000 heads, each head 70,000 mouths, each mouth 70,000 tongues and each tongue speaks 70,000 languages, all for ever employed in chanting the praises of the Most High.

To be in the seventh heaven. Supremely

happy. The Cabbalists maintained that there are seven heavens, each rising in happiness above the other, the seventh being the abode of God and the highest class of angels. See also *Paradise*.

Heaven and Earth. *A Mystery.* A dramatic poem by Lord Byron (1822), founded on the text —

> And it came to pass . . . that the sons of God saw the daughters of men, that they were fair; and they took them wives of all whom they chose. — *Gen.* vi. 2

Heavenly City. See under *City.*

Hebe. In Greek mythology, goddess of youth, and cup-bearer of the immortals before Ganymede superseded her. She was the wife of Hercules, and had the power of making the aged young again.

Hec'ate. One of the Titans of Greek mythology, and the only one that retained her power under the rule of Zeus. She was the daughter of Perses and Asteria, and became a deity of the lower world after taking part in the search for Persephone. She taught witchcraft and sorcery, and was a goddess of the dead, and as she combined the attributes of, and became identified with, Selene, Artemis, and Persephone, she was represented as a triple goddess and was sometimes described as having three heads — one of a horse, one of a dog, and one of a lion. Her offerings consisted of dogs, honey, and black lambs, which were sacrificed to her at cross-roads. Shakespeare, in his tragedy of *Macbeth*, calls her queen of the witches.

Hector. Eldest son of Priam, the noblest and most magnanimous of all the Trojan chieftains in Homer's *Iliad*. After holding out for ten years, he was slain by Achilles, who lashed him to his chariot, and dragged the dead body in triumph thrice round the walls of Troy. The *Iliad* concludes with the funeral obsequies of Hector and Patroc'lus.

In modern times his name has somewhat deteriorated, for it is used to-day for a swaggering bully, and " to hector " means to browbeat, bully, bluster.

The Hector of Germany. Joachim II, Elector of Brandenburg (1514–1571).

You wear Hector's cloak. You are paid off for trying to deceive another. You are paid in your own coin. When Thomas Percy, earl of Northumberland, in 1569, was routed, he hid himself in the house of Hector Armstrong, of Harlaw. This villain betrayed his guest for the reward offered, but never after did anything go well with him; he went down, down, down, till at last he died a beggar in rags on the roadside.

Hec'uba. In Homer's *Iliad* second wife of Priam, and mother of nineteen children, including Hector. When Troy was taken by the Greeks she fell to the lot of Ulysses. She was afterwards metamorphosed into a dog, and threw herself into the sea. Her story has furnished a host of Greek tragedies.

On to Hecuba. To the main point.

Hedda Gabler. A drama by Henrik Ibsen (Nor. 1890). Hedda has married a professor who bores her. A former lover, Lövberg, is now tutor to the step-children of Thea Elsted, and under Thea's steadying influence reforms and writes a book that wins him fame. In a jealous determination to show her power, Hedda lures him back to dissipation, and when by accident she gets possession of the manuscript of a second book, she burns it secretly, gives Lövberg a pistol and urges him to " die beautifully." He does die, in a brawl, and Hedda, who is threatened with exposure by a man who recognizes the pistol, shoots herself.

Hedonism. (Gr. *hedone*, pleasure). The doctrine of Aristippus that pleasure or happiness is the chief good and end of man.

Hedwig. The heroine of Ibsen's *Wild Duck* (*q.v.*).

Heep, Uri'ah. In Dickens' *David Copperfield* (1849), a detestable sneak, who is everlastingly forcing on one's attention that he is so *'umble*. Uriah is Mr. Wickfield's clerk, and, with all his ostentatious 'umility, is most designing and malignant. His infamy is dragged to light by Mr. Micawber.

> "I am well aware that I am the 'umblest person going, let the other be who he may. My mother is likewise a very 'umble person. We live in an 'umble abode, Master Copperfield, but have much to be thankful for. My father's former calling was 'umble — he was a sexton." — *Dickens: David Copperfield*, xvi.

Heg'ira (Arab. *hejira*, the departure). The epoch of the flight of Mahomet from Mecca to Medina when he was expelled by the magistrates, July 15th, 622. The Mohammedan calendar starts from this event.

Heidi. A children's story of life in the Swiss Alps by Johanna Spyri (Swiss, d. 1891).

Heimdall. One of the gods of Scandinavian mythology, son of the nine virgins, daughters of Ægir, and in many attributes identical with Tiw. He was called the *white god with the golden teeth*, and, as the watchman or sentinel of

Asgard (*q.v.*), dwelt on the edge of heaven, guarded the bridge Bifrost (the rainbow), and possessed a mighty horn whose blast could be heard throughout the universe. He could see for a hundred miles by day or night, slept less than a bird, and heard the grass grow, and even the wool on a lamb's back. At the end of the world he is to wake the gods with his horn.

Heimskringla. An important collection of sixteen sagas containing an account of the history of Norway — sketched through the medium of biography — and a compendium of ancient Scandinavian mythology and poetry. It is probably by Snorri Sturluson (d. 1241). See *Edda.*

Heine, Heinrich (1797–1856). German poet, famous for his lyrics. His best-known volume is *Das Buch der Lieder* (The Book of Songs).

Heinrich. The hero of Hauptmann's drama *The Sunken Bell* (*q.v.*).

Heinrich von Aue. The hero of a medieval romance *Poor Heinrich* (*Der Arme Heinrich*) told, ostensibly from family records by the minnesinger Hartmann von der Aue (Ger. 1210). Heinrich was a rich nobleman, struck with leprosy, and was told he would never recover till some virgin of spotless purity volunteered to die on his behalf. As Heinrich neither hoped nor even wished for such a sacrifice, he gave the main part of his possessions to the poor, and went to live with a poor tenant farmer, who was one of his vassals. The daughter of this farmer heard by accident on what the cure of the leper depended, and went to Salerno to offer herself as the victim. No sooner was the offer made than the lord was cured, and the damsel became his wife. This tale forms the subject of Longfellow's *Golden Legend* (1851). Heinrich is there called Prince Henry of Hoheneck.

Heinrich von Ofterdingen. One of the German minnesingers (*q.v.*) of the 13th century. In legend he appears as one of the contestants at the Battle of Wartburg (*q.v.*). Failing in one contest, he returned for another with the magician Klingsor who saved him from defeat, but was not able to wrest victory from his rival Wolfram von Eschenbach.

Hel or **Hela.** The name in late Scandinavian mythology of the queen of the dead; also of her place of abode, which was the home of the spirits of those who had died in their beds as distinguished from Valhalla, the abode of heroes slain in battle. She dwelt beneath the roots of the sacred ash (*Yggdrasil*), and was the daughter of Loki.

> Down the yawning steep he rode
> That led to Hela's drear abode
> *Gray: Descent of Odin.*

Heldar, Dick. The hero of Kipling's *Light that Failed* (*q.v.*).

Heldenbuch (Ger. *Book of Heroes*). The name given to the collection of songs, sagas, etc., recounting the traditions and myths of Dietrich of Bern. Much of it is ascribed to Wolfram von Eschenbach, and it was edited by O. Jänicke and others in 1866.

Helen. (1) The title of two poems by Edgar Allan Poe. The first, a short lyric written at the age of fourteen and published in 1831, was addressed to Mrs. Jane Stanard. It contains the frequently quoted lines:

> To the glory that was Greece
> And the grandeur that was Rome.

The second poem is in blank verse and is addressed to the poetess, Sarah Helen Whitman.

(2) Heroine of a ballad by D. G. Rossetti called *Sister Helen* (1870), a tale of a forsaken maiden who makes use of sorcery for a terrible, relentless revenge on the body and soul of her lover.

See also following entries.

Helen, Burd. In Scotch legend, a sister of Childe Rowland (*q.v.*) rescued by him from the fairies who had shut her up in a castle in Elfland.

Helen Harkness. In Howells' *Woman's Reason* (*q.v.*).

Helen of Kirconnell. A famous Scotch ballad. The story is that Helen, a Scotch lady, was the lady-love of Adam Flemming. One day standing on the banks of a river, a rival suitor pointed his gun at Adam. Helen threw herself before him and was shot dead. The two rivals then fought, and the murderer fell and was slain. Wordsworth embodies the same story in his *Ellen Irwin.*

Helen of Troy. The immortal type of the beautiful woman. In Greek legend she was the daughter of Zeus and Leda, and wife of Menela'us, king of Sparta. She eloped with Paris, and thus brought about the siege and destruction of Troy which forms the subject of Homer's *Iliad* (*q.v.*) and the first books of Virgil's *Æneid.*

After the Trojan War Helen returned to Menelaus. Later legends (given by Herodotus, Stesichorus, etc.) state that Helen did not accompany Paris all the way to Troy, but was detained in Egypt

(see *Palinode*); thus Euripides in his *Helena* makes the real Helen stay in Egypt, while a ghostly Helen lives through the Trojan War in Troy. According to one account, she marries Achilles after the death of Menelaus.

Centuries later Helen of Troy came to play a prominent part in the legend of Faust (*q.v.*). According to the generally accepted tale, embodied in both Marlowe's *Dr. Faustus* and Goethe's *Faust*, she was called up from the world of spirits by Faust, to whom she bore a son. Marlowe's apostrophe to her is famous:

> Was this the face that launched a thousand ships
> And burnt the topless towers of Ilium?
> Sweet Helen, make me immortal with a kiss;
> Her lips suck forth my soul, see where it flies!
> Marlowe: *Dr. Faustus* V, iii.

> For which men all the life they here enjoy
> Still fight, as for the Helena of their Troy.
> *Lord Brooke: Treatie of Humane Learning.*

> She moves a goddess and she looks a queen.
> *Pope: Homer's Iliad.* iii.

Sara Teasdale has a volume called *Helen of Troy and Other Poems* (Am. 1911). In his satiric romance, *Jurgen* (Am. 1919) James Branch Cabell introduces Helen of Troy as the immortal wife of Achilles, living in Pseudopolis, a country at war with Philistia.

Helena. (1) In Shakespeare's *Midsummer Night's Dream* (*q.v.*) a young Athenian lady, in love with Demetrius.

(2) One of the chief characters of Shakespeare's *All's Well that Ends Well* (*q.v.*).

(3) The name under which Helen of Troy (*q.v.*) appears in Goethe's *Faust*.

Helena Richie. See *Awakening of Helena Richie*.

Helena, St. See under *Saint*.

Hel'enus. In Virgil's *Æneid*, the prophet, the only son of Priam that survived the fall of Troy. He fell to the share of Pyrrhus when the captives were awarded; and because he saved the life of the young Grecian was allowed to marry Androm'ache, his brother Hector's widow. In some versions of the legend he is said to have deserted the Trojan cause for the Greek.

Hel'icon. The home of the Muses, a part of the Parnassus, a mountain range in Greece. It contained the fountains of Aganippe and Hippocrene, connected by "Helicon's harmonious stream." The name is used allusively of poetic inspiration.

He'lios. The Greek sun-god, who rode to his palace in Colchis every night in a golden boat furnished with wings. He is called Hyperion by Homer, and, in later times, Apollo.

Hel'iotrope. Apollo loved Clyt'ie (*q.v.*), but forsook her for her sister Leucoth'oe. On discovering this, Clytie pined away; and Apollo changed her at death to a flower, which, always turning towards the sun, is called heliotrope. (Gr. turn-to-sun.)

The bloodstone, a greenish quartz with veins and spots of red, used to be called "heliotrope," the story being that if thrown into a bucket of water it turned the rays of the sun to blood-color. This stone also had the power of rendering its bearer invisible.

> No hope had they of crevice where to hide,
> Or heliotrope to charm them out of view.
> *Dante, Inferno*, xxiv.

The other stone is heliotrope, which renders those who have it invisible. — *Boccaccio: The Decameron*, Novel iii, Eighth day.

Hell. Cp. *Gehenna, Hades, Inferno, Johannum, Naraka, Nastrond, Sheol, Tartarus*.

Hell Gate. A dangerous passage between Great Barn Island and Long Island, N. Y. The Dutch settlers of New York called it Hoellgat (whirling-gut), corrupted into Hell Gate.

Helle. See *Hellespont*.

Hellespont. The "sea of Helle" so called because Helle, the sister of Phryxus, was drowned there. She was fleeing with her brother through the air to Colchis on the golden ram to escape from Ino, her mother-in-law, who most cruelly oppressed her, but turning giddy, she fell into the sea. It is the ancient name of the Dardanelles. Leander used to swim across the Hellespont to visit Hero (*q.v.*), a priestess of Sestos. Lord Byron was proud of having repeated the feat.

> He could, perhaps, have passed the Hellespont,
> As once (a feat on which ourselves we prided)
> Leander, Mr. Ekenhead, and I did.
> *Byron: Don Juan*, ii. 105 (1819).

Helmer, Nora. The heroine of Ibsen's *Doll's House* (*q.v.*).

Heloise. See *Abelard*.

Julie on La Nouvelle Héloïse is the title of a romance by Jean Jacques Rousseau (Fr. 1761). See *Julie*.

Helve'tia. Switzerland. So called from the Helve'tii, a powerful Celtic people who dwelt thereabouts.

Hemans, Felicia (1793–1835) English poet, best known for her lyrics, *The Pilgrim Fathers* and *Casabianca* (*q.v.*).

Henchard, Michael. Titular hero of Hardy's *Mayor of Casterbridge* (*q.v.*).

Hendiadys. The use of a pair of nouns

joined by " and " where one has the force of an adjective, as Tennyson's " waving to him white hands and courtesy," *i.e.*, courteous white hands.

Hengist and **Horsa.** The semi-legendary leaders of the Jutes, who landed in England at Ebbsfleet, Kent, in 449. Horsa is said to have been slain at the battle of Aylesford, about 455, and Hengist to have ruled in Kent till his death in 488.

Henley, William Ernest (1849–1903). English poet. His best-known poem is *Invictus* (*q.v.*); his best-known volume *London Voluntaries*.

Hennessey, Mr. The friend and crony of Mr. Dooley (*q.v.*).

Henriade, The. A historical poem in ten chants, by Voltaire (1724). The subject is the struggle of Henri IV with the League.

Henriette. In Molière's comedy *Les Femmes Savantes* (*q.v.*), daughter of Chrysale and Philaminte. She is in love with Clitandre, and ultimately becomes his wife. Her mother and sister believe that Henriette ought to devote her life to science and philosophy; but Henriette loves woman's work far better, and thinks that her natural province is domestic life, with wifely and motherly duties. The French call Henriette " the type of a perfect woman."

Henriette de Mortsauf. See *Mortsauf, Henriette de.*

Henry II. King of England (1133–1189). He is introduced by Walter Scott, in both *The Betrothed* and in *The Talisman.*

Henry IV (1366–1413). King of England, hero of Shakespeare's 1 and 2 *Henry IV*. He appears as Bolingbroke in *Richard II*, which deals with the period previous to his reign. 1 *Henry IV* treats of English history from the deposition of Richard II to the defeat and death of Henry Percy (Hotspur) at the battle of Shrewsbury, July 23, 1403. 2 *Henry IV* continues the history from the battle of Shrewsbury to the death of the King. The two plays date from about 1598. Much of their interest depends on the famous comic character, Sir John Falstaff (*q.v.*).

Henry V (1387–1422). King of England and the central figure in Shakespeare's *Henry V*. The action covers the period from the opening of Parliament in 1414 to the preparation for Henry's marriage with Katherine in 1420.

Henry VI (1421–1471). King of England and hero of Shakespeare's 1, 2 and 3 *Henry VI*. 1 *Henry VI* covers the twenty-three-year period from the accession of Henry VI to his marriage with Margaret of Anjou. It opens with the funeral procession of Henry V. This part contains the victories of Joan of Arc, the restitution of France to Charles, the dauphin, nominally the viceroy of Henry VI, but really an independent king, and the loss of France to the English scepter by right of conquest.

2 *Henry VI* begins with the marriage of the king to Margaret of Anjou, and terminates with the battle of St. Albans, in May, 1455, in which Richard, duke of York, took the King prisoner. This part contains the commencement of the wars of the White and Red Roses, the death of the good Duke Humphrey, and the rebellion of Jack Cade.

3 *Henry VI*. This part ends with the accession of Edward IV, who sends Margaret of Anjou, the queen consort of Henry VI, back to France.

Henry VIII (1491–1547). The last of the English Tudor kings, hero of the historical play *Henry VIII* attributed to Shakespeare. The play treats of the divorce of Katharine, marriage of the King to Anne Boleyn, and birth of Elizabeth. It contains also the fall and death of Cardinal Wolsey.

Henry Adams, *The Education of.* An autobiography by the American historian and man of letters, Henry Adams (1838–1918). It was awarded the Pulitzer prize in 1919.

Henry Esmond, The History of. A historical novel by Thackeray (1852) written in the first person, supposedly by Henry Esmond. He is brought up by Francis Esmond, heir to the Castlewood estate with Francis' own children, Beatrix and Frank, and grows up in the belief that he is the illegitimate son of Thomas Esmond, the deceased viscount of Castlewood. On his deathbed Francis confesses to Harry that he is the lawful heir, but Harry keeps the information secret. He and Frank Esmond are ardent supporters of James the Pretender, who, however, falls in love with Beatrix and ruins his chances for the throne. Beatrix joins the Prince abroad, and Harry, who has been in love with her, renounces the Pretender, marries her mother Rachel, Lady Castlewood, instead, and takes her to America.

Henry Poor. See *Heinrich von Aue.*

Henry Ryecroft. The Private Papers of. See under *Private.*

Hephæs'tus. The Greek name for Vulcan (*q.v.*).

Heptameron, The. A collection of Italian and medieval stories, many of them of a somewhat licentious nature, written by — or at any rate ascribed to — Marguerite of Angouleme, Queen of Navarre (1492–1549), and published posthumously in 1558. They were supposed to have been related in seven days, hence the title (Gr. *hepta*, seven, *hemera*, day).

Heptarchæ (Gr., seven governments). The *Saxon Heptarchy* was the division of England into seven parts, each of which had a separate ruler: as Kent, Sussex, Wessex, Essex, East Anglia, Mercia, and Northumbria. It flourished in various periods from the 6th to the 9th centuries under a Bretwalda (*q.v.*), but seldom consisted of exactly seven members, and the names and divisions were constantly changing.

Hepzibah Pyncheon. (In Hawthorne's *House of the Seven Gables.*) See under *Pyncheon;* also *House.*

He'ra. The Greek Juno (*q.v.*), the wife of Zeus. (The word means "chosen one," *haireo.*)

Heraldry. The herald (O.Fr. *heralt, heraut*) was an officer whose duty it was to proclaim war or peace, carry challenges to battle, and messages between sovereigns, etc.; nowadays war or peace is still proclaimed by the heralds, but their chief duty as court functionaries is to superintend state ceremonies such as coronations, installations, etc., and also to grant arms, trace genealogies, attend to matters of precedence, honors, etc.

There are nine *points* on the *shield* or *escutcheon*, distinguished by the first nine letters of the alphabet — three at top, A, B, C; three down the middle, D, E, F; and three at the bottom, G, H, I. The first three are *chiefs;* the middle three are the *collar point, fess point,* and *nombril* or *navel point;* the bottom three are the *base* points.

The *colors,* or *tinctures,* used in heraldry are:

Or, gold.	*Sable,* black.
Argent, silver.	*Vert,* green.
Gules, red.	*Purpure,* purple.
Azure, blue.	

Besides these there are the different furs, as *ermine, vair,* and their arrangements as *erminois, erminites, pean, potent, verry,* etc.

In blazoning the arms of royalties the old heralds frequently used the names of the planets for the tinctures, and in noblemen's arms the names of precious stones, the equivalents being:

Sol — topaz — *or.*
Luna — pearl — *argent.*
Saturn — diamond — *sable.*
Mars — ruby — *gules.*
Jupiter — sapphire — *azure.*
Venus — emerald — *vert.*
Mercury — amethyst — *purpure.*

The heraldic terms denoting the positions of beasts shown in coats of arms, as crests, etc., are:

Couchant, lying down (emblematic of sovereignty).

Counter-passant, moving in opposite directions.

Coward or Coué, with tail hanging between the legs.

Dormant, sleeping.

Gardant, full-faced.

Hauriant, standing on its tail (o fishes).

Issuant, rising from the top or bottom of an ordinary.

Lodged, reposing (of stags, etc.).

Naiant. Swimming (of fishes).

Nascent, rising out of the middle of an ordinary.

Passant, walking, the face in profile (emblematic of resolution).

Passant gardant, walking, with full face (emblematic of resolution and prudence).

Passant regardant, walking and looking behind.

Rampant, rearing, with face in profile (emblematic of magnanimity).

Rampant gardant, erect on the hind legs; full face (emblematic of prudence).

Rampant regardant, erect on the hind legs; side face looking behind (emblematic of circumspection).

Regardant, looking back (emblematic of circumspection).

Salient, springing (emblematic of valor).

Sejant, seated (emblematic of counsel).

Statant, standing still.

Trippant, running (of stags, etc.)

Volant, flying.

Herbert, George (1593–1633) English poet of the "Metaphysical School" (*q.v.*).

Her'cules. A hero of ancient Greek myth, who was possessed of superhuman physical strength and vigor. He is represented as brawny, muscular, short-necked, and of huge proportions. The Pythian told him if he would serve Eurys'theus for twelve years he should become immortal: accordingly he bound himself to the Argive king, who imposed upon him twelve tasks of great difficulty and danger known as the *Labors of Hercules;*

(1) To slay the Nem'ean lion.
(2) To kill the Ler'nean hydra.
(3) To catch and retain the Arca'dian stag.
(4) To destroy the Eryman'thian boar.
(5) To cleanse the stables of King Au'geas.
(6) To destroy the cannibal birds of the Lake Stympha'lis.
(7) To take captive the Cretan bull.
(8) To catch the horses of the Thracian Diome'des.
(9) To get possession of the girdle of Hippol'yta, Queen of the Am'azons.
(10) To take captive the oxen of the monster Ger'yon.
(11) To get possession of the apples of the Hesper'ides.
(12) To bring up from the infernal regions the three-headed dog Cer'berus.

For the story of Hercules' madness and death, see *Nessus*. He is the hero of a tragedy, *Hercules Furens*, by Euripides and another by Seneca.

After death Hercules took his place in the heavens as a constellation, and is still to be seen between Lyra and Corona Borealis.

Hercules' choice. Immortality, the reward of toil in preference to pleasure.

Hercules' labor. Very great toil.

Hercules' Pillars. See *Pillars*.

The Attic Hercules. Theseus, who went about like Hercules, destroying robbers and achieving wondrous exploits.

The Jewish Hercules. Samson (*q.v.*) .

The Hercules of the North American Indians. Kwasind (*q.v.*).

The Persian Hercules. Rustum (*q.v.*).

The Hercules of Music. Christoph von Glück (1714–1787).

Hercules Secundus. Commodus, the Roman emperor (161, 180–192) gave himself this title.

Hercu'lean Knot. A snaky complication on the rod or cadu'ceus of Mercury, adopted by the Grecian brides as the fastening of their woolen girdles, which only the bridegroom was allowed to untie. As he did so he invoked Juno to render his marriage as fruitful as that of Hercules, whose numerous wives all had families, amongst them being the fifty daughters of Thestius, each of whom conceived in one night.

Herder, J. G. (1744–1803). German poet and man of letters, influential in the *Sturm und Drang* period (*q.v.*).

Hereward. An important character in Scott's *Count Robert of Paris* (*q.v.*).

Hereward the Wake. A historical novel by Charles Kingsley (1866). The titular hero was a reckless young Saxon who for a time successfully opposed the Norman conquest. He plundered and burnt the abbey of Peterborough, established his camp in the Isle of Ely, where he was joined by Earl Morcar, was blockaded for three months by William I, but made his escape with some of his followers.

Hergesheimer, Joseph (1880–). American novelist, author of *The Three Black Pennies*, *Java Head*, *Linda Condon*, etc. See those entries.

Hermann and Dorothea. A narrative pastoral poem by Goethe (Ger. 1797). The hero, Hermann, son of a well-to-do German farmer, falls in love with one of a band of refugees from the horrors of the French Revolution, Dorothea by name. For a time she becomes a servant in his father's household. Eventually, after certain painful misunderstandings have been cleared away, the lovers are betrothed.

Hermaph'rodite. A human body having both sexes; a vehicle combining the structure of a wagon and cart; a flower containing both the male and female organs of reproduction. The word is derived from the fable of Hermaph'rodi'tus, son of Hermes and Aph'rodite as told in Ovid's *Metamorphoses*. The nymph Sal'macis became enamored of him, and prayed that she might be so closely united that "the twain might become one flesh." Her prayer being heard, the nymph and boy became one body.

Hermes. The same as Mercury (*q.v.*), applied both to the god and to the metal.

Her'mia. In Shakespeare's *Midsummer Night's Dream* (*q.v.*), daughter of Ege'us of Athens, and promised by him in marriage to Demetrius but herself in love with Lysander.

Her'mione. (1) In Greek legend, only daughter of Menela'us and Helen. She became the wife of Pyrrhus or Neoptolemus, son of Achilles; but Orestes assassinated Pyrrhus and married Hermione, who had already been betrothed to him.

(2) The heroine of Shakespeare's *Winter's Tale* (*q.v.*), wife of King Leontes of Sicily.

(3) The self-important heroine of Don Marquis' humorous volume *Hermione and Her Little Group of Serious Thinkers* (Am. 1916). Hermione made her first appearance in the columns of the New York *Evening Sun*. She is devoted to a

number of "causes" of the day, which prove too much for her feeble intellect, though she is quite unaware of the fact, but give ample opportunity for contemporary satire.

Hermit, The. A ballad by Goldsmith (1766). The hero and heroine are Edwin and Angelina (*q.v.*). It contains the well-known lines —

> Man wants but little here below,
> Nor wants that little long.

Hermit Nation (Kingdom). Korea, so called because of its seclusion before it came under Japanese influence.

Hermod or **Hermodr.** In Scandinavian mythology, the son of Odin who journeyed to Hel and made the unsuccessful attempt to recall Balder to the Upper World. It is he who, with Bragi, receives and welcomes to Valhalla all heroes who fall in battle.

Hernani or *Castilian Honor.* A tragedy by Victor Hugo (Fr. 1830). As the first drama of note to be produced by the romantic school, it attracted great attention and had much the same effect on the French theater that Werther (*q.v.*) did on German fiction. The hero, Hernani, is a bandit, in love with Donna Sol, the betrothed of Don Ruy Gomez, an old Spanish grandee who is her guardian. Don Carlos (Charles V) also falls in love with the lady, complicating the situation greatly, for one or another of these romantic gentlemen is time after time forced by the rites of chivalry to protect his rival from the third suitor. Thus Carlos saves Hernani from Ruy Gomez, Hernani returns the compliment by saving the King, and still later Carlos is thwarted in his hot pursuit of the bandit by Ruy Gomez' interposed protection. In return for this generous assistance, Hernani now presents Ruy Gomez with a horn, saying that when the horn sounds, he will forfeit his life. Just as he is about to marry Donna Sol in the last act, Ruy Gomez blows the horn, the lovers take poison and Ruy Gomez stabs himself. Verdi has an opera, *Ernani* (1844), founded on the drama.

Herne the Hunter. See *Wild Huntsman.*

Herne, James A. (1840–1901). American dramatist and actor. His best-known plays are *Margaret Fleming, Shore Acres* and *Griffith Davenport.* See those entries.

Hero. In Shakespeare's *Much Ado About Nothing* (*q.v.*), the greatly maligned daughter of Leona'to, governor of Messi'na. She was of a quiet, serious disposition, and formed a good contrast to the gay, witty rattle-pate Beatrice, her cousin.

He'ro and Lean'der. The old Greek tale is that Hero, a priestess of Venus, fell in love with Leander who swam across the Hellespont every night to visit her. One night he was drowned, and heart-broken Hero drowned herself in the same sea. The story is told in one of the poems of Musæus, and in Marlowe and Chapman's *Hero and Leander.*

Lord Byron and Lieutenant Ekenhead repeated the experiment of Leander and accomplished it in 1 hour 10 minutes. The distance, allowing for drifting, would be about four miles. In *Don Juan* Byron says of his hero:

> A better swimmer you could scarce see ever,
> He could, perhaps, have pass'd the Hellespont,
> As once (a feat on which ourselves we prided)
> Leander, Mr. Ekenhead, and I did.
>
> *Canto,* II. cv.

Herod. There are two rulers of this name famed in history and legend.

(1) *Herod the Great* (*B. C.* 71–4). Ruler over Judea under the Roman régime. For the tragic story of Herod and his wife Mariamne, and its use in dramatic literature, see *Mariamne.*

The birth of Christ took place in the last year of this Herod's reign (*B. C.* 4– an error in chronology first assigned it to *A. D.* 1) and it was he who ordered the Massacre of the Innocents (*q.v.*).

Hence *To out-herod Herod.* To outdo in wickedness, violence, or rant, the worst of tyrants. The Herod who destroyed the babes of Bethlehem (*Matt.* ii. 16), was made (in the ancient mysteries) a ranting, roaring tyrant, the extravagance of his rant being the measure of his bloody-mindedness. Cp. *Pilate.*

> Oh, it offends me to the soul to hear a robustious, periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundings . . . it out-herods Herod. — *Shakespeare: Hamlet* iii. 2.

(2) *Herod Antipater.* Son of Herod the Great and tetrarch of Galilee from *B. C.* 4 to *A. D.* 39. It was this Herod who married his brother's wife Herodias and at the request of his step-daughter Salome (*q.v.*) presented her with the head of John the Baptist on a platter.

Herodias. (1) The mother of Salome (*q.v.*).

(2) In Sue's *Wandering Jew* (*q.v.*) the half-sister of Ahasuerus, like him condemned to eternal wandering.

Herodotus (*B. C.* 484–432). Famous Grecian historian.

Heroes and Hero Worship. A famous series of lectures by Carlyle (1840).

Heroic Verse. That verse in which epic poetry is generally written, so called because it is employed to celebrate heroic exploits. In Greek and Latin it is *hexameter* verse, in English it is ten-syllable iambic verse, either in rhymes or not; in Italian it is the *ottava rima.*

The English heroic verse becomes the *heroic couplet* when used in rhymed pairs of lines. The 18th century poets, particularly Dryden and Pope, brought its use to a high degree of perfection. The following lines illustrate Pope's heroic couplet:

> A little learning is a dangerous thing;
> Drink deep, or taste not the Pierian spring;
> There shallow draughts intoxicate the brain,
> And drinking largely sobers us again.
> *Pope: Essay on Criticism.*

Herostratus. See *Erostratus.*

Herrick, Robert. A brilliant degenerate in Stevenson's romance, *Ebbtide* (1894).

Herrick, Robert (1591–1674). One of the best known of the earlier English poets. His lyrics are collected in *Hesperides* and *Noble Numbers.*

Herrick, Robert (1868–). American novelist, author of *Clark's Field* (*q.v.*), *The Common Lot,* etc.

Herring-pond, The. A name humorously given to various dividing seas, especially to the Atlantic, which separates America from the British Isles. The English Channel, the North Sea, and the seas between Australasia and the United Kingdom are also so called.

Herrings, Battle of. See under *Battle.*

Hertha. See *Nerthus.*

Hervé Riel. A Breton sailor, who saved the French squadron when beaten at Cape la Hogue and flying before the English, by piloting it into the harbor of St. Malo (May 31, 1692). He was so unconscious of the service he had rendered that, when desired to name his reward, he begged for a whole day's holiday to see his wife. Browning has a poem called *Hervé Riel* (1867).

Hesi'one. In Greek legend, daughter of Laom'edon, king of Troy, and sister to Priam. Her father exposed her to a sea-monster in order to appease the wrath of Apollo and Poseidon, but she was rescued by Hercules, who made the stipulation that he should receive a certain reward. Laomedon did not keep his promise, so Hercules slew him, took Troy, and gave Hesione to Telamon, by whom she became the mother of Teucer. The refusal of the Greeks to give her up to Priam is given as one of the causes of the Trojan War.

Hesper'ia. Italy was so called by the Greeks, because it was to them the "Western Land." The Romans, for a similar reason, transferred the name to Spain.

Hesper'ides. Three sisters who guarded the golden apples which He'ra received as a marriage gift. They were assisted by the dragon La'don. Hercules, as the last of his "twelve labors," slew the dragon and carried some of the apples to Eurystheus. Many poets call the place where these golden apples grew the *garden of the Hesperides.*

Hesperus. The evening star. Longfellow has a poem of a shipwreck called *The Wreck of the Hesperus* (1842).

Hessian. One whose services in politics or war can be easily bought, so called from the Hessian mercenaries who fought for England in the American Revolution.

Hester Prynne. In Hawthorne's *Scarlet Letter* (*q.v.*).

Hestia. A Greek goddess, later identified with Vesta (*q.v.*) the Roman goddess of the hearth.

Hetman. A general or commander-in-chief. (Ger. *hauptmann,* chief man.) The chief of the Cossacks of the Don used to be so called. He was elected by the people, and the mode of choice was thus: The voters threw their fur caps at the candidate they voted for, and he who had the largest number of caps at his feet was the successful candidate. The last elected Hetman was Count Platoff (1812–1814). See *Mazeppa.*

> After the peace, all Europe hailed their hetman, Platoff, as the hero of the war. — *J. S. Mosby: War Reminiscences,* ch. xi.

Hetty Sorrel. In George Eliot's *Adam Bede* (*q.v.*).

Hewlett, Maurice (1861–1923). English novelist. His best-known novels are historical; they include *The Forest Lovers, Richard Yea-and-Nay* and *Bendish.* See those entries; also *Mary, Queen of Scots.*

Hexameron. Six days taken as one continuous period; especially the six days of the Creation.

Hexameter. In prosody a six-foot line. The word is, however, usually reserved for dactylic hexameter consisting of dactyls and spondees. This is the meter in which the Greek and Latin epics were written, and has been more or less imitated in English in such poems as Longfellow's *Evangeline,* Clough's *Bothie,* Kingsley's *Andromeda.*

The line consists, says Professor Saintsbury (*Manual of English Prosody,* iv, 1):

of six feet, dactyls or spondees at choice for the first four, but normally always a dactyl in the fifth and always a spondee in the sixth — the latter foot being by special license sometimes allowed in the fifth also (in which case the line is called spondaic), but never a dactyl in the sixth. To this metre, and to the attempts to imitate it in English, the term should be strictly confined, and never applied to the Alexandrine or iambic trimeter.

Verse consisting of alternate hexameters and pentameters (*q.v.*) is known as elegiac (*q.v.*). Coleridge illustrates this in his:

In the hexameter rises the fountain's silvery column;
In the pentameter aye falling in melody back.

The Authorized Version of the Bible furnishes a number of examples of "accidental" hexameter lines; the following are well known:

How art thou fallen from Heaven, O Lucifer son of the Morning.
Why do the heathen rage and the people imagine a vain thing?
God is gone up with a shout, the Lord with the sound of the trumpet.

Hex'apla (Gr., sixfold). The collection of Old Testament texts collated by Origen (3rd century *A. D.*), and containing in parallel columns the Hebrew text in Hebrew and in Greek characters, the Septuagint (with emendations), and the versions of Aquila, Theodo'tion, and Symmachus.

Heyst, Axel. The hero of Conrad's *Victory* (*q.v.*).

Heywood, John. English dramatist of the late 16th century, best known for his interlude, *The Four P's* (*q.v.*).

Heywood Thomas (1575–1650). English dramatist. His best play is *A Woman Killed with Kindness.*

Hezekiah. In the Old Testament, one of the kings of Judah, noted for his efforts to abolish idolatry and establish the worship of Jehovah. The famous destruction of the Assyrian army under Sennacherib (*q.v.*) took place during his reign.

Hiawath'a. The Iroquois name of a hero of miraculous birth who came (under a variety of names) among the North American Indian tribes to bring peace and goodwill to man. In Longfellow's poem of that title (1855) he is an Ojibway, son of Mudjekee'wis (the west wind) and Weno'nah. His mother died in his infancy, and Hiawatha was brought up by his grandmother, Noko'mis, daughter of the Moon. He represents the progress of civilization among the American Indians. He first wrestled with Monda'min (Indian maize), whom he subdued, and gave to man bread-corn. He then taught man navigation; then he subdued the Mishe-Nahma or sturgeon, and told the people to "bring all their pots and kettles and make oil for winter." His next adventure was against Megissog'won, the magician, "who sent the fiery fever on man; sent the white fog from the fen-lands; sent disease and death among us"; he slew the terrible monster, and taught man the science of medicine. He next married Minnehaha (Laughing Water), setting the people an example to follow. Lastly, he taught the people picture-writing. When the white man landed and taught the Indians the faith of Jesus, Hiawatha exhorted them to receive the words of wisdom, to reverence the missionaries who had come so far to see them, and departed "to the kingdom of Pone'mah, the land of the Hereafter."

Hiawatha's mittens. "Magic mittens made of deer-skin; when upon his hands he wore them, he could smite the rocks asunder."

Hiawatha's moc'casins. Enchanted shoes made of deer-skin. "When he bound them round his ankles, at each stride a mile he measured."

Hic Ja'cets. Tombstones, so called from the first two words of their inscriptions; "Here lies . . ."

By the cold *Hic Jacets* of the dead.
Tennyson: Idylls of the King (*Vivien*).

Hick'ory. *Old Hickory.* General Andrew Jackson (1767–1845), president of the United States, 1829–1837. He was first called "Tough," from his great powers of endurance, then "Tough as hickory," and lastly, "Old Hickory."

Young Hickory. Martin Van Buren (1782–1862), president of the United States, was so-called from his relation to Jackson whose policies he carried on.

Hieron'imo. The chief character of Thomas Kyd's drama in two parts, pt. i. being called *Hieronimo*, and pt. ii. *The Spanish Tragedy or Hieronimo is Mad Again* (1588). In the latter play, Horatio, only son of Hieronimo, sitting with Belimpe'ria in an alcove, is murdered by his rival Balthazar and the lady's brother Lorenzo. The murderers hang the dead body on a tree in the garden, and Hieronimo, aroused by the screams of Belimperia, rushing into the garden, sees the dead body of his son, and goes raving mad.

High. *High Church.* The *High Church* party in the Church of England is distinguished by its maintenance of sacerdotal claims, by the very great and preponderating efficacy with which it endows the sacraments, and by the apparent importance which it attaches to ritual and outward forms and ceremonies.

High Days. Festivals. *On high days and holidays.* Here "high" means grand or great; as, *un grand jour.*

High Hand. With a high hand. Arrogantly. To carry things with a high hand in French would be: *Faire une chose haut la main.*

High Heels and *Low Heels.* The names of two factions in Swift's tale of Lilliput (*Gulliver's Travels*), satirizing the High and Low Church parties.

High Places, in Scripture language, means elevated spots where sacrifices were offered. Idolatrous worship was much carried on in high places. Some were evidently artificial mounds, for the faithful are frequently ordered to remove or destroy them. Hezekiah removed the high places (2 *Kings* xviii. 4), so did Asa (2 *Chron.* xiv. 3), Jehoshaphat (2 *Chron.* xvii. 6), Josiah, and others. On the other hand, Jehoram and Ahaz made high places for idolatrous worship.

High Seas. All the sea which is not the property of a particular country. The sea three miles out from the coast belongs to the country, and is called "territorial waters." High seas, like high-ways, means for the public use. In both cases the word *high* means "chief," "principal." (Lat. *altum,* "the main sea"; *altus,* "high.")

High Tea. A meal served about the usual teatime which includes, besides tea, fish, cold meats, pastry, etc.

A well understood "high tea" should have cold roast beef at the top of the table, a cold Yorkshire pie at the bottom, a mighty ham in the middle. The side dishes will comprise soused mackerel, pickled salmon (in due season), sausages and potatoes, etc., etc. Rivers of tea, coffee, and ale, with dry and buttered toast, sally-lunns, scones, muffins and crumpets, jams and marmalade. — *Daily Telegraph* May 9th, 1893.

High Words. Angry words.

High-brow. A superior person; especially one who, in his own estimation at least, is intellectually superior; one who takes an academic view of things. The expression is of American origin. Its opposite, *low-brow,* is also in use.

Higher Criticism. The name given to the modern textual criticism of the Bible with regard to problems of dates of composition, authorship, authenticity, etc. By those who accept the doctrine of the literal inspiration of the Bible it is used with a derogatory connotation. The first use of the phrase was in 1787 in Eichhorn's *Einleitung in das Alte Testament.* Cp. *Elohistic and Jehovistic Scriptures.*

Highgate. A North London suburb, so called from a gate set up there about 400 years ago to receive tolls for the bishop of London, when the old miry road from Gray's Inn Lane to Barnet was turned through the bishop's park. The village being perched on a hill explains the first part of the name.

Sworn at Highgate. A custom anciently prevailed at the public-houses in Highgate to administer a ludicrous oath to all travellers who stopped there. The party was sworn on a pair of horns fastened to a stick —

(1) Never to kiss the maid when he can kiss the mistress.

(2) Never to eat brown bread when he can get white.

(3) Never to drink small beer when he can get strong — unless he prefers it.

Highland Mary. The most shadowy of Robert Burns' sweethearts, but the one to whom he addressed some of his finest poetry, including *My Highland Lassie, O, Highland Mary* (*Ye banks and braes and streams around the castle o' Montgomery*), *Thou Ling'ring Star* and — perhaps — *Will ye go to the Indies, my Mary?*

She is said to have been a daughter of Archibald Campbell, a Clyde sailor, and to have died young about 1784 or 1786. Nothing authentic is known of her, and there is little or no reliance to be placed in the few indications that Burns gave, either in his poems or in his letters to Mrs. Dunlop.

Hilda. A New England art student in Rome, one of the leading characters of Hawthorne's *Marble Faun* (*q.v.*).

Hilda Lessways. A novel by Arnold Bennett. See *Clayhanger.*

Hil'debrand. The Nestor of German romance. His story is told in the *Hildebrandslied,* an Old High German poem, and he also appears in the *Nibelunglied, Dietrich von Bern,* etc. Like Maugis among the heroes of Charlemagne, he was a magician as well as champion.

Hildebrand. Pope Gregory VII (1013, 1073–1085). Hence *a Hildebrand,* one resembling Gregory VII, noted for subjugating the power of the German emperors, and specially detested by the early reformers for his ultra-pontifical views.

Hildesheim. Legend relates that a monk of Hildesheim, an old city of Hanover, doubting how with God a thousand years could be as one day, listened to the singing of a bird in a wood, as he thought for three minutes, but found the time had been three hundred years. Longfellow introduced this tale in his *Golden Legend,* calling the monk Felix.

Hilkiah. In the Old Testament, the high priest who found the book of the law in the temple of Jehovah after it had been lost for many years.

Hill Folk. So Scott calls the Cameronian Scotch Covenanters, who met clandestinely among the hills. Sometimes the Covenanters generally are so called.

A class of beings in Scandinavian tradition between the elves and the human race were known as "hill folk" or "hill people." They were supposed to dwell in caves and small hills, and to be bent on receiving the benefits of man's redemption.

Hill, Sam. A mythical individual of American origin frequently referred to in such phrases as *Fight like Sam Hill, Swear like Sam Hill.* According to F. J. Wilstach, author of *A Dictionary of Similes*, the expression *What in Sam Hill* occurred at least as early as 1839 (in the Elmira, N. Y., *Republican*) and seems to have been well established in usage at that time. This date excludes a theory that Sam Hill was Sam Hall, the murderous chimney-sweep of an English song popular in 1848–1849. Mr. Wilstach is inclined to derive the fighting, swearing Sam Hill from the demon Samael (*q.v.*) and to see in references to him a satisfactory Puritan substitute for profanity.

Hinc illæ lacrymæ (Lat. hence those tears). Terence, *Andria*, I. i. 99). This was the real offence; this was the true secret of the annoyance; this, *entre nous*, was the real source of the vexation.

Hind and Panther, The. A poem by Dryden (1687), in defence of the Catholic religion. The hind is the Latin Church, and the panther is the Church of England. James II is the lion which protects the hind from the bear (Independents), the wolf (Presbyterians), the hare (Quakers), the ape (Freethinkers), the boar (Anabaptists), and the fox (Arians).

Hinzelmann. The most famous house-spirit or kobold of German legend. He lived four years in the old castle of Hudemühlem, where he had a room set apart for him. At the end of the fourth year (1588) he went away of his own accord, and never again returned.

Hippo, Bishop of. See *Bishop.*

Hip'pocrene. (Gr. *hippos*, horse; *krene*, fountain). The fountain of the Muses on Mount Helicon, produced by a stroke of the hoof of Peg'asus; hence poetic inspiration.

Hip'pogriff (Gr. *hippos*, a horse; *gryphos*, a griffin). The winged horse, whose father was a griffin and mother a filly. He is described in Ariosto's *Orlando Furioso*, where he carries Rogero away from his beloved Bradamant and into many strange adventures.

> So saying, he caught him up, and without wing
> Of hippogrif, bore through the air sublime,
> Over the wilderness and o'er the plain.
> *Milton: Paradise Regained*, iv, 541-3.

Hippol'yta. In classic legend, Queen of the Am'azons, and daughter of Mars. She was famous for a girdle given her by the war-god, which Hercules had to obtain possession of, as one of his twelve labors. Shakespeare has introduced Hippolyta in his *Midsummer Night's Dream*, and betroths her to Theseus, duke of Athens; but according to most versions of the classic fable, it was her sister An'tiope who married Theseus. See *Theseus.*

Hippol'ytus. In Greek myth, a son of Theseus. He provoked the anger of Venus by disregarding her love; and Venus, in revenge, made Phædra (his step-mother) fall in love with him. When Hippolytus repulsed her advances she accused him to her husband of seeking to dishonor her. Theseus prayed Neptune to punish the young man, and the sea-god, while the young man was driving in his chariot, scared the horses with sea-calves. Hippolytus was thrown from the chariot and killed. This legend is the subject of tragedies by Euripides, Seneca and Racine, as well as by a number of lesser dramatists. See *Phaedra.*

Hippom'enes. In Greek legend, a prince who outstripped Atalanta (*q.v.*) in a foot race, by dropping three golden apples, which she stopped to pick up. By this conquest he won Atalanta to wife.

Hiram. King of Tyre, mentioned in the Old Testament as sending fir-trees and cedars of Lebanon to Solomon year by year for the building of the temple.

Hiren. A strumpet. She was a character in Greene's lost play (about 1594), *The Turkish Mahomet and Hyren the Fair Greek*, and is frequently referred to by Elizabethan dramatists.

His Family. A novel by Ernest Poole (Am. 1916), a story of Roger Gale, a man of fifty odd and his three daughters of diverse temperaments. The scene is laid in New York City. This novel was awarded the Pulitzer prize in 1918.

Hispa'nia. Spain.

Hobbes, Thomas (1588–1679). English philosopher and political theorist. His chief work is *The Leviathan* (*q.v.*).

Hob'bididance. In Shakespeare's *King Lear*, the prince of dumbness, and one of the five fiends that possessed "poor Tom." See *Modu*.

This name is taken from Harsnett's *Declaration of Egregious Popish Impostures*, 1561-1631.

Hob'binol. The shepherd in Spenser's *Shepherd's Calendar* who sings in praise of Eliza, queen of shepherds (Queen Elizabeth). He typifies Spenser's friend and correspondent Gabriel Harvey (d. 1630), the poet and writer.

Hobgob'lin. An impish, ugly, and mischievous sprite, particularly Puck or Robin Goodfellow (*q.v.*). The word is a variant of *Rob-Goblin* — *i.e.* the goblin Robin, just as Hodge is the nickname of Roger.

> Those that Hobgoblin call you, and sweet Puck,
> You do their work, and they shall have good luck.
> *Shakespeare: Midsummer Night's Dream*, ii, 1.

Hobson's Choice. This or none; "take it or leave it." Tobi'as Hobson was a carrier and innkeeper at Cambridge in the 17th century, who erected the handsome conduit there, and settled "seven lays" of pasture ground towards its maintenance. "He kept a stable of forty good cattle, always ready and fit for travelling; but when a man came for a horse he was led into the stable, where there was great choice, but he obliged him to take the horse which stood nearest to the stable door; so that every customer was alike well served, according to his chance, and every horse ridden with the same justice." (*Spectator*, No. 509.)

Milton wrote two quibbling epitaphs upon this eccentric character.

Ho'cus Po'cus. The words formerly uttered by conjurers when performing a trick; hence the trick or deception itself, also the juggler himself.

The phrase dates from the early 17th century, and is the opening of a ridiculous string of mock Latin used by some well-known performer (*Hocus pocus, toutus talontus, vade celerita jubes*), the first two words of which may have been intended as a parody of *Hoc est corpus*, occurring in the Roman Communion Service, while the whole was reeled off merely to occupy the attention of the audience.

Our word *hoax* is probably a contraction of *hocus pocus*, which also supplies the verb *to hocus*, to cheat, bamboozle, tamper with.

Hodder, John. The hero of Winston Churchill's *Inside of the Cup* (*q.v.*).

Hoder. The Scandinavian god of darkness, typical of night. He is called the blind old god. Balder is the god of light, typical of day. According to fable, Hoder killed Balder with an arrow made of mistletoe, but the gods restored him to life again.

> Hodur, the blind old god,
> Whose feet are shod with silence.
> *Longfellow: Tegner's Death.*

Hoffman, Tales of. See *Tales of Hoffman*.

Hog. In slang use a *hog* is a gluttonous, greedy, or unmannered person, and motorists who, caring nothing for the rights or convenience of other travellers, drive in a selfish and reckless manner, wanting the whole road to themselves, are called *road-hogs*.

To go the whole hog. To do the thing completely and thoroughly, without compromise or reservation; to go the whole way. Hence the expression *whole-hogger*, one who will see the thing through to the bitter end, and "damn the consequences." At the time of Mr. Joseph Chamberlain's great agitation on behalf of Protection (1903, *et sqq.*) those who advocated a complete tariff of protective duties regardless of possible "reciprocity" were called the *whole-hoggers*.

Hogg, James (1770–1835). English poet, known as the "Ettrick Shepherd." See *Noctes Ambrosianæ*.

Hogni. See *Hagan*.

Hohensteil Schwangau, Prince. The speaker in Browning's poem *Prince Hohensteil Schwangau, the Savior of Society* (1872) in which the Prince reviews his past life. The character is usually regarded as drawn from Napoleon III.

Holda. See *Hulda*.

Holden, Eben. See *Eben Holden*.

Hole. *A better 'ole.* Any situation that is preferable to that occupied at present. The phrase came into being during the Great War, and the allusion is to an incident — pictured by Captain Bairnsfather — in which a soldier "taking cover" in a shell-hole objects to leaving it until a "better 'ole" is provided.

Holger Danske. The Danish name of Ogier the Dane (*q.v.*), one of the most venturesome of Charlemagne's paladins.

Holgrave. The young daguerreotypist who marries Phoebe in Hawthorne's *House of the Seven Gables* (*q.v.*).

Holland, J. G. (1819–1881). American writer, author of *Timothy Titcomb's Letters*, *Arthur Bonnicastle* (*q.v.*) and the metrical narrative *Bitter Sweet* (*q.v.*). Many of his writings appeared under the pseudonym of Timothy Titcomb.

Hollingsworth. The ardent but ruthless social reformer who plays a leading part in Hawthorne's *Blithedale Romance* (*q.v.*).

Hollywood. A word sometimes used as synonymous with the American motion-picture industry, from Hollywood, Cal., a suburb of Los Angeles where many of the large motion-picture studios are located.

Holmes, Oliver Wendell (1809–1894). American man of letters, famous for his *Autocrat of the Breakfast Table* (*q.v.*) and succeeding volumes of essays of like nature, for his poems, *Old Ironsides* (*q.v.*) and *The One-Hoss Shay* (*q.v.*) and to a lesser degree for his novels, *Elsie Venner*, *The Guardian Angel* and *A Mortal Antipathy*. See those entries.

Holmes, Sherlock. See *Sherlock Holmes*.

Holofer'nes. (1) In Shakespeare's *Love's Labour's Lost*, a pedantic schoolmaster, who speaks like a dictionary. The character has been considered by some students as a caricature of John Florio, a teacher of Italian in London, who published, in 1598, a dictionary called *A World of Words*. He may have provoked the retort by condemning wholesale the English dramas, which, he said, were "neither right comedies, nor right tragedies, but perverted histories without decorum." *Holofernes* is, according to this speculation, an imperfect anagram of "Joh'nes Florio," the first and last letters being omitted. According to another theory the character may have been suggested by the pedantic tutor *Holoferne* in Rabelais' *Gargantua and Pantagruel*. The following sentence is a specimen of the style in which Holofernes talked:

> The deer was . . . in *sanguis* (blood), ripe as a pomewater who now hangeth like a jewel in the ear of *cœlo* (the sky, the welkin, the heaven); and anon falleth like a crab on the face of *terra* (the soil, the land, the earth). — *Shakespeare: Love's Labour's Lost*, act iv. sc. 2.

(2) *Holofernes* was the name of the general slain by the Jewish heroine Judith (*q.v.*).

Holt, Felix. The hero of George Eliot's *Felix Holt, the Radical* (*q.v.*), described as a "shaggy headed, strong limbed person . . . a peculiar-looking person but not insignificant."

> His strong health, his renunciation of selfish claims his habitual preoccupation with large thoughts and with purposes independent of everyday casualties, secured him a fine and even temper, free from moodiness or irritability. He was full of longsuffering toward his unwise mother.— Ch. xxx.

Holy. *Holy Alliance.* A league formed by Russia, Austria, and Prussia in 1815 to regulate the affairs of Europe after the fall of Napoleon "by the principles of Christian charity" — meaning that every endeavor would be made to stabilize the existing dynasties and to resist all change. It lasted until 1830, and was joined by all the European sovereigns except those of England and Turkey, and the Pope.

Holy City. That city which the religious consider most especially connected with their religious faith, thus:

All'ahabad' is the Holy City of the Mohammedans of India.
Bena'res of the Hindus.
Cuzco of the ancient Incas.
Fez of the Western Arabs.
Jerusalem of the Jews and Christians.
Kairwan, near Tuniš. It contains the Okbar Mosque in which is the tomb of the prophet's barber.
Mecca and *Medi'na* of the Mohammedans.
Moscow and *Kief* of the Russians, the latter being the cradle of Christianity in Russia.

Holy Cross (or *Holy Rood*) *Day.* September 14th, the day of the Feast of the Exaltation of the Cross, called by the Anglo-Saxons "Rood-mass-day," and kept in honor of the exposition of a portion of the true Cross in the basilica erected at Jerusalem by the Empress Helene, *c.* 326. Another event connected with it is the recovery of the piece of the Cross, which had been stolen from Jerusalem in 614 by Chosroes, king of Persia, by Heraclius in 629.

Holy Family. The infant Savior and his attendants, as Joseph, Mary, Elizabeth, Anne, the mother of Mary, and John the Baptist. All the five figures are not always introduced in pictures of the Holy Family.

Holy Ghost. The third Person of the Trinity, the Divine Spirit; represented in art as a dove.

The seven gifts of the Holy Ghost are: (1) counsel, (2) the fear of the Lord, (3) fortitude, (4) piety, (5) understanding, (6) wisdom, and (7) knowledge.

Holy Land.

(1) Christians call *Palestine* the Holy Land, because it was the site of Christ's birth, ministry, and death.

(2) Mohammedans call *Mecca* the Holy Land, because Mahomet was born there.

(3) The Chinese Buddhists call *India* the Holy Land, because it was the native land of Sakya-muni, the Buddha (*q.v.*).

(4) The Greek considered *Elis* as Holy Land, from the temple of Olympian Zeus and the sacred festival held there every four years.

Holy League. A combination formed by Pope Julius II in 1511 with Venice, Maximilian of Germany, Ferdinand III

of Spain, and various Italian princes, to drive the French out of Italy.

Other leagues have been called by the same name, particularly that formed in the reign of Henri III of France (1576), under the auspices of Henri de Guise, "for the defence of the Holy Catholic Church against the encroachments of the reformers," *i.e.* for annihilating the Huguenots.

Holy Living and Dying. A noted work by Bishop Jeremy Taylor (1650).

Holy of Holies. The innermost apartment of the Jewish temple, in which the ark of the covenant was kept, and into which only the high priest was allowed to enter, and that but once a year — the Day of Atonement. Hence, a private apartment, a *sanctum sanctorum.*

Holy Roman Empire. The name given to the often very nebulous confederation of Central European States that subsisted, either in fact or in theory, from 800 *A. D.*, when Charlemagne was crowned Emperor of the West, until the abdication of Francis II (Francis I of Austria) in 1806. It was first called "Holy" by Barbarossa, in allusion both to its reputed divine appointment, and to the interdependence of Empire and Church. It comprised the German-speaking peoples of Central Europe, and was ruled by an elected Emperor, who claimed to be the representative of the ancient Roman Emperors.

The name has been sometimes brought forward as an excellent instance of contradiction in terms, the confederation not properly being entitled to any one of the three epithets — "Holy," "Roman," or "Empire."

Holy Thursday. Ascension Day (*q.v.*), *i.e.* the Thursday but one before Whitsun, is what is generally meant by this among Anglicans; but by Roman Catholics and others Maundy Thursday (*q.v.*), *i.e.* the Thursday before Good Friday, is sometimes called Holy Thursday.

Holy Saturday. See *Holy Week.*

Holy War. A war in which religious fanaticism plays, or purports to play, a considerable part. The Crusades, the Thirty Years War, the wars against the Albigenses, etc., were so called. A holy war launched by Mohammedans against Christians is called a *jehad.*

Holy Week. Passion Week (*q.v.*), the last week in Lent. It begins on Palm Sunday; the fourth day is called "Spy Wednesday"; the fifth is "Maundy Thursday"; the sixth is "Good Friday"; and the last "Holy Saturday" or the "Great Sabbath."

Holy Week has been called *Hebdomada Muta* (Silent Week); *Hebdomada Inofficiosa* (Vacant Week); *Hebdomada Penitentialis; Hebdomada Indulgentiæ; Hebdomada Luctuosa; Hebdomada Nigra;* and *Hebdomada Ultima.*

Holy Writ. The Bible.

> Trifles light as air
> Are to the jealous confirmations strong
> As proofs of holy writ.
>
> *Shakespeare: Othello*, iii. 3.

Holywell Street. An old London street that used to run parallel with the Strand, from St. Dunstan's Church to St. Clement Danes, and was thrown into the Strand itself by the improvements that took place in that quarter in the closing years of the last century, and that resulted in the formation of Kingsway and Aldwych. It was commonly known as "Booksellers' Row," from the large number of second-hand booksellers who had their shops there. (This name has since been transferred to Charing Cross Road, to which many of the booksellers migrated.)

Home, Sweet Home. This popular English song first appears in the opera *Clari, the Maid of Milan* (Covent Garden, 1823). The words are by John Howard Payne (an American), and the music by Sir Henry Bishop, who professed to have founded it on a Sicilian air.

> Mid pleasures and palaces though we may roam
> Be it ever so humble, there's no place like home.

Home of Lost Causes. Oxford University, so called by Matthew Arnold.

Homebred, Jedediah. A Yankee man-of-all-work in the play *The Green Mountain Boy* written by J. S. Jones (Am. 1833) for the actor, George Hill.

Homer. The name given to the entirely unknown poet — or group of poets perhaps — to whom is assigned the authorship of the *Iliad* (*q.v.*) and the *Odyssey* (*q.v.*), the greatest monuments of ancient or modern epic poetry. It is much doubted whether any such person ever existed, but the name rests on very ancient tradition, and the date at which the poems are thought to have received their final shape is conjecturally put at anywhere between the 12th and the 9th century *B. C.*

Homer's birthplace is quite unknown. The old rhyme, founded on an epigram preserved by Aulus Gellius, says:

> Seven cities warred for Homer being dead,
> Who living had no roof to shroud his head.
> *Heywood: Hierarchie of the Blessed Angels* (1635).

the "seven cities" being Smyrna, Rhodes, Colophon, Salamis, Chios, Argos, and Athens.

Homer sometimes nods. Even the best of us is liable to make mistakes. The line is from Horace's *De Arte Poetica* 359):

> Quandoque bonus dormitat Homerus!
> Verum operi longo fas es obrepere somnum.
> (Sometimes good Homer himself even nods; but in so long a work it is allowable if there should be a drowsy interval or so.)

The British Homer. Milton (1608–1674).

The Celtic Homer. Ossian, son of Fingal, King of Morven.

The Homer of dramatic poets. Shakespeare is so called by Dryden. (1564–1616.)

> "Shakespeare was the Homer of our dramatic poets; Jonson was the Virgil. I admire rare Ben, but I love Shakespeare." — *Dryden.*

Homer of Ferra'ra. Ariosto is so called by Tasso (1474–1533).

Homer of the Franks. Charlemagne called Angilbert his *Homer* (d. 814).

The Oriental Homer. Firdusi, the Persian poet, who wrote the *Shah Nameh* (or history of the Persian kings). It contains 120,000 verses, and was the work of thirty years (940–1020).

The Homer of philosophers. Plato (*B. C.* 429–347).

The prose Homer of human nature. Henry Fielding; so called by Byron. (1707–1768).

The Scottish Homer. William Wilkie, author of *The Epigoniad* (1721–1772).

Homeric laughter. "Laughter unquenchable," like that of the gods.

Homeric verse. Hexameter verse.

Homespun, Zekiel. In Coleman's comedy *The Heir at Law* (1797), a farmer of Castleton who goes to London to seek his fortune. He was one of the first "country jakes" on the English stage.

Cicely Homespun. The sister of Zekiel, an innocent country girl betrothed to Dick Dowlas.

Homunculus. In the second part of Goethe's *Faust*, a small human being created artificially by Faust's familiar spirit, Wagner.

Honeycomb, Will. In the *Spectator* (*q.v.*), a fine gentleman, and great authority on the fashions of the day. He was one of the members of the imaginary club from which the *Spectator* issued.

Honeyman, Charles. In Thackeray's novel, *The Newcomes*, a free-and-easy clergyman, of social habits and fluent speech.

Miss Honeyman. The likable old sister of Rev. Charles Honeyman and aunt of Clive Newcome. She keeps lodgers in Steyne Gardens and is known by admiring tradespeople as "the Duchess."

Honeywood. The titular hero of Goldsmith's comedy *The Good-Natured Man* (1767), a young man whose motto is "universal benevolence." He is taken advantage of, right and left, until his uncle, Sir William Honeywood, allows him to be arrested for endorsing a bill for an absconder. After this wholesome experience he decides to mend his ways and confesses, "Though inclined to the right, I had not courage to condemn the wrong. My charity was but injustice, my benevolence but weakness and my friendship but credulity." He marries Miss Richland, who had been instrumental in his reform. Honeywood is considered in some respects a self-portrait of the author.

Honorable Peter Stirling, The. A novel by Paul Leicester Ford (Am. 1894) dealing with ward politics. Its hero, Peter Stirling, is said to represent the young Grover Cleveland. After his graduation from Harvard, he settles in New York, takes an active and genuine interest in the lives of the people in his East Side ward and rises to eminence from the anomalous position of political boss.

Honoria. The heroine of Dryden's *Theodore and Honoria* (*q.v.*).

Honorificabilitudinitatibus. A made up word on the Lat. *honorificabilitudo*, honorableness, which frequently occurs in Elizabethan plays as an instance of sesquipedalian pomposity, etc.

Hood, Robin. See *Robin Hood.*

Hood, Thomas (1799–1845). English poet, best known for his *Bridge of Sighs* and *The Song of the Shirt.*

Hook, Captain. In Barrie's *Peter Pan* (*q.v.*) Peter's terrible one-handed enemy with a hook for his missing hand.

Hooker, Richard (1553–1600). English scholar and theologian, author of *The Laws of Ecclesiastical Polity.*

Hookey, Walker. See *Walker.*

Hooligan. A violent young rough. The term originated in the last years of the 19th century from the name of one of this class. From it is derived the substantive *hooliganism.*

> The original *Hooligans* were a spirited Irish family of that name whose proceedings enlivened the drab monotony of life in Southwark towards the end of the 19th century. The word is younger than the Australian *larrikin*, of doubtful origin, but older than Fr. *apache* — *Ernest Weekley: Romance of Words* (1912).

Hoosier State. Indiana. See *States.* A native of the state is called a *Hoosier.*

Hoosier Poet. James Whitcomb Riley

(1853–1916), so called because he was a native of Indiana.

The Hoosier Schoolmaster is the title of a widely read story of frontier life in the Middle West by Edward Eggleston (Am. 1871), which deals with the life of the schoolmaster, Ralph Hartsook, in the days before the Civil War. It was followed by *The Hoosier Schoolboy*. Meredith Nicholson is the author of *A Hoosier Chronicle* (Am. 1912).

Hooverize. To economize, particularly in the use of food; to use certain foods sparingly or not at all and substitute others. From Herbert Clark Hoover, United States food administrator during the World War.

Hop-o'-my-Thumb. A pigmy or midget. The name has been given to several dwarfs, as well as being commonly used as a generic term. Tom Thumb in the well known nursery tale is quite another character. He was the son of peasants, knighted by King Arthur, and killed by a spider.

Hope, Bard of. See under *Bard.*

Hope, Evelyn. See *Evelyn Hope.*

Hopeful. In Bunyan's *Pilgrim's Progress*, a companion of Christian after the death of Faithful at Vanity Fair.

Hopkins. *Don't hurry, Hopkins.* A satirical reproof to those who are not prompt in their payments. It is said that one Hopkins, of Kentucky, gave a creditor a promissory note on which was this memorandum, " The said Hopkins is not to be hurried in paying the above."

Horace (*B. C.* 65–8). Latin poet, famous for his *Odes.*

Horace of England. Ben Jonson (1574–1637), nicknamed Horace by Dekker in the so-called " War of the Theatres "; Cowley (1618–1667) called by the Duke of Buckingham " The Pindar, Horace and Virgil of England."

Horace of France. Jean Macrinus or Salmon (1490–1557); and Pierre Jean de Béranger (1780–1857), also called the *French Burns.*

The Portuguese Horace. A. Ferreira (1528–1569).

The Spanish Horace. Both Lupercio Argen'sola and his brother Bartolome are so called.

Horace. (1) A famous tragedy by Corneille. See *Horatius.*

(2) The lover of Agnes (*q.v.*) in Molière's *École des Femmes.*

Horæ. In classic myth, the Hours, goddesses of change in the seasons and the works of men. They were the daughters of Jupiter and Themis.

Horatii, The Three. See *Horatius.*

Hora'tio. In Shakespeare's *Hamlet*, the intimate friend of Hamlet.

Horatius. A legendary hero of ancient Rome, the subject of Corneille's tragedy *Horace* (Fr. 1639) and Whitehead's *Roman Father* (Eng. 1741) adapted from the French play. The tragedies are based on the well-known legend of the pitched battle between the three Roman Horatii and the three Albanian Curiatii. Horace, " the Roman father " shows only pride that his sons have been chosen to uphold the honor of Rome, but his daughter Horatia (in Corneille's drama, *Camille*), who is the betrothed of Caius Curiatus, is more human. When her lover is slain, she so provokes her single surviving brother by her taunts that he kills her. Horatius sternly gives up his son to justice, but the people refuse to have him killed.

Horatius Cocles (Horatius, the One-eyed). The hero of one of the best known of Macaulay's *Lays of Ancient Rome* (1842). He and two other Romans held the bridge against the advancing Etruscan army led by Lars Porsena until his comrades on the Roman bank succeeded in breaking down the bridge. He ordered his two companions to make good their escape, and they just crossed the bridge as it fell in with a crash. Horatius then threw himself into the Tiber and swam safe to shore, amidst the applauding shouts of both armies.

Horn.

The Horn Gate. See *Dreams, Gates of.*

Horn of fidelity. Morgan la Fay sent a horn to King Arthur, which had the following " virtue ": No lady could drink out of it who was not " to her husband true "; all others who attempted to drink were sure to spill what it contained. This horn was carried to King Mark, and " his queene with a hundred ladies more " tried the experiment, but only four managed to " drinke cleane." Ariosto's *enchanted cup* possessed a similar spell. Cp. *Mantle of Fidelity.*

Horn of plenty. Amalthea's horn (*q.v.*), the cornucopia, an emblem of plenty.

Ce'res is drawn with a ram's horn in her left arm, filled with fruits and flowers; sometimes they are being poured on the earth, and sometimes they are piled high in the horn as in a basket. Diodo'rus (iii. 68) says the horn is one from the head of the goat by which Jupiter was suckled.

King Horn below under separate entry.

Moses' Horns. See *Moses.*

To come (or *be squeezed*) *out at the little end of the horn.* To come off badly in some affair; get the worst of it; fail conspicuously.

To draw in one's horns. To retract, or mitigate, a pronounced opinion; to restrain pride. In French, *Rentrer les cornes.* The allusion is to the snail.

To put to the horn. To denounce as a rebel, or pronounce a person an outlaw, for not answering to a summons. In Scotland the messenger-at-arms used to go to the Cross of Edinburgh and give three blasts with a horn before he proclaimed judgment of outlawry.

To the horns of the altar. Usque ad aras amicus. Your friend even to the horns of the altar — *i.e.* through thick and thin. In swearing, the ancient Romans held the horns of the altar, and one who did so in testimony of friendship could not break his oath without calling on himself the vengeance of the angry gods.

The altar in Solomon's temple had a projection at each of the four corners called "horns"; these were regarded as specially sacred, and probably typified the great might of God (*cp. above*).

> Upon Thine altar's horn of gold
> Help me to lay my trembling hold.
> *Keble: Christian Year; 1st Sun. aft. Easter.*

To wear the horns. To be a cuckold.

Horn, King. The hero of a French metrical romance of the 13th century, and the original of our *Horne Childe,* generally called *The Geste of Kyng Horn.* The nominal author is a certain *Mestre Thomas.*

Horn's father, Murry, king of Suddene, is killed by invading Saracens, and Horn is set adrift in a boat. He lands at Westernesse, is welcomed by the King, and falls in love with the King's daughter, Rymenhild. This attachment causes his banishment, but after seven years, filled with the usual adventures, he returns just in time to save Rymenhild from a forced marriage and to marry her himself. Horn then leaves to recover his father's kingdom, and having done so comes back for his wife, arriving just in time to save her from a traitorous friend. Horn then takes Rymenhild to his own country, where they reign as king and queen.

Horne, Doc. A humorous character invented by George Ade, who made his first appearance in the columns of the Chicago *Record* and later became the hero of the volume *Doc Horne* (Am. 1899).

Horner, Jack. See *Jack Horner.*

Hornie, Auld. See *Auld Hornie.*

Hor'oscope. The scheme of the twelve houses by which astrologers tell your fortune. See *Houses, Astrological.* The word (Greek) means the "hour-scrutinized," because it is the disposition of the heavens at the exact hour of birth which is examined.

Horse. *Banks' Horse.* See *Marocco,* below.

Brazen Horse. See *Cambuscan.*

Dark Horse. See *Dark.*

Gift Horse. See *Gift.*

Seian Horse. A possession which invariably brought ill luck with it. Hence the Latin proverb *Ille homo habet equum Seianum.* Cneius Seius had an Argive horse, of the breed of Diomed, of a bay color and surpassing beauty, but it was fatal to its possessor. Seius was put to death by Mark Antony. Its next owner, Cornelius Dolabella, who bought it for 100,000 sesterces, was killed in Syria during the civil wars. Caius Cassius, who next took possession of it, perished after the battle of Philippi by the very sword which stabbed Cæsar. Antony had the horse next, and after the battle of Actium slew himself.

Like the gold of Tolosa and Hermione's necklace, the Seian or Sejan horse was a fatal possession.

Trojan Horse. See *Wooden Horse* below.

Wooden horse. An enchanted horse of the old romance that could be directed by a peg turned by the rider and could fly through the air. Cambuscan (*q.v.*) had such a horse, but his was of brass. Cp. *Clavileno.*

> This very day may be seen in the king's armoury the identical peg with which Peter of Provence turned his Wooden Horse, which carried him through the air. It is rather bigger than the pole of a coach, and stands near Babieca's saddle. — *Don Quixote,* pt. i, bk. iv. 19.

Wooden horse of Troy. Virgil tells us that Ulysses had a monster wooden horse made after the death of Hector, and gave out that it was an offering to the gods to secure a prosperous voyage back to Greece. The Trojans dragged the horse within their city, but it was full of Grecian soldiers, who at night stole out of their place of concealment, slew the Trojan guards, opened the city gates, and set fire to Troy. Menelaus was one of the Greeks shut up in it. It was made by Epeios.

Among the most famous steeds of legend and fiction are the following:

Al Borak. See *Borak,* below.

Aligero Clavile'no. The "wooden-pin wing-horse" which Don Quixote and his squire mounted to achieve the deliverance of Dolorida and her companions.

Arion (martial). Hercules' horse, given to Adrastus. The horse of Neptune, brought out of the earth by striking it with his trident; its right feet were those of a man, it spoke with a human voice, and ran with incredible swiftness.

Ar'undel. The horse of Bevis of Southampton. The word means swift as a swallow (Fr. *hirondelle*).

Bajar'do (the same name as *Bayard* below). Rinaldo's horse, of a bright bay color, once the property of Am'adis of Gaul. He was found by Malagi'gi, the wizard, in a cave guarded by a dragon, which the wizard slew. According to tradition he is still alive, but flees at the approach of man, so that no one can ever hope to catch him. (*Orlando Furioso.*)

Bavie'ca (Span. a simpleton). The Cid's horse. He survived his master two years and a half, during which time no one was allowed to mount him; and when he died he was buried before the gate of the monastery at Valencia, and two elms were planted to mark the site. So called because, when Rodrigo in his youth was given the choice of a horse, he passed by the most esteemed ones and selected a rough colt; whereupon his godfather called the lad *bavie'ca*, and Rodrigo transferred the appellation to his horse.

Borak, Al. The "horse" which conveyed Mahomet from earth to the seventh heaven. It was milk-white, had the wings of an eagle and a human face, with horse's cheeks. Every pace it took was equal to the farthest range of human sight. The word is Arabic for "the lightning."

Brig'adore or *Brigliadore* (golden bridle). Sir Guyon's horse, in Spenser's *Faërie Queene* (V. ii, etc.). It had a distinguishing black spot in its mouth, like a horseshoe.

Orlando's famous charger, second only to Bajardo in swiftness and wonderful powers, had the same name — *Brigliadoro.*

Buceph'alus (ox-head). The celebrated charger of Alexander the Great. Alexander was the only person who could mount him, and he always knelt down to take up his master. He was thirty years old at death, and Alexander built a city for his mausoleum, which he called Buceph'ala.

Bayard (bay colored). The horse of the four sons of Aymon, which grew larger or smaller as one or more of the four sons mounted it. According to tradition one of the footprints may still be seen in the forest of Soignes, and another on a rock near Dinant. Also the same as *Bajardo* above.

Barbary. See *Roan Barbary.*

Be'vis. Mar'mion's horse, in Scott's poem. The word is Norse, and means swift.

Black Beauty. The horse hero of a story called Black Beauty (*q.v.*).

Black Bess. The famous mare ridden by the highwayman Dick Turpin, which, tradition says, carried him from London to York.

Dapple. Sancho Panza's ass in *Don Quixote.* So called from its color.

Fadda. Mahomet's white mule.

Grani (grey-colored). Siegfried's horse, of marvellous swiftness.

Marocco. Banks' performing horse, famous in the late Elizabethan period, and frequently mentioned by the dramatists. Its shoes were of silver, and one of its exploits was to mount the steeple of St. Paul's.

The Pale Horse. Death. See *Rev.* vi. 8.

Peg'asus ("born near the *pege* or source of the ocean"). The winged horse of Apollo and the Muses. Perseus rode him when he rescued Andromeda.

Rabica'no or *Rab'ican.* Argali'a's horse in *Orlando Innamorato*, and Astolpho's horse in *Orlando Furioso.* Its dam was Fire, its sire Wind; it fed on unearthly food. The word means a horse with a "dark tail but with some white hairs."

Reksh. Rustam's horse. (*Persian legend.*)

Roan Barbary. The favorite horse of Richard II.

> When Bolingbroke rode on Roan Rarbary
> That horse that thou so often has bestrid.
> *Shakespeare: Richard II*, v, 5.

Rosinan'te ("formerly a hack"). Don Quixote's horse, all skin and bone.

Sleipnir. Odin's grey horse, which had eight legs and could traverse either land or sea. The horse typifies the wind which blows over land and water from eight principal points.

Xanthus (golden-hued). One of the horses of Achilles, who announced to the hero his approaching death when unjustly chidden by him.

Horseshoe Robinson. A romance of the American Revolution by J. P. Kennedy (Am. 1835). The titular hero, who receives his nickname from his former trade of blacksmith, is a man of Herculean physique and courage. He has ample opportunity to use all his strength, and a supply

of native wit besides, in the series of exciting adventures in which he gets the better of his British and Tory enemies. The scene is laid in Virginia. There was a popular dramatic version.

Hortense'. In Dickens' *Bleak House*, the vindictive French maidservant of Lady Dedlock. In revenge for the partiality shown by Lady Dedlock to Rosa, the village beauty, Hortense murdered Mr. Tulkinghorn, and tried to throw the suspicion of the crime on Lady Dedlock.

Horten'sio. In Shakespeare's *Taming of the Shrew* (*q.v.*), a suitor to Bianca the younger sister of Katharina " the Shrew."

Ho'rus. One of the major gods of the ancient Egyptians, a blending of Horus the Elder, the sun-god (corresponding to the Greek Apollo), and Horus the Child (see *Harpocrates*), the son of Osiris and Isis. He is the god of silence. He was represented in hieroglyphics by a hawk, which bird was sacred to him, or as a hawk-headed man; and his emblem was the winged sun-disk. In many of the myths he is hardly distinguishable from Ra.

Horvendile. A strange youth who appears in Cabell's novels of medieval Poictesme, particularly in *The Cream of the Jest.* In *Figures of Earth* he confesses to Manuel that he is, perhaps, insane, for " all of you appear to me to be persons I have imagined: and all the living in this world appears to me to be only a notion of mine."

Hosea. One of the Minor Prophets of the Jews; also the book of the Old Testament containing his prophecies.

Hosier's Ghost, Admiral. A ballad by Richard Glover (1739). Admiral Hosier was sent with twenty sail to the Spanish West Indies, to block up the galleons of that country. He arrived at the Bastimentos, near Portobello, but had strict orders not to attack the foe. His men perished by disease, but not in fight, and the admiral himself died of a broken heart. After Vernon's victory, Hosier and his 3,000 men rose, " all in dreary hammocks shrouded, which for winding-sheets they wore," and lamented the cruel orders that forbade them to attack the foe, for " with twenty ships he surely could have achieved what Vernon did with only six."

Host. The consecrated bread of the Eucharist is so called in the Latin Church because it is regarded as a real victim consisting of flesh, blood, and spirit, offered up in sacrifice; so called from *hostia*, the Latin word for a sheep when offered up in sacrifice (a larger animal was *victima*). At the Benediction it is exposed for adoration or carried in procession in a transparent vessel called a " monstrance."

The elevation of the Host. The celebrant lifting up the consecrated wafers above his head, that the people may see the paten and adore " the Host " while his back is turned to the congregation.

To reckon without your host. To reckon from your own standpoint only. Guests who calculate their expenses at an hotel will often leave out certain items which the landlord adds in.

> Found in few minutes, to his cost,
> He did but count without his host.
> *Butler: Hudibras*, I, iii, 22.

Host's Tale. (In Chaucer's *Canterbury Tales.*) See *Melibeus.* The Host was to be the judge of the tales told by the pilgrims. He was the proprietor of the Tabard Inn (see *Canterbury Tales*) and is perhaps best described in the following lines:

> A semely man our hoste was with-alle
> For to hav been a marshal in an halle;
> A large man he was with eyen stepe
> A fairer burgeys is there noon in Chepe
> Bold of his speche, and wys, and wel y-taught
> And of manhood him lakkede right naught
> Eek therto he was right a mery man.
> *Chaucer: Prologue to the Canterbury Tales.*

Hot'spur. A fiery person who has no control over his temper. Harry Percy (d. 1403), son of the first Earl of Northumberland (see Shakespeare; 1 *Henry IV*), was so called. He is introduced in both parts of *Henry IV.* Lord Derby (d. 1879), the Prime Minister, was sometimes called the " *Hotspur of debate.*"

Hound of Heaven, The. The best known poem of Francis Thompson (Eng. 1859–1907).

Hound of the Baskervilles. See *Sherlock Holmes.*

Hou'ri. The black-eyed damsels of the Mohammedan Paradise, possessed of perpetual youth and beauty, whose virginity is renewable at pleasure; hence, in English use, any dark-eyed and attractive beauty.

Every believer will have seventy-two of these *houris* in Paradise, and, according to the Koran, his intercourse with them will be fruitful or otherwise, according to his wish. If an offspring is desired, it will grow to full estate in an hour.

Hours of Idleness. The first series of poems published, in 1807, by Lord Byron. The severe criticism in the *Edinburgh Review* brought forth the satire called *English Bards and Scotch Reviewers* (1809).

House of Mirth, The. A novel by Edith Wharton (Am. 1905). Lily Bart, an orphan who has beauty, social connections, and expensive tastes but little money, is courted by a number of men. One, Lawrence Seldon, she loves, but his lack of a fortune makes him ineligible; another, Simon Rosedale, a wealthy Jew, she cannot quite force herself to marry. Meantime she puts herself under great obligations to Gus Trenor, a married friend who keeps up the pretext of giving her returns from her investments until she refuses to allow his attentions. Lily's fortunes gradually go from bad to worse until, shunned and snubbed by her friends, she goes to live in a third-rate boarding house, tries to learn millinery and at last, in despair, takes an overdose of chloral. Before her death she manages to discharge her debt to Trenor.

House of the Seven Gables, The. A novel by Nathaniel Hawthorne (Am. 1851). The story has to do with the slow relentless working out of a curse on the Pyncheon family of Salem, who have inhabited the House of the Seven Gables for generations. The ancestral Colonel Pyncheon whose portrait on the wall still rules the house, built on the property of a man named Maule who was executed for witchcraft largely through Pyncheon's efforts. As Maule stood with the halter round his neck he cursed his enemy, saying, "God will give him blood to drink." The book deals, in passing, with the effect of the curse upon the early Pyncheons, particularly the death of the Colonel, the disappearance of the deed to rich Maine lands (hid away by Maule's carpenter son in a nook of the Pyncheon house itself) and the hypnotizing of the proud and beautiful Alice Pyncheon by Maule's carpenter grandson, but the story proper concerns itself with the few surviving Pyncheons two centuries after the building of the house. The principal characters are the gaunt old maid, Hepzibah Pyncheon, and her brother Clifford, both well past middle age. Hepzibah is desperately poor and finally forces her pride to the point of opening a little cent-shop. Clifford comes home to the old house weak and embittered from thirty years' unjust imprisonment as the supposed murderer of his uncle. His suffering was the fault of his hypocritical cousin Judge Jaffrey Pyncheon, now the most distinguished member of the old house, and prosperous from an inheritance that should have been Clifford's. In contrast to these elderly characters, steeped in the traditions of the past, are the young and pretty cousin, Phoebe, and Holgrave, the radical and adventuresome daguerreotypist (in reality the descendant of Maule), who rents a gable of the old house, falls in love with Phoebe and marries her. The death of the old Judge by apoplexy brings a fortune to make life easier for the old brother and sister and the young lovers.

Household Words. A weekly periodical by Charles Dickens (1850–1857); it gave place to *Once a Week*, which, after 1859, was called *All the Year Round*.

Housman, A. E. (1859–). English poet, known for his volume, *A Shropshire Lad* (*q.v.*).

Houses, Astrological. In judicial astrology the whole heaven is divided into twelve portions by means of great circles crossing the north and south points of the horizon, through which the heavenly bodies pass every twenty-four hours. Each of these divisions is called a *house;* and in casting a horoscope (*q.v.*) the whole is divided into two parts (beginning from the east), six above and six below the horizon. The eastern ones are called the *ascendant*, because they are about to rise; the other six are the *descendant*, because they have already passed the zenith. The twelve houses each have their special functions — (1) the house of life; (2) fortune and riches; (3) brethren, (4) parents and relatives; (5) children; (6) health; (7) marriage; (8) death; (9) religion; (10) dignities; (11) friends and benefactors; (12) enemies.

Three houses were assigned to each of the four ages of the person whose horoscope was to be cast, and his lot in life was governed by the ascendancy or descendancy of these at the various periods, and by the stars which ruled in the particular "houses."

Houssain. Brother of Prince Ahmed in one of the *Arabian Nights* stories. He possessed a piece of carpet or tapestry of such wonderful power that any one had only to sit upon it, and it would transport him in a moment to any place to which he desired to go.

Houyhnhnms (*whinms*, or *whin'hims*). A race of horses endowed with reason and all the finer characteristics of man, introduced with caustically satirical effect by Swift in his *Gulliver's Travels*. The name was the author's invention, coined in imitation of the "whinny" of a horse.

Hovey, Richard (1869–1900). American poet, best known for the *Songs from Vagabondia* which he and Bliss Carmen published in collaboration. Among his well-known lyrics are *The Sea Gipsy* and *Comrades*.

How they brought the Good News from Ghent (16—). A ballad by R. Browning (1845). A purely imaginary incident.

Howard, Bronson (1842–1908). American dramatist.

Howe, Miss. In Richardson's *Clarissa Harlowe*, the friend of Clarissa Harlowe, to whom she presents a strong contrast. In questions of doubt, Miss Howe would suggest some practical solution, while Clarissa was mooning about hypothetical contingencies. She is a girl of high spirit, disinterested friendship, and sound common sense.

Howells, William Dean (1837–1920). American novelist. His best-known books are *Their Wedding Journey*, *A Chance Acquaintance*, *A Foregone Conclusion*, *The Lady of the Aroostook*, *A Modern Instance*, *The Rise of Silas Lapham*, *April Hopes*, *The Minister's Charge*, *Annie Kilburn*, *Indian Summer*, *The Kentons*, and *A Traveler from Altruria*. See those entries.

Howlegas (or *Owleglass*). A name given to Tyll Eulenspiegel. See *Tyll Owleglass*.

Hrothgar. In the Anglo-Saxon epic *Beowulf* (*q.v.*), king of Denmark, whom Beowulf delivered from the monster Grendel.

Hub. The nave of a wheel; a boss. Boston, Massachusetts, has been called *The hub of the solar system*; *i.e.* the center round which everything revolves and is dependent. This phrase and the similar one, *the hub of the universe*, have also been applied to numerous other cities.

Boston State-house is the hub of the solar system. — *Holmes: Autocrat of the Breakfast Table*, vi, 143.

Hubbard, Bartley. The chief character in Howells' *Modern Instance* (*q.v.*).

Hubbard, Mother. An old lady of nursery rhyme fame whose whole time and attention were taken up by her dog, who was most wilful; but the dame never lost her temper nor forgot her politeness. After running about all day, vainly endeavoring to supply Master Doggie —

> The dame made a curtsey, the dog made a bow,
> The dame said, "Your servant!" the dog said, "Bow, wow!"
>
> *A Nursery Tale in Rhyme.*

A woman's loose coat is called a *Mother Hubbard* from this familiar character. See also next entry.

Hubberd, Mother. The supposed narrator of a tale called *The Fox and the Ape*, related to the poet Spenser to beguile the weary hours of sickness. Several persons told him tales, but

> Amongst the rest a good old woman was
> Hight Mother Hubberd, who did far surpass
> The rest in honest mirth that seemed her well;
> She, when her turn was come her tale to tell,
> Told of a strange adventure that betided
> Betwixt a fox and ape by him misguided;
> The which, for that my sense it greatly pleased, . .
> I'll write it as she the same did say.
>
> *Spenser.*

Hubert. In Shakespeare's *King John* (*q.v.*), chamberlain to King John, and "keeper" of young Prince Arthur. King John conspired with him to murder the young prince, and Hubert actually employed two ruffians to burn out both the boy's eyes with red-hot irons. Arthur pleaded so with Hubert to spare his eyes, that he relented. However, the lad was found dead soon afterwards, either by accident or foul play. This *Hubert* was Hubert de Burgh, justice of England and Earl of Kent.

Hubert, St. See under *Saint*.

Hubscher, Caterina. *Madame Sans Gene* (*q.v.*).

Huckleberry Finn, The Adventures of. A story by Mark Twain (Am. 1885), sequel to *Tom Sawyer* (*q.v.*). After the first few chapters in his home town, the vagabond Huck with his raft and his faithful friend, Jim the negro, drifts down the Mississippi into innumerable adventures. Carl Van Doren in his *American Novel* says that the choice of the greatest American novel "ordinarily narrows down at last to *The Scarlet Letter* and *Huckleberry Finn*."

Hu'dibras. A satirical poem in three parts and nine cantos (published 1663–1678) by Samuel Butler, so named from its hero, who is variously said to be drawn from Sir Samuel Luke, Colonel Rolle of Devonshire or Sir Henry Roswell. Sir Hudibras is a Presbyterian justice in the Commonwealth, who sets out with his squire, Ralpho, an Independent, to reform abuses, and enforce the observance of the laws for the suppression of popular sports and amusements. He is humpbacked and potbellied with a long untidy yellow-red beard. Among several other features of the poem that are reminiscent of *Don Quixote* may be mentioned the half-blind old horse on which Hudibras rides forth on his crusade. This satiric poem against the Puritans gave rise to the adjective *hudibrastic* meaning mock-heroic, or in the style of *Hudibras*.

There are two characters of this name in Spenser's *Faërie Queene*: (1) the lover of Elissa (II. ii), typifying rashness, and (2) a legendary king of Britain (II. x. 25).

Hudson, William H. (1841–1922). English novelist and naturalist, best known as the author of *Green Mansions* (*q.v.*), *The Purple Land*, *The Crystal Age*, etc.

Hudson, Roderick. See *Roderick Hudson*.

Hud'son, Sir Jeffrey (1619–1682). The famous dwarf, at one time page to Queen Henrietta Maria. When he was thirty years old he was 18 in. high, but he later reached 3 ft. 6 in. or 3 ft. 9 in. He was a captain of horse in the Civil War; and afterwards was captured by pirates and sold as a slave in Barbary, but managed to escape. Scott introduced him in his *Peveril of the Peak*, ch. xxxiv; Vandyke immortalized him by his brush; and his clothes are said to be preserved in Sir Hans Sloane's museum.

Huggins and Muggins. Two characters of popular legend who personify vulgarity and false pretensions. They were frequently introduced in comic literature of the last century. The phrase may be a corruption of the Dutch *Hooge en Mogende* (high and mighty) or may possibly be derived from Huginn and Muninn, Odin's two ravens of Scandinavian myth.

Hugh of Lincoln. It is said that the Jews in 1255 stole a boy of 8 years old named Hugh, whom they tortured for ten days and then crucified or drowned in a well. Eighteen of the richest Jews of Lincoln were hanged for taking part in this affair, and more would have been put to death had it not been for the intercession of the Franciscans. The boy was buried in state. This is the subject of *The Prioress's Tale* of Chaucer; it is also given in *Alphonsus of Lincoln* (1459), etc., and was modernized by Wordsworth. Cp. *William of Norwich*.

Hugh Wynne, Free Quaker. A novel by S. Weir Mitchell (Am. 1897), dealing with the Philadelphia of Revolutionary times. The hero, who is also the narrator, is the son of a once light-hearted French mother and the strictest and most intolerant of Quaker fathers. The plot centers about his adventures during the Revolution as a spy and member of Lafayette's and Washington's staffs and his love for the charming Darthea Peniston. Darthea is also loved by Hugh's best friend, Jack Warder, and his rascally cousin, Arthur Wynne, but eventually gives her heart and hand to Hugh.

Huginn and Mun'inn. (or *Hugin and Mugin*). In Scandinavian mythology, the two ravens that sit on the shoulders of Odin. They typify *thought* and *memory*.

Hugo, Victor (1802–1885). French novelist and dramatist. His best-known novels are *Les Miserables*, *Toilers of the Sea*, *The Hunchback of Notre Dame*, *The Man Who Laughs*, *Ninety-Three*. See those entries. His most important drama is *Hernani* (*q.v.*).

Hu'guenot. The French Protestants (Calvinists) of the 16th and 17th centuries. The name was first applied to the revolutionaries of Geneva by the adherents of the Duke of Savoy, about 1560, and is probably an adaptation of the Ger. *eidgenossen*, confederates.

Philippe de Mornay (1549–1623), the great supporter of the French Protestants, was nicknamed *the Huguenot Pope*.

The Huguenots (*Les Huguenots*) is the title of an opera by Meyerbeer (1836) which is brought to its tragic end by the Massacre of St. Bartholomew's Day (1572). The heroine is Valentine, a Catholic; the hero Raoul de Nangis, a Huguenot. Political intrigues and personal jealousies separate them and they are united at last only to go to their death.

Hul'da. The old German goddess of marriage and fecundity, who sent bridegrooms to maidens and children to the married. The name means "the Benignant," and is a euphemistic appellation.

Hulda is making her bed. It snows.

Hull House. A famous settlement house in Chicago. It is widely known through Jane Addams' autobiographical volume *Twenty Years at Hull House* (Am. 1912).

Hulot. In Balzac's novels, notably in *The Chouans* (*Les Chouans*), an honorable and distinguished soldier, the elder of two brothers. His concern over his brother's misdeeds hastens his death.

Baron Hector Hulot d'Ervy. Brother of the above, a worthless character whose gradual degeneration is traced in Balzac's *Cousin Betty* (*La Cousine Bette*). After a brilliant start in life, he becomes involved in disgraceful speculations and in numerous affairs with women. When his wife finally dies, he marries a kitchen maid. He is known under various names, to disguise his misdoings.

Baroness Hulot d'Ervy. Wife of the disreputable Hulot. She endures with infinite patience the shame which the Baron brings upon her, and for her

children's sake makes every effort to hold the family together. See also *Fischer, Lisbeth.*

Hortense Hulot. The Baron's daughter, beloved by Wenceslas Steinbock, the young and talented protegé of Cousin Betty (*q.v.*).

Hum'a. A fabulous Oriental bird which never alights, but is always on the wing. It is said that every head which it overshadows will wear a crown. The bird suspended over the throne of Tippoo Sahib at Seringapatam represented this poetical fancy.

In the first chapter of the *Autocrat of the Breakfast Table* a certain popular lecturer is made to compare himself, in allusion to his many wanderings, to this bird: "Yes, I am like the Huma, the bird that never lights; being always in the cars, as the Huma is always on the wing."

Human Comedy, The. See *Comédie Humaine.*

Human Understanding, An Essay concerning. A famous essay by John Locke, published in 1690, against the dogma of innate ideas, and in proof that experience is the key of knowledge.

Human'ities or **Humanity Studies.** Grammar, rhetoric, and poetry, with Greek and Latin (*literæ humaniores*); in contradistinction to divinity (*literæ divinæ*).

Humble Pie. *To eat humble pie.* To come down from a position you have assumed; to be obliged to take "a lower room." Here "humble" is a pun on *umble*, the umbels being the heart, liver, and entrails of the deer, the huntsman's perquisites. When the lord and his household dined, the venison pasty was served on the dais, but the *umbles* were made into a pie for the huntsman and his fellows, who took the lower seats.

Humble Romance, A (*and Other Stories*). A volume by Mary E. Wilkins Freeman (Am. 1887).

Hu'mor. As *good humor, ill* or *bad humor*, etc. According to an ancient theory, there are four principal humors in the body: phlegm, blood, choler, and black bile. As any one of these predominates, it determines the temper of the mind and body; hence the expressions sanguine, choleric, phlegmatic, and melancholic humors. A just balance made a good compound called "good humor"; a preponderance of any one of the four made a bad compound called an ill or evil humor. See Ben Jonson's *Every Man Out of His Humor* (*Prologue*).

Humphrey. *To dine with Duke Humphrey.* To have no dinner to go to. Humphrey, duke of Gloucester, son of Henry IV, the "Good Duke Humphrey," was renowned for his hospitality. At death it was reported that a monument would be erected to him in St. Paul's, but his body was interred at St. Albans. The tomb of Sir John Beauchamp (d. 1358), on the south side of the nave of old St. Paul's, was popularly supposed to be that of the Duke; and when the promenaders left for dinner, the poor stay-behinds who had no dinner to go to, or who feared to leave the precincts of the cathedral because, once outside, they could be arrested for debt, used to say to the gay sparks who asked if they were going, that they would "dine with Duke Humphrey" that day.

Humphrey, Master. The hypothetical compiler of the tale entitled *Barnaby Rudge* in *Master Humphrey's Clock* (*q.v.*), by Charles Dickens (1840).

Humphry Clinker, *The Expedition of.* A novel by Smollett (1771). The titular hero, Humphry Clinker, is a poor workhouse lad, put out by the parish as apprentice to a blacksmith, and afterwards employed as an ostler's assistant and extra postilion. When he is dismissed from the stables, he enters the service of Mr. Bramble, a fretful, grumpy, but kind-hearted old gentleman, greatly troubled with gout. Here he falls in love with Winifred Jenkins, Miss Tabitha Bramble's maid, and turns out to be a natural son of Mr. Bramble. Though nominally the hero, Humphry plays a much less important part than the Brambles (*q.v.*). The interest centers in the "expedition" of the title, a family tour through England and Scotland. The novel is written in the form of letters from the various characters.

Humpty Dumpty. A little deformed dwarf, "humpty" and "dumpty." It is also applied — in allusion to the old nursery rhyme — to an egg, and to anything that is, or may be, irretrievably shattered.

Humpty Dumpty sat on a wall,
Humpty Dumpty had a great fall,
All the King's horses and all the King's men
Cannot put Humpty Dumpty together again.

Hunchback of Notre Dame. See *Quasimodo.*

Hunding. In Wagner's opera *Die Walkürie*, one of the four music dramas of his *Nibelungen Ring* (*q.v.*), the husband of Sieglinde, who pursues and kills Siegfried.

Hundred. *The Hundred Days.* The

days between March 20th, 1815, when Napoleon reached the Tuileries, after his escape from Elba, and June 28th, the date of the second restoration of Louis XVIII. Napoleon left Elba February 26th; landed near Cannes March 1st, entered Paris March 20th, and signed his abdication June 22nd.

The address of the Count de Chambord, the prefect, begins: "A hundred days, sire, have elapsed since the fatal moment when your Majesty was forced to quit your capital in the midst of tears." This is the origin of the phrase.

The Hundred-eyed. Argus, in Greek and Latin fable. Juno appointed him guardian of Io (the cow), but Jupiter caused him to be put to death; whereupon Juno transplanted his eyes into the tail of her peacock.

The Hundred-handed. Three of the sons of Uranus, viz. Ægæon or Briareus, Kottos, and Gyges or Gyes. After the war between Zeus and the Titans, when the latter were overcome and hurled into Tartarus, the Hundred-handed ones were set to keep watch and ward over them.

Sometimes Cerberus (*q.v.*) is so called, because from his three necks sprang writhing snakes instead of hair.

The Hundred Years War. The long series of wars between France and England, beginning in the reign of Edward III, 1337, and ending in that of Henry VI, 1453.

The first battle was a naval action off Sluys, and the last the fight at Castillon. It originated in English claims to the French crown, and resulted in the English being expelled from the whole of France, except Calais.

The Chiltern Hundreds. See *Chiltern.*

Huneker, James Gibbons (1860–1921). American essayist and critic of the arts. His autobiography is entitled *Steeplejack.*

Hunger Strike. The refusal of a prisoner, confined usually for a political misdemeanor, to taste any food until he is released or secures some desired concession. This practice seems to have originated in Russia, but was widely employed by suffragette prisoners in England during the early years of the present century and later by Irish political prisoners.

Huns. A term very generally used with reference to the Germans in the World War, from the tribe of barbarian invaders from western Asia who were a terror to all Europe in the 5th century.

Hunt. *Like Hunt's dog, he would neither go to church nor stay at home.* A Shropshire saying. The story is that one Hunt, a laboring man, kept a mastiff, which, on being shut up while his master went to church, howled and barked so as to disturb the whole congregation; whereupon Hunt thought he would take him to church the next Sunday, but the dog positively refused to enter. The proverb is applied to a self-willed person, who will neither be led nor driven.

Hunt, Leigh (1784–1859). English poet and critic. As a poet he is best known for *Abou Ben Adhem* (*q.v.*) and *Rimini* (*q.v.*).

Huntley, Edgar. See *Edgar Huntley.*

Hunter. *The mighty hunter.* Nimrod (*q.v.*), so called in *Gen.* x. 9.

Hunter, Mr. and Mrs. Leo. In Dickens' *Pickwick Papers,* persons who court the society of any celebrity, and consequently invite Mr. Pickwick and his three friends to an entertainment in their house. Mrs. Leo Hunter wrote an "Ode to an Expiring Frog," considered by her friends a most masterly performance.

Huntington, Robert, Earl of. See *Robin Hood.*

Huon de Bordeaux. The hero of a medieval French *chanson de geste* of that name, a late prose version of which was translated into English by Lord Berners in the time of Henry VIII.

Huon wished to go from Syria to Babylon, and learned that the shortest and best way was through a wood sixteen leagues long, and full of fairies; that few could go that way because King O'beron was sure to encounter them. Whoever spoke to him was lost forever, and if a traveller refused to answer him, he raised a most horrible storm of wind and rain, and made the forest seem one great river. Huon proceeded on his way, and finally addressed Oberon, who told him the history of his birth. They became great friends, and when Oberon went to Paradise he left Huon his successor as lord and king of Mommur. He married Esclairmond, and was crowned "King of all Faerie."

Hur, Ben. See *Ben Hur.*

Hurlo-Thrumbo. A ridiculous burlesque, which in 1729–1730 had an extraordinary run at the Haymarket theater. So great was its popularity that a club called "The Hurlo-Thrumbo Society" was formed. The author was Samuel Johnson (1691–1773), a half-mad dancing master, who put this motto on the title-page when the burlesque was printed:

> Ye sons of fire, read my *Hurlo-Thrumbo,*
> Turn it betwixt your finger and your thumbo,
> And being quite undone, be quite struck dumbo.

Hurricane Nell. In Simms' historical novel *Eutaw*, a mysterious and tragic woman who possesses a sort of second sight.

Hush'ai. In Dryden's *Absalom and Achitophel* (*q.v.*) Laurence Hyde, Earl of Rochester (1641–1711). Hushai was David's friend, who opposed the counsels of Achithophel, and caused the plot of Absalom to miscarry; so Rochester defeated the schemes of Shaftesbury, and brought to naught the rebellion of the Duke of Monmouth.

Hutchinson, A. S. M. (1879–). English novelist, author of *If Winter Comes* (*q.v.*), *The Happy Warrior*, etc.

Huysmans, Joris Karl (1848–1907). French novelist, author of *En Route* (*q.v.*).

Hy'acinth. According to Grecian fable, the son of Amyclas, a Spartan king. The lad was beloved by Apollo and Zephyr, and as he preferred the sun-god, Zephyr drove Apollo's quoit at his head, and killed him. The blood became a flower, and the petals are inscribed with the signature Ai, meaning *woe*.

Hyde, Mr. See *Jekyll*.

Hy'dra. A monster of the Ler'nean marshes, in Ar'golis. It had nine heads, and it was one of the twelve labors of Hercules to kill it. As soon as he struck off one of its heads, two shot up in its place; hence *hydra-headed* applied to a difficulty which goes on increasing as it is combated.

Hydra-headed multitude. The rabble, which not only is many-headed numerically, but seems to grow more numerous the more it is attacked and resisted.

Hygiei'a. Goddess of health in Greek mythology, and the daughter of Æsculapius (*q.v.*). Her symbol was a serpent drinking from a cup in her hand.

Hyksos (*Shepherd Kings*). A line of six or more foreign rulers over Egypt, who reigned for about 250 years between the XIIth and XVIIIth Dynasties, *i.e.* somewhere about *B. C.* 2000. It is uncertain whence they came, who they were, what they did, or whither they went; they left little in the way of records or monuments, and practically all that is known of them is the (historically speaking) very unsatisfactory notice gleaned by Josephus from Manetho.

Hy'men. Properly, a marriage song of the ancient Greeks; later personified as the god of marriage, represented as a youth carrying a torch and veil — a more mature Eros, or Cupid.

Hymettus. A mountain in Attica, famous for its honey.

Hy'mir. In Scandinavian mythology, a giant with a frosty beard who personifies the inhospitable sea. He owned the kettle in which the gods brewed their ale, and it was he who took Thor in his boat when that god went to kill the Midgard serpent, and robbed him of his prey.

Hypatia. A historical novel by Charles Kingsley (1838), a romance of 5th century Alexandria. The hero is a young monk named Philammon, who leaves his monastery for a more active struggle with the brilliant pagan life of the great city. He is strongly drawn to Hypatia, a brilliant lecturer on Greek philosophy and a woman of rare spiritual charm. But the fanatical Christians of the city cannot tolerate her teachings, and she is torn to pieces by an angry mob.

Hyperbole. The rhetorical figure of speech which consists of exaggeration or extravagance in statement for the purpose of giving effect but not intended to be taken *au pied de la lettre* — *e.g.* " the waves were mountains high."

Hyperbo'reans. A happy people of early Greek legend, who were supposed to dwell on the other side of the spot where the North Wind had its birth, and therefore to enjoy perpetual warmth and sunshine. They were said to be the oldest of the human race, the most virtuous, and the most happy; to dwell for some thousand years under a cloudless sky, in fields yielding double harvests, and in the enjoyment of perpetual spring.

Later fable held that they had not an atmosphere like our own, but one consisting wholly of feathers. Both Herod'otus and Pliny mention this fiction, which they say was suggested by the quantity of snow observed to fall in those regions.

Hyper'ion. In Greek mythology, one of the Titans, son of Uranus and Ge, and father of Helios, Selene and Eos (the Sun, Moon and Dawn). The name is sometimes given by poets to the sun itself. One of the best-known works of Keats is his " poetical fragment " of this name (1820).

Longfellow gave the title to a long poetic romance, *Hyperion, The Wanderer on High* (Am. 1839), not concerned, however, with the ancient Titan but with a modern wanderer through many lands. The heroine is Mary Ashburton (*q.v.*).

Hypermnestra'. In Greek legend, the

wife of Lynceus and the only one of the fifty daughters of Danaus who did not murder her husband on their bridal night. See *Danaides*.

Hyphenated American. An American citizen of divided allegiance because of foreign birth or parentage; an Irish-American, German-American, etc. The term was popularized during the World War.

I

I.H.S. — *i.e.* the Greek ΙΗΣ, meaning ΙΗΣουϛ (Jesus), the long e (H) being mistaken for a capital H, and the dash perverted into a cross. The letters being thus obtained, St. Bernardine of Siena, in 1347, applied them to *Jesus Hom'inum Salvator* (Jesus, the Savior of men), another application being *In hac salus* (safety in this, *i.e.* the Cross).

IOU, *i.e.* "I owe you." The memorandum of a debt given by the borrower to the lender. It requires no stamp unless it specifies a day of payment, when it becomes a *bill*, and must be stamped.

I. Q. Intelligence Quotient, a term used in connection with the mental tests of modern educational psychology. See *Simon Binet Tests.*

I. W. W. The popular designation of the Industrial Workers of the World, a wage-earners' union organized in 1905 which rapidly acquired the reputation of being radical and lawless. In 1920 the I. W. W. had a membership of about 100,000.

Iacchus. A name for Bacchus (*q.v.*).

Iachimo. An Italian libertine who is at the bottom of most of the complications in Shakespeare's *Cymbeline* (*q.v.*).

Ia'go. The villain of Shakespeare's tragedy *Othello* (*q.v.*), who deliberately strung together such a mass of circumstantial evidence in proof of Desdemona's love for Cassio, that the Moor killed her out of jealousy.

> The cool malignity of Iago, silent in his resentment, subtle in his designs, and studious at once of his interest and his vengeance, . . . are such proofs of Shakespeare's skill in human nature as it would be vain to seek in any modern writer. — *Dr. Johnson.*

Iambus. An *iambus* or *iamb* is a poetic foot consisting of a short syllable followed by a long one, as betray, confess, be gone. Iambic verse is verse based on iambs. The meter is further designated by the number of poetic feet in the line, as iambic hexameter, pentameter, tetrameter, etc. Some examples follow.

Iambic verse of six feet or hexameter (called the Alexandrine measure, *q.v.*) —

> I think the thoughts you think; and if I have the knack
> Of fitting thoughts to words, you peradventure lack,
> Envy me not the chance, yourselves more fortunate!
> *Browning: Fifine at the Fair*, lxxvi.

Iambic verse of five feet or pentameter, the meter of the sonnet (*q.v.*) of blank verse (*q.v.*) and the heroic couplet (*q.v.*). (But see *Pentameter* for a more restricted use of that word.)

> The world is still deceived with ornament.
> In law, what plea so tainted and corrupt
> But being seasoned with a gracious voice
> Obscures the show of evil?
> *Shakespeare: Merchant of Venice.*

Iambic verse of four feet (*tetrameter*) *and three feet* (*trimeter*) in alternate lines. This constitutes what is known as ballad meter (*q.v.*).

> I would begin the music here
> And so my soul should rise
> O for some heavenly notes to bear
> My spirit to the skies.
> *Watts: Horae Lyricae.*

Iambic verse of seven feet or heptameter, a line known as the fourteener (*q.v.*).

> But all these things have ceased to be with my desire of life.
> *Tennyson: May Queen.*

Ian'the. A poetic name much in use in the 19th century. The Ianthe to whom Lord Byron dedicated his *Childe Harold*, was Lady Charlotte Harley, born 1801, and only eleven years old at the time. He borrowed it from Landor, who had thus "etherealized" the middle name of his early sweetheart Sophia *Jane* Swift, who became the Countess de Molandé and died in Paris in 1851. Landor wrote many poems in her praise. Shelley gave the name to the maiden to whom Queen Mab appears in his poem of that name.

Iap'etus. In classical mythology, son of Uranus and Ge, father of Atlas, Prometheus, Epimetheus, and Menœtius, and ancestor of the human race, hence called *genus Iäp'eti*, the progeny of Iapetus.

Ibbetson, Peter. See *Peter Ibbetson.*

Ibe'ria. Spain; the country of the Ibe'rus, the ancient name of the river Ebro.

Ibe'ria's Pilot. Christopher Columbus (1446?–1507).

I'bis. A sacred bird of the ancient Egyptians, specially connected with the god Thoth, who in the guise of an ibis escaped the pursuit of Typhon. Its white plumage symbolized the light of the sun, and its black neck the shadow of the moon, its body a heart, and its legs a triangle. It was said that it drank only the purest of water, and that the bird was so fond of Egypt that it would pine to death if transported elsewhere.

Ib'raham. The Abraham of the Koran.

Ibsen, Henrik (1828–1906). Famous Norwegian dramatist. His best-known

plays are *Brand*, *Peer Gynt*, *A Doll's House*, *The Wild Duck*, *Rosmersholm*, *The Lady from the Sea*, *Hedda Gabler*, *The Master Builder*, *Little Eyolf* and *John Gabriel Borkman*. See those entries

Icarius. In Greek legend an Athenian who was taught the cultivation of the vine by Dionysus (Bacchus). He was slain by some peasants who had become intoxicated with wine he had given them, and who thought they had been poisoned. They buried the body under a tree; his daughter Erig'one, searching for her father, was directed to the spot by the howling of his dog Mæra, and when she discovered the body she hanged herself for grief. Icarius became the constellation *Boötes*, Erigone the constellation *Virgo*, and Mæra the star *Pro'cyon*, which rises in July, a little before the dog-star.

Ic'arus. In Greek mythology, son of Dæ'dalus (*q.v.*). He flew with his father from Crete; but the sun melted the wax with which his wings were fastened on, and he fell into the sea, hence called the Ica'rian.

The adjective *Icarian* is used to mean venturesome.

Icebound. A drama by Owen Davis (Am. 1923). The principal characters are the Jordans, hard, selfish New Englanders who can hardly wait until their sharp old mother dies to get her money. She has left it, instead, to Jane Crosby, a girl who has taken care of her for years, with a secret understanding that it is to be held in trust for the black sheep of the family, Ben Jordan, whom Jane loves. The play was awarded the Pulitzer prize.

Iceland Fisherman, An. (*Pêcheur d'Islande*). A novel by Pierre Loti (Fr. 1866). The Iceland fishermen live on the coast of Brittany, but make the voyage to Iceland every year during the fishing season. The hero, Sylvestre, takes part in the war between France and China and dies at Singapore on his way home. The charm of the book is considered to be its descriptive passages.

Ichabod. A son of Phinehas, born just after the death of his father and grandfather (1 *Sam.* iv. 21). The name (Heb. I-kabhoth) means "where is the glory?" It is usually popularly translated by "the glory has departed."

Ichabod. A poem by Whittier (Am. 1850). Whittier said he had in mind Daniel Webster who had made a speech supporting the Fugitive Slave Law. Later, however, in *The Lost Occasion*, he paid a tribute to Webster's sincerity and genius. The following lines are from Ichabod:

> "All else is gone; from those great eyes
> The soul has fled;
> When faith is lost, when honor dies
> The man is dead."

Ichabod Crane. (In Irving's *Sleepy Hollow.*) See *Crane, Ichabod.*

Ichthus. Greek for "fish," which in primitive times was used as a symbol of Christ because the word is formed of the initial letters of *IE'*sous, *CH*ristos, *TH*eou, *U*ios, *S*oter, Jesus Christ, Son of God, Savior. This notarica is found on many seals, rings, urns, and tombstones, belonging to the early times of Christianity, and was supposed to be a "charm" of mystical efficacy.

Icon Basil'ike. See *Eikon.*

Icon'oclasts (Gr. image breakers). Reformers who rose in the Eastern Church in the 8th century, and were specially opposed to the employment of pictures, statues, emblems, and all visible representations of sacred objects. The crusade against these things began in 726 with the Emperor Leo III (the Isaurian), and continued for one hundred and twenty years under Constantine Copronymus, Leo the Armenian, Theophilus, and other Byzantine Emperors, who are known as the *Iconoclast Emperors.*

Ida. The name of the princess in Tennyson's poem called *The Princess* (*q.v.*). There is a Gilbert and Sullivan opera called *Princess Ida* (1884).

Idæ'an Mother. Cyb'ele, who had a temple on Mount Ida, in Asia Minor.

I'des. In the Roman calendar the 15th of March, May, July, and October, and the 13th of all the other months; always eight days after the Nones.

Beware the Ides of March. Said as a warning of impending and certain danger. The allusion is the warning received from a soothsayer by Julius Cæsar before his assassination:

> Furthermore, there was a certain soothsayer that had given Cæsar warning long time afore, to take heed of the day of the Ides of March (which is the fifteenth of the month), for on that day he should be in great danger. That day being come, Cæsar going into the Senate-house and speaking merrily unto the soothsayer, told him, "The Ides of March be come": "So be they," softly answered the soothsayer, "but yet are they not past." — *Plutarch: Julius Cæsar (North's trans.).*

Idiot, The. A novel by Dostoevski (Rus. 1868), depicting in Prince Myshkin, the epileptic hero, a man of gentle, child-like sincerity in contact with the world. St. Petersburg laughs at him and calls him "the Idiot." His fiancée, Aglaia, resents his magnanimity as lack of pride and is jealous of Nastasia, in whom she

fears a dangerous rival. When evil passions break loose and the affair ends tragically for Nastasia, the Prince goes insane.

Idiot, The Inspired. See *Inspired Idiot.*

Idle Bible. See *Bible, Specially Named.*

Idom'eneus. King of Crete, an ally of the Greeks at Troy. His adventures are related in the *Iliad.* After the city was burnt he made a vow to sacrifice whatever he first encountered, if the gods granted him a safe return to his kingdom. It was his own son that he first met. He offered him up to fulfil his vow, but a plague followed, and the King was banished from Crete as a murderer. Cp. *Iphigenia*; *Jephthah.*

Idun'a or **Idun'.** In Scandinavian mythology, daughter of the dwarf Svald, and wife of Bragi. She was guardian of the golden apples which the gods tasted as often as they wished to renew their youth, and seems to personify the year between March and September, when the sun is north of the equator. Her apples indicate fruits generally. Loki carries her off to Giant-Land, when the Sun descends below the equator, and steals her apples. Iduna makes her escape in the form of a sparrow when the Sun again, in March, rises above the equator; and both gods and men rejoice in her return.

Idyll. A pastoral poem, usually brief, stressing the picturesque phases of country life. The most celebrated idylls of antiquity are those of Theocritus and Virgil. The word is now used to denote such diverse forms of literature as prose tales of country life and Tennyson's poetic *Idylls of the King* (which have a picturesque but not a rustic setting), as well as modern pastorals.

Idylls of the King. A series of poems by Tennyson (between 1859 and 1872), in twelve books. The titles are — *The Coming of Arthur; Gareth and Lynette; The Marriage of Geraint; Geraint and Enid; Balin and Balan; Merlin and Vivien; Launcelot and Elaine; The Holy Grail; Pelleas and Ettarre; The Last Tournament; Guinevere; The Passing of Arthur.* See *Arthur, Arthurian Romance* and separate entries.

If Winter Comes. A novel by A. S. M. Hutchinson (Eng. 1921). The hero, Mark Sabre (*q.v.*), a man of whimsical, affectionate, imaginative temperament, finds life with his unsympathetic wife Mabel a good deal of a trial. With a complete disregard for the conventions but from the best of motives he befriends a girl who is in trouble and is consequently accused of being the father of her illegitimate child. The real offender is the scapegrace son whom his business associate has always idolized; and when the boy's death at the front is reported, Mark knows that he can never bring himself to tell the truth and so clear himself. But in spite of numerous misfortunes, Mark's spring is not far behind; his wife divorces him, the woman he has always loved is suddenly free to marry, and all ends happily. The allusion of the title is to the last line of Shelley's *Ode to the West Wind;* "If winter comes, can spring be far behind?"

Igerne or **Igraine.** Wife of Gorlois (*q.v.*), duke of Tintag'el, in Cornwall, and mother of King Arthur in Arthurian legend. Tennyson spells the name Ygerne (*q.v.*).

Igna'ro. Foster-father of Orgoglio in Spenser's *Faërie Queene* (I. viii). Whatever question Arthur asked, the old dotard answered that he could not tell. Spenser says this old man walks one way and looks another, because ignorance is always "wrong-headed."

Ignatius, St. See under *Saint. St. Ignatius Loyola.* See under *Saint.*

Ignis Fat'uus. The "Will o' the wisp" or "Friar's lanthorn" a flame-like phosphorescence flitting over marshy ground (due to the spontaneous combustion of gases from decaying vegetable matter), and deluding people who attempt to follow it: hence, any delusive aim or object, or some Utopian scheme that is utterly impracticable. The name means "a foolish fire"; it is also called "Jack o' Lantern," "Spunkie," "Walking Fire," and "Fair Maid of Ireland."

Ik Marvel. See *Marvel, Ik.*

Ike and His Friends. A humorous book by B. P. Shillaber (Am. 1879). Ike is the lively nephew of Mrs. Partington (*q.v.*).

Ilchester, Janet. The heroine of Meredith's *Adventures of Harry Richmond.*

Il'iad (Gr. *Ilias,* gen. *Iliad-os,* the land of Ilium). The tale of the siege of Troy, or Ilium, an epic poem for centuries attributed to Homer (*q.v.*), in twenty-four books. Men'ela'us, King of Sparta, received as his guest Paris (a son of Priam, king of Troy), who ran away with Helen, wife of Menelaus. Menelaus induced the Greeks to lay siege to Troy to avenge the perfidy, and the siege lasted ten years. The poem begins in the tenth year with a quarrel between Agamemnon,

king of Mycenæ and commander-in-chief of the allied Greeks, and Achilles, the hero who had retired from the army in ill temper. A brief synopsis follows:

Book I opens with a pestilence in the Grecian camp. The case is this: Chryses, the priest of Apollo, wishes to ransom his daughter, whom Agamemnon, the Greek commander-in-chief, has kept as a concubine, but Agamemnon refuses to give her up; so the priest prays to Apollo for vengeance, and the god sends a pestilence. A council is now called, Achilles upbraids Agamemnon as the cause of the divine wrath, and Agamemnon replies he will give up the priest's daughter, but will take instead Achilles' concubine. On hearing this, Achilles declares he will no longer fight, and accordingly retires to his tent and sulks there.

II. Jupiter, being induced to take the part of Achilles, now sends to Agamemnon a lying dream, which induces him to believe that he shall take the city at once; but in order to see how the soldiers are affected by the retirement of Achilles, the king calls them to a council of war, asks them if it will not be better to give up the siege and return home. He thinks the soldiers will shout "no" with one voice; but they rush to their ships and would set sail at once if they were not restrained by those privy to the plot.

III. The soldiers are then arrayed for battle. Paris proposes to decide the contest by single combat, and Menelaus accepts the challenge. Paris, being overthrown, is carried off by Venus, and Agamemnon demands that the Trojans shall give up Troy in fulfilment of the compact.

IV. While Agamemnon is speaking, Pandarus draws his bow at Menelaus and wounds him, and the battle becomes general.

V. Pandarus, who had violated the truce, is killed by Diomed.

VI. Hector, the general of the Trojan armies, recommends that the Trojan women in a body supplicate the gods to pardon the sin of Pandarus, and in the meantime he and Paris make a sally from the city gate.

VII. Hector fights with Ajax in single combat, but the combatants are parted by the heralds, who declare it a drawn battle; so they exchange gifts and return to their respective tents.

VIII. The Grecian host, discomfited, retreats; and Hector prepares to assault the enemy's camp.

IX. A deputation is sent to Achilles, but the sulky hero remains obdurate.

X. A night attack is made on the Trojans by Diomed and Ulysses;

XI. And the three Grecian chiefs (Agamemnon, Diomed, and Ulysses) are all wounded.

XII. The Trojans force the gates of the Grecian ramparts.

XIII. A tremendous battle ensues, in which many on both sides are slain.

XIV. While Jupiter is asleep, Neptune interferes in the quarrel in behalf of the Greeks;

XV. But Jupiter rebukes him, and Apollo, taking the side of the Trojans, puts the Greeks to a complete rout. The Trojans, exulting in their success, prepare to set fire to the Grecian camp.

XVI. In this extremity, Patroclus arrays himself in Achilles' armor, and leads the Myrmidons to the fight; but he is slain by Hector.

XVII. Achilles is told of the death of his friend;

XVIII. Resolves to return to the battle;

XIX. And is reconciled to Agamemnon.

XX. A general battle ensues, in which the gods take part.

XXI. The battle rages with great fury, the slaughter is frightful; but the Trojans are routed and retreat into their town, and close the gates.

XXII. Achilles slays Hector before he is able to enter the gates, and the battle is at an end. Nothing now remains but

XXIII. To burn the body of Patroclus, and celebrate the funeral games.

XXIV. Old Priam, going to the tent of Achilles, craves the body of his son Hector; Achilles gives it up, and the poem concludes with the funeral rites of the Trojan hero.

An Iliad of woes. A number of evils falling one after another; there is scarce a calamity in the whole catalogue of human ills that finds not mention in the *Iliad.*

Demosthenes used the phrase (*Ilias kakon*), and it was adopted by Cicero (*Ilias malorum*) in his *Ad Atticum*, viii, 11.

The French Iliad. The *Romance of the Rose* (*see under Rose*) has been so called. Similarly, the *Nibelungenlied* (*q.v.*) and the *Lusiad* (*q.v.*) have been called respectively the *German and Portuguese Iliad.*

Illingworth, Lord. A leading character in Oscar Wilde's *Woman of No Importance* (*q.v.*).

Illuminated Doctor. See under *Doctor.*

Ilmarinen. In the Finnish epic poem

The Kalevala (*q.v.*), a brother of Wanaimonen, the hero. He was a smith and made the heavens of blue steel. One of his wives was the product of his own handicraft, made of gold and silver and brought to life, but she was so cold that whatever came near her was likely to be frozen.

Ilsan the Monk or **Monte Ilsan.** In a German medieval epic called *The Rose Garden at Worms*, a boisterous friar who brought home fifty-two garlands from his successful expedition against Kriemhild's *Rosegarten* and pressed these same thorny garlands into the tender flesh of his fellow friars until they consented to pray to Heaven for the forgiveness of his sins.

Ilyitch, Ivan. The principal character in Tolstoi's short novel, *The Death of Ivan Ilyitch.*

Imagists. A group of modern poets who advocate, in general, the use of *vers libre* (*q.v.*) instead of regular meter, freedom of choice as to subject matter and the use of clear, exact images to build up a unified impression. The best-known Imagists are probably Amy Lowell (1874–1925) and John Gould Fletcher (1886–).

Imam. See *Rulers, Titles of.*

Imitation of Christ, The. A famous devotional book written originally in Latin (1417–1421) and attributed to Thomas à Kempis. Its author was probably Thomas Hämmerken.

Imlac. In Samuel Johnson's *Rasselas* (1759) the son of a rich merchant of Goiama, near the mouth of the Nile. Imlac was a great traveller and a poet, who accompanied Rasselas in his rambles and returned with him to the "Happy, Valley."

Immor'tal. *The Immortal.* Yông-Tching (1723–1736), third of the Manchu dynasty of China, assumed the title.

The Immortal Tinker. John Bunyan (1628–1688) a tinker by trade.

The Immortals. The forty members of the French Academy; also the name given to a body of 10,000 foot-soldiers, which constituted the bodyguard of the ancient Persian kings, and to other highly trained troops.

The Immortal Four of Italy. Dante (1265–1321), Petrarch (1304–1374), Ariosto (1474–1533), and Tasso (1544–1595).

The Immortal Three. Homer, Dante and Milton.

Imogen. (1) The heroine of Shakespeare's *Cymbeline* (*q.v.*).

(2) *Imogen* or *Imogine* is the name of the fair lady in the ballad, *Alonzo the Brave and the Fair Imogen* (*q.v.*).

Imoinda. In Mrs. Aphra Bell's novel *Oronooko* (*q.v.*) and Sutherland's tragedy founded upon it, the wife of Oronooko.

Imperial City. Rome. See under *City.*

In esse. In actual existence (Lat. *esse*, to be), as opposed to *in posse*, in potentiality. Thus a living child is "in esse," but before birth is only "in posse."

In exten'so (Lat.). At full length, word for word, without abridgment.

In extremis (Lat.). At the very point of death; *in articulo mortis.*

In fi'eri. In the course of accomplishment; on the way (Lat. *fieri*, to become, to be done, made, etc.).

In flagrante delicto. Red-handed; in the very fact (Lat., while the offence is flagrant).

In forma pauperis (Lat.). In the character of a pauper. For many centuries in England persons without money or the means of obtaining it have been allowed to sue in the courts *in forma pauperis*, when the fees are remitted and the suitor is supplied gratis with the necessary legal advice, counsel, etc.

In gremio legis (Lat.). Under the protection of (literally, at the breast of) the law.

In lim'ine (Lat.). At the outset, at the threshold.

In loco parentis (Lat.). In the position of being in a parent's place.

In medias res (Lat.). In the middle of the subject. In novels and epic poetry, the author generally begins *in medias res*, and explains the preceding events as the tale unfolds.

In Memoriam (Lat. In memory of). A long poem written between the years 1833 and 1850, by Tennyson, in memory of his friend Arthur H. Hallam, who died in 1833. It is considered one of the greatest of English elegies.

In nubibus (Lat.). In the clouds; not in actual existence; in contemplation.

In Ole Virginia. A volume of Southern negro dialect stories by Thomas Nelson Page (Am. 1887). It contains *Marse Chan* and *Meh Lady* (*q.v.*) among others.

In posse. See *In esse.*

In pro'pria perso'na (Lat.). Personally, and not by deputy or agents.

In re (Lat.). In the matter of; on the subject of; as *In re* Jones *v.* Robinson. But *in rem*, against the property or thing referred to.

In si'tu (Lat.). In its original place.

In stat'u quo or *In stat'u quo ante* (Lat.).

In the condition things were before the change took place. Thus, two nations arming for war may agree to lay down arms on condition that all things be restored to the same state as they were before they took up arms.

In terro'rem (Lat.). As a warning, to deter others by terrifying them.

In to'to (Lat.). Entirely, altogether.

In vac'uo (Lat.). In a vacuum — *i.e.* in a space from which, nominally altogether, and really almost, all the air has been taken away.

Inca. A king or royal prince of the ancient Peruvians. The empire of the Incas was founded by Manco Capac about the middle of the 13th century. Cp. *Rulers.*

The Inca was a war-chief, elected by the Council to carry out its decision. — *Brinton: The American Race (South American Tribes)*, pt. i, ch. ii, p. 211.

Inchcape Rock, The. A ballad by Southey concerning a dangerous point east of the Isle of May, twelve miles from all land, in the German Sea. Here a warning bell was floated on a buoy by the forethought of an abbot of Aberbrothok. Southey says that Ralph the Rover, in a mischievous freak, cut the bell from the buoy, and it fell into the depths; but on his return voyage his boat ran on the rock, and Ralph was drowned.

Independence Day. Fourth of July (*q.v.*).

Index, The. The *Roman Index* contains both the *Index Librorum Prohibitorum* and the *Index Expurgatorius.* The former contains a list of such books as are absolutely forbidden to be read by faithful Catholics. The latter contains such books as are forbidden till certain parts are omitted or amended. The lists are made out by a board of cardinals called the *Congregation of the Index.*

Indian. *Indian File.* One after the other, singly. The American Indians, when they go on an expedition, march one by one. The one behind carefully steps in the footprints of the one before, and the last man of the file is supposed to obliterate the footprints. Thus, neither the track nor the number of invaders can be traced.

Indian gift. A gift made with the expectation of its being returned or another made in its place.

Indian Summer. The autumnal summer, occurring as a rule in the early part of October. It is often the finest and mildest part of the whole year, especially in North America. See next entry.

Indian Summer. A novel by W. D. Howells (Am. 1885). In the course of his engagement to the romantic young Imogene Grahame, Theodore Colville, an American journalist of forty living in Florence, becomes acutely conscious that his youth has gone. The pair are saved from each other by Imogene's chaperon, Mrs. Bower, a widow of Colville's own age who consoles him by marrying him herself. Howells considered *Indian Summer* his best book.

One of the novels of Galsworthy's *Forsyte Saga* (*q.v.*) is entitled *The Indian Summer of a Forsyte.*

Indians. In American baseball parlance, the Cleveland Americans. Cp. *Baseball Teams.*

Indiana. A novel by George Sand (Fr. 1832), the first to bring her fame. Its heroine, Indiana, is a Creole, who does not love her peevish old husband, Colonel Delmare, but responds to the advances of Raymonde de Ramière, a young and fascinating lover. With the aid of an English cousin, Sir Ralph Brown, she escapes to join Raymonde, but he has married another. She and Sir Ralph leap into a waterfall, on a desperate impulse, but by some miracle are saved.

Indra. One of the chief deities of Hindu mythology, god of heaven and ruler over thunder, lightning and storm.

Indul'gence. In the Roman Catholic Church, the entire or partial remission of punishment due to sin either in this world or in purgatory. In the Middle Ages indulgences were of high commercial value, and it was the sale of them that first roused the ire of Luther and prepared the way for the Reformation.

The Declaration of Indulgence. The proclamation of James II in 1687 which annulled religious tests and the penal laws against Roman Catholics and Dissenters. The refusal of certain ecclesiastics to read this in their churches led to the trial of the Seven Bishops (*q.v.*).

Industrial Workers of the World. See *I. W. W.*

Inez. One of the leading characters in Meyerbeer's opera *L'Africaine* (*q.v.*).

Inez, Donna. In Byron's *Don Juan* (*q.v.*) mother of Don Juan. She trained her son according to prescribed rules with the strictest propriety, and designed to make him a model of all virtues. Her husband was Don José, whom she worried to death by her prudery and want of sympathy. Donna Inez was a "blue-stocking," learned in all the sciences, her

favorite one being "the mathematical."

Infant Phenomenon. The stage name of eight-year-old Ivinetta Crummles in Dickens' *Nicholas Nickleby*.

Infanta. Any princess of the blood royal, except an heiress of the crown, is so called in Spain and, formerly, in Portugal.

Infan'te. All the sons of the sovereigns of Spain bear this title, as, formerly, did those of Portugal, except the crown prince, who is called in Spain the Prince of Astu'rias.

Inferiority Complex. See *Complex*.

Inferno, The. The first of the three parts of Dante's *Divine Comedy* (*q.v.*). It describes his journey through the infernal regions.

Ingenu, The (*L'Ingenu*). A satiric romance by Voltaire (Fr. 1767) in which the titular hero, a Canadian half-breed, representing all the sturdy, simple virtues of "nature" comes to live with his European relatives, who are incurably tainted with the pettiness and vice of "civilization."

Inger. The heroine of Hamsun's *Growth of the Soil* (*q.v.*).

Ingmars, The. A Swedish family whose struggles and adventures are narrated in the short stories that comprise Selma Lagerlöf's *Jerusalem* (*q.v.*).

Ingoldsby Legends, The. A series of legendary tales in prose and verse, supposed to have been found in the family chest of the Ingoldsby family, and told by Thomas Ingoldsby, the assumed name of the Rev. Richard Harris Barham (1788–1845). *The Jackdaw of Rheims* (*q.v.*) is especially celebrated.

Iniquity, The. In old English mystery and morality plays, the same as the Vice (*q.v.*).

Inkle and Yar'ico. Hero and heroine of a story by Sir Richard Steele, in the *Spectator* (No. 11). Inkle is a young Englishman who is lost in the Spanish main. He falls in love with Yarico, an Indian maiden, with whom he consorts; but no sooner does a vessel arrive to take him to Barbadoes than he sells Yarico as a slave. Steele found the tale in Ligon's *History of Barbadoes* (1657). It was later worked into a musical drama by George Colman called *Inkle and Yarico*.

Innamorato, Orlando. See *Orlando*.

Inness, Evelyn. See *Evelyn Inness*.

Innocents. *Massacre of the Innocents.* The slaughter of the male children of Bethlehem "from two years old and under," when Jesus was born (*Matt.* ii. 16). This was done at the command of Herod the Great in order to cut off "the babe" who was destined to become "King of the Jews." The Feast of the Holy Innocents commemorating this event is December 28th.

In British parliamentary phraseology, the phrase denotes the withdrawal at the close of a session of the bills which time has not rendered it possible to consider and pass.

Innocents Abroad, The. A rollicking burlesque of European travel by Mark Twain (Am. 1869), satirizing the gullible American traveler who uses his guide book as a Bible and regards the entire Old World with awe and ecstasy.

Inns of Court. The four voluntary societies which have the exclusive right of calling to the English Bar. They are all in London, and are the Inner Temple, the Middle Temple, Lincoln's Inn, and Gray's Inn. Each is governed by a board of benchers.

Ino. In Greek myth, the daughter of Cadmus. She became the sea goddess Leucothea (*q.v.*).

Inquisition. A court instituted to inquire into offences against the Roman Catholic religion, and fully established by Gregory IX in 1235. Torture, as a means of extracting recantations or evidence, was first authorized by Innocent IV in 1252, and those found guilty were handed over to the secular arm to be dealt with according to the secular laws of the land. The Inquisition was only once introduced into England (viz., at the trials of the Templars, who were suppressed in 1308); it was most active in southern Europe, particularly in Spain, where it flourished from 1237 to 1820. It was suppressed in France in 1772.

Insarov, Demetri. The hero of Turgenev's *On the Eve*, a young Bulgarian who has resolved to free his country from the Turks. The heroine is Elena Strashov.

Inside of the Cup, The. A novel by Winston Churchill (Am. 1913) dealing with modern religious problems. The hero is John Hodder, the young minister of a wealthy church located in a slum district. The allusion of the title is to the Biblical text "Woe unto you, scribes and Pharisees, hypocrites! for ye cleanse the inside of the cup and of the platter, but within they are full from extortion and excess."

Inspired Idiot. Oliver Goldsmith (1728–1774) was so called by Walpole.

Intelligencia, The. The educated or professional class.

Inter'preter, Mr. The Holy Spirit personified, in Bunyan's *Pilgrim's Progress*. He is lord of a house a little way beyond the Wicket Gate. Here Christian was kindly entertained and shown many wonderful sights of an allegorical character. Christiana and her party also stopped here later.

Invictus (Lat. unconquered). The title of a well-known poem by Henley (1849–1903) ending:

> It matters not how strait the gate
> How charged with punishment the scroll,
> I am the master of my fate,
> I am the captain of my soul.

Invincible Doctor. See under *Doctor*.

Invincibles, The Irish. A Fenian secret society founded in Dublin in 1881 with the object of doing away with the English "tyranny" and killing the "tyrants." Members of this society were responsible for the Phœnix Park murders in 1882.

Io. In classic myth the daughter of Inachus changed by Jupiter into a heifer because of Juno's jealousy. Juno set Argus (*q.v.*) to guard her and tormented her in innumerable ways.

Ion. In classic myth, the ancestor of the Ionians or Athenian Greeks, a son of Apollo and Creusa and grandson of Helen of Troy. Euripides made him the subject of a drama, *Ion* (*B. C.* 423). He is brought up in the temple at Delphi, much like the Hebrew Samuel. The plot turns on the efforts of Creusa to bring about his death, not knowing that he is her own son.

Thomas M. Talfourd is the author of a tragedy *Ion* (1835), dealing with another Ion, a prince of Argos who sacrifices himself to the gods to end a pestilence.

Ione. The heroine of Bulwer Lytton's *Last Days of Pompeii* (*q.v.*).

Iphigeni'a. In classic legend, the daughter of Agamemnon and Clytemnestra. One account says that her father, having offended Ar'temis by killing her favorite stag, vowed to sacrifice to the angry goddess the most beautiful thing that came into his possession in the next twelve months; this was an infant daughter. The father deferred the sacrifice till the fleet of the combined Greeks that was proceeding to Troy reached Aulis and Iphigenia had grown to womanhood. Then Calchas told him that the fleet would be wind-bound till he had fulfilled his vow; accordingly the king prepared to sacrifice his daughter, but Artemis at the last moment snatched her from the altar and carried her to heaven, substituting a hind in her place. Euripides, Æschylus, and Sophocles all wrote tragedies on Iphigenia. Racine's tragedy *Iphigénie* (Fr. 1764) is considered one of his best. Goethe also has a tragic drama *Iphigenia*. Glück's two operas, *Iphigenia in Aulis* (1777) and *Iphigenia in Tauris* (1779) deal with the legend.

The similarity of this legend to the Scripture stories of Jephthah's vow, and Abraham's offering of his son Isaac, is noticeable. Cp. *Idomeneus*.

Ippolito, Don. A Venetian priest who plays a leading rôle in Howells' *Foregone Conclusion* (*q.v.*).

Ipse dixit (Lat. he himself said so). A mere assertion, wholly unsupported. "It is his *ipse dixit*," implies that there is no guarantee that what he says is so.

Ipso facto (Lat. by the very fact). Irrespective of all external considerations of right or wrong; absolutely. It sometimes means the act itself carries the consequences (as excommunication without the actual sentence being pronounced).

> By burning the Pope's bull, Luther *ipso facto* [by the very deed itself] denied the Pope's supremacy. Heresy carries excommunication *ipso facto*.

I'ran. The empire of Persia; originally, the land of the Aryans.

Iras. In Shakespeare's *Antony and Cleopatra* and Dryden's *All for Love*, a female attendant on Cleop'atra. When Cleopatra had arrayed herself with robe and crown, prior to applying the asps, she said to her two female attendants, "Come, take the last warmth of my lips. Farewell, kind Charmian! Iras, farewell!" When she had kissed them, Iras fell down dead, either broken-hearted, or else because she had already applied an asp to her arm, as Charmian did a little later.

Ire'na. In Spenser's *Faërie Queene* (Bk. v), the personification of Ireland whose inheritance was withheld by the tyrant Grantorto (*q.v.*). Sir Artegal (*Justice*) is sent by the Faërie Queene to succor the distressed lady, and, Grantorto being slain, she is restored to her throne and reigns in peace.

Irene. (1) The beautiful dead heroine of a poem by Poe which appeared under that title in 1831 but was later republished as *The Sleeper*.

(2) The heroine of Turgenev's novel *Smoke* (*q.v.*).

Irene Lapham. (In Howell's *Rise of Silas Lapham* (*q.v.*).

Ireson, Flood. A New England skipper in Whittier's ballad, *Skipper Ireson's Ride*. According to tradition, he was tarred and feathered by the women of Marble-

head for refusing to go to the rescue of a leaking ship. There was a real Skipper Ireson, but according to Samuel Road's *History and Traditions of Marblehead*, the helpless skipper received unjust blame for the actions of a stubborn and cowardly crew. Whittier wrote to Roads, "I have no doubt that thy version of Skipper Ireson is the correct one."

Iris. Goddess of the rainbow, or the rainbow itself. In classic mythology she is called the messenger of the gods when they intended discord, and the rainbow is the bridge or road let down from heaven for her accommodation. When the gods meant peace they sent Mercury.

Irish. *Irish Agita'tor.* Daniel O'Connell (1775–1847).

Irish Apricots. Potatoes.

Irish Wedding. When a person has a black eye we sometimes say to him, "You have been to an Irish wedding."

Iroldo. In Boiardo's *Orlando Innamorato*, the friend of Prasildo (*q.v.*).

Iron. *If you have too many irons in the fire, some will burn.* If you have more affairs in hand than you can properly attend to, some of them will be neglected and turn out badly.

Iron Age. See *Age.*

Blood and Iron. See under *Blood.*

The Iron Chancellor. The German statesman Bismark (1815–1898).

The Iron City. Pittsburgh. See under *City.*

The Iron Cross. A Prussian military decoration (an iron Maltese cross, edged with silver and bearing the initials "F.W.," *i.e.* Friedrich Wilhelm, and date 1871), formerly awarded for valor in the field.

The Iron Duke. The Duke of Wellington (1769–1852).

The Iron Emperor. Nicholas I of Russia (1796–1855).

Iron Mask, The Man in the. A mysterious individual held for over forty years as a State prisoner by Louis XIV at Pignerol and other prisons, ultimately dying in the Bastille, Nov. 19th, 1703, with his identity still undisclosed. His name was given as "Marchiali" when he was buried; but despite the numerous conjectures and wide research that have been made, no one to this day knows for certain who he was. We can only say that the most probable name so far put forward is that of General du Bulonde, who, in 1691, raised the siege of Cuneo against the orders of Catinat. In 1891 Captain Bazeriès published in *Le Temps* translations of some cipher dispatches, apparently showing that this is the solution; but if it is it can be only part of it, and Bulonde must have taken the place of some earlier masked prisoner, for *l'homme au masque de fer* was at Pignerol in 1666 and was transferred to the island of St. Marguerite twenty years later — *i.e.* well before the siege of Cuneo.

Other persons who have been suggested with more or less probability are:

A twin brother of Louis XIV, or, perhaps, an elder brother, whose father is given both as Cardinal Mazarin and the Duke of Buckingham.

Louis, Duc de Vermandois, natural son of Louis XIV by De la Vallière, who was imprisoned for life because he gave the Dauphin a box on the ears.

Count Girolamo Mattioli, Minister to the Duke of Mantua. In 1678 he acted treacherously towards Louis in refusing to give up the fortress of Casale — the key of Italy — after signing a treaty promising to do so, and in consequence was lured on to French soil, captured, and imprisoned at Pignerol.

Among the less likely names that have been put forward are the Duke of Monmouth, Avedick (an Armenian patriarch), Fouquet (the disgraced Minister of Finance), the Duc de Beaufort, (who disappeared at the siege of Candia in 1669), and Mattioli's secretary, Jean de Gonzague.

In 1790 the Abbé Soulavie put forth the theory that the mysterious personage was a twin brother of Louis XIV. This supposition was accepted in tragedies on the subject by Zschokke in German and Fournier in French; and in Dumas' romance, *The Iron Mask*, sometimes published separately but originally a part of his *Vicomte de Bragelonne* (see *Three Musketeers*), a conspiracy to substitute the *Man in the Iron Mask* for his royal brother is all but successful.

Iron Woman, The. A novel by Margaret Deland (Am. 1911), a sequel to *The Awakening of Helena Richie.* The "Iron Woman" is Sarah Maitland, a widow who finds her chief satisfaction in managing the Maitland Iron Works in a competent, masculine fashion. The impulsive marriage of her son Blair to Elizabeth Ferguson while Elizabeth is still engaged to David Richie, Helena's adopted son, brings on bitter feelings between Blair and his mother, and she disinherits him. On his mother's death a check which Mrs. Maitland had intended

young Dr. Richie to use for his hospital, goes to Blair, and when Elizabeth learns the truth and fails to persuade him to give it up, she decides to run away with David, whom she has always loved. At this juncture Helena Richie intervenes and prevents the elopement by telling them her own story. Eventually Elizabeth is divorced and marries David, and Helena Richie marries Elizabeth's uncle, Robert Ferguson.

Ironsides. The soldiers that served under Cromwell were so called, especially after the battle of Marston Moor, where they displayed an iron resolution. The name had first been applied only to a special regiment of stalwarts.

Old Ironsides. See under *Old.*

Irony. A dissembling (Gr. *eiron*, a dissembler, *eironeia*); hence, subtle sarcasm, language having a meaning different from the ostensible one and which will be understood correctly by the initiated. *Socratic irony* is an assumption of ignorance, as a means of leading on and eventually confuting an opponent. *Dramatic irony* is the theatrical device of making a speaker utter words which have a hidden meaning for the audience of which he is himself unconscious. Thus Œdipus, in Sophocles' *Œdipus Tyrannus*, calls down curses on the slayer of Laius, not knowing that they will fall on his own head.

The irony of fate. A strange fatality which has brought about something quite the reverse of what might have been expected.

Irrefragable Doctor. See under *Doctor.*

I'rus. In Greek legend, the beggar of Ith'aca, who ran on errands for Penelope's suitors. When Ulys'ses returned home dressed as a beggar, Irus withstood him, and Ulys'ses broke his jaw with a blow. So poor was Irus that he gave birth to the proverbs, "As poor as Irus," and "Poorer than Irus" (in French, *Plus pauvre qu' Irus*).

Irving, Washington (1783–1859). American author. His principal works are his *Knickerbocker History of New York*, *Bracebridge Hall*, *The Alhambra*, *The Conquest of Granada* and *The Sketch Book*. In the last named are his popular *Legend of Sleepy Hollow*, *Rip Van Winkle* and *The Specter Bridegroom*. See those entries. Irving is also the author of *The Life and Voyages of Christopher Columbus*, *The Life of George Washington* and *Mahomet and His Successors*.

Isaac. In the Old Testament (*Gen.* xxiv–xxviii), the son of Abraham (*q.v.*). As a test of faith his father was commanded to offer up the young Isaac as a burnt offering, but at the last moment was told to slay a ram instead. Isaac was the husband of Rebekah (*q.v.*) and the father of Jacob (*q.v.*) and Esau.

Isaac of York. In Scott's *Ivanhoe*, the father of Rebecca. When he is imprisoned in the dungeon of Front de Bœuf's castle, Front de Bœuf comes to extort money from him, and orders two slaves to chain him to the bars of a slow fire, but the party is disturbed by the sound of a bugle. Ultimately, both the Jew and his daughter leave England and go to live abroad.

Isaacs, Mr. See *Mr. Isaacs.*

Isabel Archer. In James' *Portrait of a Lady* (*q.v.*).

Isabella. (1) In Shakespeare's *Measure for Measure* (*q.v.*) the sister of Claudio, insulted by the base passion of An'gelo, deputy of Vienna in the absence of Duke Vincentio.

(2) Heroine of Meyerbeer's opera *Robert le Diable* (*q.v.*).

Isabella or *The Pot of Basil.* A story from Boccaccio turned into verse by Keats (1820).

Isabelle. In Molière's comedy, *L'École des Maris*, one of the two orphan sisters brought up to be model wives. See *Sganarelle.*

Isaiah. The greatest of the Hebrew Major Prophets. He prophesied during the period preceding the captivity of Judah. Also, the book of the Old Testament containing his prophecies.

Isaie le Triste. See *Ysaie le Triste.*

Isak. The hero of Hamsun's *Growth of the Soil* (*q.v.*).

Isenbras or **Isumbras, Sir.** A hero of medieval romance. Sir Isenbras was at first proud and presumptuous, but adversity made him humble and penitent. In this stage he carried two children of a poor woodcutter across a ford on his horse.

I'sengrin or Isgrim. The wolf, afterwards created Earl of Pitwood, in the beast-epic of *Reynard the Fox* (1498). Isengrin typifies the barons, and Reynard the church; and the gist of the tale is to show how Reynard bamboozles his uncle Wolf. (Ger. *Isegrimm*, a wolf, a surly fellow.)

Iseult. See *Ysolde.*

Ish'bosheth in Dryden's satire of *Absalom and Achitophel* (*q.v.*), is meant for Richard Cromwell, whose father Oliver is called "Saul." As Ishbosheth was the only surviving son of Saul, so Richard was

the only surviving son of Cromwell. As Ishbosheth was accepted king on the death of his father by all except the tribe of Judah (2 *Sam.* iv), so Richard was acknowledged "protector" by all except the royalists. As Ishbosheth reigned only a few months, so Richard, after a few months, retired into private life.

Ishmael. In the Old Testament, the son of Abraham and Hagar (*q.v.*); hence any outcast from society, from the prophecy "And he shall be as a wild ass among men; his hand shall be against every man and every man's hand against him." After the birth of Isaac Ishmael was cast out of Abraham's household and became the father of a separate people.

Ishtar. The Babylonian goddess of love and war (Gr. *Astarte*), corresponding with the Phœnician Ashtoreth (*q.v.*) except that while the latter was identified with the moon, Ishtar was more frequently identified with the planet Venus. She was the wife of Bel.

I'sidore. In Molière's comedy, *Le Sicilien ou L'Amour Peintre*, a Greek slave, the concubine of Don Pedre, a Sicilian nobleman. This slave is beloved by Adraste (*q.v.*) a French gentleman, who plots to allure her away.

Isido'rian Decre'tals. See *Decretals.*

I'sis. The principal goddess of ancient Egypt, sister and wife of Osiris, and mother of Horus. She was identified with the moon (Osiris being a sungod), and the cow was sacred to her, its horns representing the crescent moon which, in Egypt, appears lying on its back.

Her chief temples were at Amydos, Busiris, and Philæ. She is represented as a queen, her head being surmounted by horns and the solar disk or by the double crown. Proclus mentions a statue of her which bore the inscription —

I am that which is, has been, and shall be. My veil no one has lifted. The fruit I bore was the Sun—

hence *to lift the veil of Isis* is to pierce to the heart of a great mystery.

She was identified with Io, Aphrodite, and others by the Greeks; with Selene, Ceres, Venus, Juno, etc., by the Romans; and the Phœnicians confused her with Ashtoreth. Her worship as a nature goddess was very popular among the later Greeks and with the Romans of republican times. Milton, in *Paradise Lost* (I. 478), places her among the fallen angels.

See *Magic Flute.*

Islam. The Mohammedan religion, the whole body of Mohammedans, the true Mohammedan faith. The Moslems say every child is born in Islam, and would continue in the true faith if not led astray. The word means *resignation* or *submission to the will of God.*

Islam emphasizes five duties: —
(1) Bearing witness that there is but one God.
(2) Reciting daily prayers.
(3) Giving the appointed and legal alms.
(4) Observing the Ramadan (a month's fast).
(5) Making a pilgrimage to Mecca at least once in a lifetime.

Island. *Island of Saints.* So Ireland was called in the Middle Ages.

Island of St. Brandan. The flying island, the supposed retreat of King Rodri'go. So called from St. Brandan, who went in search of the Islands of Paradise in the 6th century. See under *Saint.*

Island of the Seven Cities. A kind of Utopia, where seven bishops, who quitted Spain during the dominion of the Moors, founded seven cities. The legend says that many have visited the island, but no one has ever quitted it.

Island of Penguins. See *Penguin Island.*

Islands of the Blessed, called by the Greeks "Happy Islands," and by the Romans "Fortunate Islands." Imaginary islands somewhere in the west, where the favorites of the gods are conveyed at death, and dwell in everlasting joy.

The Island City. Montreal. See under *City.*

Isle of Lanterns. In Rabelais' *Gargantua and Pantagruel,* an imaginary country, inhabited by pretenders to knowledge, called "Lanternois." See *Lantern Land.*

Isme'ne. In Greek legend, daughter of Œdipus and Jocasta. Antig'one was buried alive by the order of King Creon, for burying her brother Polyni'ces. slain in combat by his brother Eteocles. Isme'ne declared that she had aided her sister, and requested to be allowed to share the same punishment.

Isme'ne and Isme'nias. A love story in Greek by Eustathius, in the 12th century. Many of its details have been copied by D'Urfé, Montemayor, and others. Ismene is the "dear and near and true" lady of Isme'nias.

Isokeha and Tawiskara. In Iroquois myth twin brothers, symbols of light and darkness. Isokeha, "the White One," vanquished his brother Tawiskara, "the Dark One" and became the father of mankind and special protector of the Iroquois.

Isolt or **Isond.** See *Ysolde.*

Israel. In the Old Testament a name

given to Jacob (*q.v.*) after he wrestled with the angel of the Lord; also the name given to the Jewish nation descended from him and frequently referred to as the *Children of Israel.*

Is'rael, in Dryden's *Absalom and Achitophel* (*q.v.*), stands for England.

Is'rafil'. The angel of music of the Mohammedans. He possesses the most melodious voice of all God's creatures, and is to sound the Resurrection Trump which will ravish the ears of the saints in paradise. Israfil, Gabriel, and Michael were the three angels that, according to the Koran, warned Abraham of Sodom's destruction. Israfil is the title of one of Edgar Allan Poe's poems (Am. 1831).

> In Heaven a spirit doth dwell
> Whose heart-strings are a lute;
> None sing so wildly well
> As the angel Israfel,
> And the giddy Stars (so legends tell),
> Ceasing their hymns, attend the spell
> Of his voice, all mute. — *Poe: Israfel.*

Is'sachar, in Dryden's satire of *Absalom* and *Achitophel* (*q.v.*), means Thomas Thynne (1648–1682), of Longleat, known as "Tom of Ten Thousand."

Issachar's ears. Ass's ears. The allusion is to *Gen.* xlix. 14: "Issachar is a strong ass couching down between two burdens."

> Is't possible that you, whose ears
> Are of the tribe of Issachar's . . .
> Should yet be deaf against a noise
> So roaring as the public voice?
> *S. Butler: Hudibras to Sidrophel.*

Issland. In the *Nibelungenlied* (*q.v.*), the kingdom of Brunhild.

Istar. See *Ishtar.*

Isth'mian Games. Games consisting of chariot races, running, wrestling, boxing, etc., held by the ancient Greeks in the Isthmus of Corinth every alternate spring, the first and third of each Olympiad. Epsom races, and other big sporting events have been called *Isthmian games* in allusion to these.

It is Never too Late to Mend. See under *Never.*

Italian. For *the Italian Froebel, the Italian Molière* etc., see *Froebel, Molière.*

Italic.

Italic type or *italics* (the type in which the letters, instead of being erect — as in Roman — slope from left to right, *thus*) was first used by Aldo Manu'zio in printing the Aldine classics. It was called by him "Cursive" (a running hand Lat. *curro,* to run). Virgil was the first author printed in this type (1501). Francesco of Bologna cast it.

The words italicized in the ordinary versions of the Bible have no corresponding words in the original. The translators supplied these words to render the sense of the passage more full and clear.

In preparing manuscript for the printer, italics are indicated by underlining.

Ithu'riel. The angel who, with Zephon (*q.v.*), was, in Milton's *Paradise Lost,* commissioned by Gabriel to search for Satan, after he had effected his entrance into Paradise. The name is Rabbinical, and means "the discovery of God."

He was armed with a spear, the slightest touch of which exposed deceit. Hence, when Satan squatted like a toad "close to the ear of Eve," Ithuriel made him resume his proper form:—

> Him [*i.e.* Satan], thus intent Ithuriel with his spear
> Touched lightly; for no falsehood can endure
> Touch of celestial temper, but returns
> Of force to its own likeness. *Paradise Lost,* iv. 810.

Ivan Ilyitch, The Death of. A short novel by Tolstoi.

Ivanhoe. A novel by Sir Walter Scott (1820), a tale of the period following the Norman Conquest. The titular hero is Wilfred, knight of Ivanhoe, the son of Cedric the Saxon, in love with his father's ward, Rowena. Cedric, however, wishes her to marry Athelstane, who is descended from the Saxon royal line and may restore the Saxon supremacy. The real heroine is Rebecca the Jewess, daughter of the wealthy Isaac of York and a person of much more character and charm than the mild Rowena. Richard I in the guise of the Black Knight and Robin Hood as Lockesley play prominent rôles; and knights and palmers from the Holy Land, fair ladies, conspiracies and counter-attacks, a tournament and the burning of a great castle combine to give it a rich and varied color. Ivanhoe does not return Rebecca's love; he marries Rowena, but see under *Rebecca* for Thackeray's sequel.

Ivanovitch. The national impersonation of the Russians as a people, as *John Bull* is of the English, *Brother Jonathan* of the Americans, *Jean Crapaud* of the French, and *Cousin Michael* of the Germans. Browning has a poem called *Ivan Ivanovitch* in his *Dramatic Idylls* (1879). Ivan Ivanovitch, a Russian carpenter, is working at a "huge shipmast trunk," when a sledge dashes up to the workyard with a half-frozen, fainting woman in it, who is recognized by the crowd assembled as "Dmitri's wife." She tells them that on her journey home in the sledge, with her three children, she was overtaken by wolves, and, to save

herself, threw the children to the beasts. Ivan Ivanovitch takes the law into his own hands, and slays her with an axe as she lies before him. The verdict of the village judge and of the neighbors is in Ivan's favor.

Ivory Gate. See *Dreams, Gates of.*

Ivory shoulder. See *Pelops.*

Iwain. See *Ywain.*

Ixi'on. In Greek legend, a king of the Lapithæ who was bound to a revolving wheel of fire in the infernal regions, either for his impious presumption in trying to imitate the thunder of heaven, or for boasting of the favors supposed to have been conferred on him by Hera, Zeus having sent a cloud to him in the form of Hera, and the cloud having become by him the mother of the Centaurs (*q.v.*).

J

Jabal. In the Old Testament one of the early descendants of Cain, "the father of such as dwell in tents and have cattle."

Jack. *A good Jack makes a good Jill.* A good husband makes a good wife, a good master makes a good servant. Jack, a generic name for man, husband, or master; and Jill for a woman.

Jack of all trades is master of none. One who can turn his hand to anything is not usually an expert in any one branch. *Jack of all trades* is a contemptuous expression.

Jack and Jill. The well-known nursery rhyme is said to be a relic of a Norse myth, accounting for the dark patches in the moon: the two children are supposed to have been kidnapped by the moon while drawing water, and they are still to be seen with the bucket hanging from a pole resting on their shoulders.

> Jack and Jill went up the hill
> To fetch a pail of water;
> Jack fell down and cracked his crown,
> And Jill came tumbling after.

Jack and the Beanstalk. A nursery tale found among all sorts of races from Icelanders to Zulus. Jack was a very poor lad, sent by his mother to sell a cow, which he parted with to a butcher for a few beans. His mother, in her rage, threw the beans away; but one of them grew during the night as high as the heavens. Jack climbed the stalk, and, by the direction of a fairy, came to a giant's castle, where he begged food and rest. This he did thrice, and in his three visits stole the giant's red hen which laid golden eggs, his money-bags and his harp. As he ran off with the last treasure, the harp cried out, "Master! master!" which woke the giant, who ran after Jack; but the nimble lad cut the beanstalk with an axe, and the giant was killed in his fall. As we know it, this story is of Teutonic origin: and according to a frequently advanced theory the "beanstalk" is the ash, Yggdrasil, of the *Eddas* the giant is All-Father, whose three treasures are a harp —*i.e.* the wind, bags full of treasures — *i.e.* the rain, and the red hen which laid golden eggs — that is, the genial sun. "Jack" typifies Man, who avails himself of these treasures and becomes rich.

Jack Brag. A vulgar, pretentious braggart, who gets into aristocratic society, where his vulgarity stands out in strong relief. The character is in Theodore Hook's novel of the same name.

Jack Cade. See *Cade.*

Jack, Colonel. The hero of Defoe's novel entitled *The History of the Most Remarkable Life and Extraordinary Adventures of the truly Hon. Colonel, Jacque, vulgarly called Colonel Jack.* The colonel (born a gentleman and bred a pickpocket) goes to Virginia, and passes through all the stages of colonial life, from that of "slavie" to that of an owner of slaves and plantations.

Jack Drum. See *Drum.*

Jack Frost. Frost personified.

Jack Horner. A commonly accepted explanation of the old nursery rhyme *Little Jack Horner* is that Jack was steward to the Abbot of Glastonbury at the time of the Dissolution of the Monasteries, and that he, by a subterfuge, became possessed of the deeds of the Manor of Mells, which is in the neighborhood and which is still owned by his descendants of the same name. Some say that these deeds with others were sent to Henry VIII concealed, for safety, in a pasty; that "Jack Horner" was the bearer; and that on the way he lifted the crust and extracted this "plum."

> Little Jack Horner sat in a corner
> Eating his Christmas pie
> He put in his thumb and pulled out a plum
> And said "What a good boy am I."

Jack Ketch. A hangman and executioner, notorious for his barbarity, who was appointed about 1663 and died in 1686. As early as 1678 his name had appeared in a ballad, and by 1702 it was associated with the Punch and Judy puppet-play, which had recently been introduced from Italy.

Jack Robinson. *Before you can say Jack Robinson.* Immediately. Grose says that the saying had its birth from a very volatile gentleman of that name, who used to pay flying visits to his neighbors, and was no sooner announced than he was off again; Halliwell says (*Archaic Dictionary*, 1846):

> The following lines from "an old play" are elsewhere given as the original phrase —
>
> A warke it ys as easie to be done
> As tys to saye *Jacke! robys on.*

But the "old play" has never been identified, and both these accounts are palpably *ben trovato.* The phrase was in use in the 18th century, and is to be found in Fanny Burney's *Evelina* (1778), II. xxxvii.

Jack Sheppard. See *Sheppard.*

Jack Sprat. A character famed in nursery rhyme.

Jack Sprat could eat no fat,
His wife could eat no lean;
And so betwixt 'em both
They licked the platter clean.

Jack Straw. The name (or nickname) of one of the leaders in the Peasants' Revolt of 1381. There is an allusion to him in Chaucer's *Nun's Prologue* (1386), and the name soon came to signify a man of straw, a worthless sort of person.

Jack Tar. A common sailor, whose hands and clothes are tarred by the ship tackling.

Jack the Giant-killer. The hero of an old nursery tale who owed much of his success to his four marvellous possessions — an invisible coat, a cap of wisdom, shoes of swiftness, and a resistless sword. When he put on his coat no eye could see him; when he had his shoes on no one could overtake him; his sword would cut through everything; and when his cap was on he knew everything he required to know. The story is given by Walter Map (and later by Geoffrey of Monmouth), who obtained it in the early 13th century from a French chronicle. Jack was a "valiant Cornishman," and his first exploit was to kill the giant Cormoran, by digging a deep pit which he filmed over with grass, etc. The giant fell into the pit, and Jack knocked him on the head with a hatchet. Jack encounters various giants, but outwits them all. See also *Blunderbore*.

Jackanapes. A pert, vulgar, apish little fellow; a prig. The word first appears as a derisive nickname for William de la Pole, Duke of Suffolk (murdered in 1450), whose badge was the clog and chain of a tame ape. *Jackanapes* must, however, have been in use before it became a nickname, and it is uncertain whether the *-napes* is connected originally with *ape* or with *Naples*, *Jackanapes* being a *Jack* (monkey) of (imported from) *Naples*, just as *fustian-a-napes* was fustian from Naples. There is an early 15th century record of monkeys being sent to England from Italy; and by the 16th century, at all events, *Jackanapes* was in use as a proper name for a tame ape.

Jackson, Stonewall. See *Stonewall Jackson*.

Jacob. A Biblical patriarch of the book of *Genesis*, whose twelve sons were the founders of the twelve tribes of Israel. As a young man Jacob purchased the birthright of his brother Esau for a mess of pottage and by impersonating his brother, secured from his blind old father Isaac the blessing intended for Esau. He served his mother's brother Laban seven years for Rachel, Laban's daughter, and was given her much less attractive sister Leah instead; whereupon he served another seven years "and they seemed to him but a short while, so great was the love he bore her." Jacob is famed for the shrewdness with which he accumulated wealth while in Laban's service. For his later life, see *Joseph*, *Benjamin*.

Jacob's Ladder. The ladder seen by the patriarch Jacob in a vision (*Gen.* xxviii. 12). *Jacob* is, on this account, a cant name for a ladder, and steep and high flights of steps going up cliffs, etc., are often called *Jacob's ladders*, as is a flaw in a stocking where only the woof threads are left, the warp threads giving a ladder-like appearance. There is a garden flower also so called.

Jacob Faithful or *The Adventures of a Waterman*. A novel by Captain Marryat (1834). The hero is born on a Thames "lighter" and his first experience with land is at the age of eleven.

Jacob Stahl (In Beresford's trilogy). See *Stahl, Jacob*.

Jacobins. The Dominicans were so called in France from the "Rue St. Jacques," Paris, where they first established themselves in 1219.

Jacobins. A political club, originally called the *Club Breton*, formed at Versailles in 1789. On their removal to Paris, they met in the hall of an ex-convent of Jacobins (see above), in the Rue St. Honoré.

Jac'obites. The partisans of James II (when William III superseded him), his son and grandson.

Jacobites, nicknamed *Warming-pans*. It is said that Mary d'Este, the wife of James II, never had a living child, but that on one occasion a child, introduced to her bedroom in a warming-pan, was substituted for her dead infant. This "warming-pan child" was the Pretender. Such is the tale, the truth is quite another matter.

Jacopo. In Cooper's *Bravo* (*q.v.*).

Jacquerie, La. An insurrection of the peasantry of France in 1358, excited by the oppressions of the privileged classes and Charles the Bad of Navarre, while King Jean II was a prisoner in England; so called from *Jacques*, or *Jacques Bonhomme*, the generic name which was often given to the French peasantry. They banded together, fortified themselves and declared war to the death against every gentleman in France, but

in six weeks some 12,000 of the insurgents were cut down, and the rebellion suppressed with the greatest determination.

Jacques (*Fr.*). (1) A generic name for the poor artisan class in France so called from the *jaque*, a rough kind of waistcoat, sleeved, and coming almost to the knees, that they used to wear. A peasant is frequently called *Jacques Bonhomme.*

> Jacques, il me faut troubler ton somme;
> Dans le village, un gros huissier
> Rude et court, suivi du messier:
> C'est pour l'impôt, las! mon pauvre homme,
> Lève-toi, Jacques, lève-toi,
> Voici venir l'huissier du roi.
> *Béranger* (1831).

Pauvre Jacques (*Poor Jacques*). The absent sweetheart of a love-lorn maiden. Marie Antoinette sent to Switzerland for a lass to attend the dairy of her "Swiss village" in miniature, which she arranged in the Little Trianon (Paris). The lass was heard sighing for *pauvre Jacques*, and her longing made a capital sentimental amusement for the court idlers. The swain was sent for, and the marriage consummated.

> Pauvre Jacques, quand j'etais près de loi
> Je ne sentais pas ma misère;
> Mais à présent que tu vis loin de moi
> Je manque de tout sur la terre.
> *Marquis de Travenet: Pauvre Jacques.*

(2) The hero of a novel of that name by George Sand. Discovering that his wife is in love with another man, he disappears and kills himself in order to insure their happiness.

See also *Jaques.*

Jacquotte. In Balzac's *Country Doctor* (*Le Médecin de Campagne*), the faithful old cook of Dr. Benassis.

Jadwin, Curtis. The hero of Frank Norris' novel *The Pit* (*q.v.*).

Jael. In the Old Testament, a woman who offered Sisera, the Canaanite, refuge from the pursuit of Deborah and Barak and then killed him with a tent-pin.

Jaffar. See *Giafer.*

Jaffier. The hero of Otway's tragedy, *Venice Preserved* (*q.v.*).

Jagganath. See *Juggernaut.*

Jaggers. In Dickens' *Great Expectations* (1860), a lawyer of Little Britain, London. He was a burly man, of an exceedingly dark complexion, with a large head and large hand and when he spoke to any one, he threw his fore-finger at him pointedly. A hard, logical man was Mr. Jaggers, who required an answer to be "yes" or "no," allowed no one to express an opinion, but only to state facts in the fewest possible words. Magwitch appointed him Pip's guardian, and he was Miss Havisham's man of business.

Jahannam. A name of the Mohammedan hell (*q.v.*) or of the first of its seven divisions. The word is the same as the Hebrew *Gehenna* (*q.v.*).

Jairus' daughter. In the New Testament, a child twelve years old who was raised from the dead by Jesus.

James I of England and VI of Scotland (1566–1625). He appears in Scott's *Fortunes of Nigel* (1822) as one of the principal characters. He was called "the English Solomon" and "the Wisest Fool in Christendom" on account of his impractical learning.

James, Henry (1843–1916). American novelist. His best-known books are *Roderick Hudson. The American, The Ambassadors, Daisy Miller, The Europeans, The Portrait of a Lady, The Princess Casamassima, The Golden Bowl.* (See those entries.) Henry James lived abroad and finally became an English citizen, but his novels are usually classed as American.

James, St. See under *Saint.*

James the Pretender. See *Pretender.*

James, Truthful. See *Truthful James.*

Jamieson, The Honorable Mrs. In Mrs. Gaskell's *Cranford* (*q.v.*), the social arbiter of the little village of Cranford.

Jamshid or **Giamschid.** In Persian legend, the fourth king of the Pishdadian Dynasty, *i.e.* the earliest, who is fabled to have reigned for 700 years and to have had the Deevs, or Genii, as his slaves. He possessed a seven-ringed golden cup, typical of the seven heavens, the seven planets, the seven seas, etc., which was full of the elixir of life; it was hidden by the genii and was said to have been discovered while digging the foundations of Persep'olis.

> I know too where the genii hid
> The jewelled cup of their king Jamshid,
> With life's elixir sparkling high.
> *Thomas Moore: Paradise and the Peri.*

> Iram indeed is gone with all his rose,
> And Jamshyd's Sev'n-ring'd Cup where no one knows.
> *Fitz Gerald: Rubaiyat of Omar Khayyám.*

Jane, Calamity. See *Calamity Jane.*

Jane Clegg. A drama by St. John Ervine (Eng. 1911). The heroine, Jane Clegg, comes at last to find life with her scoundrel husband Henry and his doting old mother unendurable.

Jane Eyre. A novel by Charlotte Bronté (1847). In both heroine and hero the author introduced types new to English fiction. Jane Eyre is a shy intense little orphan, never for a moment, either in her unhappy school days or her subsequent career as a governess, displaying

those qualities of superficial beauty and charm that had marked the conventional heroine. Jane's lover, Edward Rochester, to whose ward she is governess, is a strange, violent man, bereft of conventional courtesy, a law unto himself. Rochester's moodiness is due to the fact that he is married to an insane wife, whose existence, long kept secret, is revealed on the very day of his projected marriage to Jane. Years afterward the lovers are reunited.

Jane Shore. A tragedy by Nicholas Rowe (1713) based on the life of the historical Jane Shore, the wife of a London merchant who, in 1470, left her husband to become the mistress of Edward IV. After the death of that monarch she was accused of witchcraft by Richard III, who condemned her to wander about in a sheet, holding a taper in her hand, and decreed that any one who offered her food or shelter should be put to death. Jane continued an outcast for three days; then her husband came to her succor, but he was seized by Gloucester's myrmidons, and Jane Shore died. She is also the heroine of a ballad included in Percy's *Reliques* and of an anonymous drama earlier than Rowe's.

Janet's Repentance. A story by George Eliot, one of her *Scenes of Clerical Life* (1857). Mr. Tryan, the earnest young Evangelical curate in the town of Mibly, has aroused great opposition. Chief among his opponents are Robert Dempster, a dissipated lawyer, and his beautiful but unhappy wife Janet, both of whom are addicted to drink. Janet meets the curate, becomes interested in his ideals and gradually breaks away from her evil habits.

Janice Meredith. A historical novel by Paul Leicester Ford (Am. 1899) dealing with the American Revolution. The plot centers about the love affair of the patriotic Janice Meredith, daughter of a Tory father, and Charles Fownes whose name is really John Brereton. He is first an indentured servant of Janice's father but later becomes a general in Washington's army. Washington is a prominent figure.

Jan'issaries or **Jan'izaries** (Turk. *yenitscheri*, new corps). A celebrated militia of the Ottoman Empire, raised by Orchan in 1326, originally, and for some centuries, compulsorily recruited from the Christian subjects of the Sultan. It was blessed by Hadji Bektash, a saint, who cut off a sleeve of his fur mantle and gave it to the captain. The captain put the sleeve on his head, and from this circumstance arose the fur cap worn by these footguards. In 1826, having become too formidable to the state, they were abolished after a massacre in which many thousands of the Janissaries perished.

Jan'nes and **Jam'bres.** The names under which St. Paul (2 *Tim.* iii, 8) referred to the two magicians of Pharaoh who imitated some of the miracles of Moses (*Exod.* vii). The names are not mentioned in the Old Testament, but they appear in the Targums and other rabbinical writings, where tradition has it that they were sons of Balaam, and that they perished either in the crossing of the Red Sea, or in the tumult after the worship of the golden calf.

Jan'senists. A sect of Christians, who held the doctrines of Cornelius Jansen, bishop of Ypres, in West Flanders. Jansen professed to have formulated the teaching of Augustine, 1640, *A. D.* which resembled Calvinism in many respects. He taught the doctrines of "irresistible grace," "original sin," and the "utter helplessness of the natural man to turn to God." Louis XIV took part against them, and they were put down by Pope Clement XI, in 1705, in the famous bull Unigen'itus.

Jansoulet. Hero of Daudet's *Nabob* (*q.v.*).

January and May. The chief characters in *The Merchants Tale*, one of the *Canterbury Tales* of Chaucer (1388). January was an old Lombard baron, some sixty years of age, who married a girl named May. This young wife loved Damyan, a young squire. One day, the old baron found them in close embrace; but May persuaded her husband that his eyes were so dim he had made a mistake, and the old baron, too willing to believe, allowed himself to give credit to the tale.

Januarius, St. See under *Saint.*

Ja'nus. The ancient Roman deity who kept the gate of heaven; hence the guardian of gates and doors. He was represented with two faces, one in front and one behind, and the doors of his temple in Rome were thrown open in times of war and closed in times of peace. The name is used allusively both with reference to the double-facedness and to war.

Japheth. In the Old Testament, one of the three sons of Noah. The Aryan race is sometimes called *Japhetic* with reference to the tradition that it descended from Japheth as the Semitic race is sup-

posed to have descended from Shem and the Negroes from Ham.

Jaquenetta. In Shakespeare's *Love's Labour's Lost*, a country wench courted by Don Adriano de Armado.

Jaques. In Shakespeare's *As You Like It*, one of the lords attendant on the banished Duke in the forest of Arden, a philosophic idler, cynical, sullen and contemplative. He could "suck melancholy out of a song, as a weasel sucks eggs." He has little to do with the plot, but his musings furnish some of Shakespeare's most frequently quoted lines, notably from the familiar soliloquy on the "Seven Ages of Man" (Act II. Sc. 1) beginning —

All the world's a stage

Jarley, Mrs. In Dickens' *Old Curiosity Shop* (1840), a kind-hearted woman, mistress of a travelling wax-work exhibition, containing "one hundred figures the size of life;" the "only stupendous collection of real wax-work in the world;" "the delight of the nobility and gentry, the royal family, and crowned heads of Europe." Mrs. Jarley was kind to Little Nell, and employed her as a decoy-duck to "Jarley's unrivalled collection."

Jarndyce *v.* Jarndyce. An interminable Chancery suit in Dickens' *Bleak House*. Mr. Jarndyce, the client in the great Chancery suit of "Jarndyce *v.* Jarndyce," and guardian of Esther Summerson, concealed the tenderest heart under a flimsy churlishness of demeanor, and could never endure to be thanked for any of his numberless acts of kindness and charity. If anything went wrong with him, or if he heard of an unkind action, he would say, "I am sure the wind is in the east;" but if he heard of kindness or goodness, the wind would veer round at once, and be "due west."

Jarvie, Bailie Nicol. In Scott's *Rob Roy*, a magistrate at Glasgow, and kinsman of Rob Roy. He is petulant, conceited, purse-proud, without tact, and intensely prejudiced, but kind-hearted and sincere. Jarvie marries his maid.

The character of Bailie Nicol Jarvie is one of the author's happiest conceptions, and the idea of carrying him to the wild rugged mountains, among outlaws and desperadoes — at the same time that he retained a keen relish of the comforts of the Saltmarket of Glasgow, and a due sense of his dignity as a magistrate — complete the ludicrous effect of the picture. — *Chambers, English Literature*, ii. 587.

Jason. The hero of Greek legend who led the Argonauts (*q.v.*) in the quest for the Golden Fleece. He was the son of Æson, king of Iolcus, was brought up by the centaur, Chiron, and when he demanded his kingdom from his uncle, Pelias, who had deprived him of it, he was told he could have it in return for the Golden Fleece. Jason thereupon gathered together the chief heroes of Greece and set sail in the *Argo*. After many tests and trials he, through the help of Medea (*q.v.*), was successful. He married Medea, but later deserted her, and, according to one account, he killed himself with grief, according to another, was crushed to death by the keel of his old ship, *Argo*, while resting beneath it. He is the hero of the Alexandrian epic poem Argonautica by Rhodius (*B. C.* 222–181). William Morris has a long narrative poem called *The Life and Death of Jason* (1866).

Jasper Packlemerton. (In Dickens' *Old Curiosity Shop*.) See *Packlemerton, Jasper*.

Java Head. A novel by Joseph Hergesheimer (Am. 1919), a tale of old Salem. Gerrit Ammidon, the big-hearted, unconventional son of a family of New England sea-traders, amazes Salem by bringing home a Chinese wife, Taou Yuen. Much of the novel is a study in contrasting civilizations. Gerrit is loved by Nettie Vollar, a wretched girl whom he had befriended; and when her dissipated uncle, Edward Dunsack, succeeds in his evil schemes of insinuation and traps the unhappy Chinese woman in Nettie's room, Taou Yuen commits suicide. Gerrit and Nettie are later married.

Javert. In Victor Hugo's *Les Miserables* (*q.v.*), an officer of police, the impersonation of inexorable law. He pursues the ex-convict Jean Valjean relentlessly.

Jay Hawk. An irregular soldier belonging to a band of anti-slavery guerrillas active before and during the Civil War, particularly in Kansas and Missouri. Kansas is known as the *Jay Hawk State* on this account.

Jay Walker. One who crosses a city street in the middle of a block instead of at a corner crossing. In some American cities this practice is against the regulations. The term probably comes from the common use of jay or jake (country-jake) as a stupid person from the country who does not know how to behave in town.

Jazz. Syncopated or ragtime music played by a band of very loud clangy instruments. Jazz music is said to have originated in New Orleans and the word came from a self-styled jazz band. According to one story, in March, 1916, Bert Kelly's "Jazz Band" (said to be the first so called) was engaged by the

Boosters' Club, of Chicago, scored an immediate success, and started jazz on its conquering career. The term was soon widely applied to modern life and such expressions as a *jazz* resort, this *jazz* civilization and the adjective *jazzy* (meaning loud, gaudy, vulgar, exciting to the senses) came into common use.

Another account of the origin of jazz traces it back to the year 1895 when it was heard in New Orleans as the accompaniment to a dance called the "Pasmala," which may have been a corruption of *pas à mêle*.

Je ne sais quoi (Fr., I know not what). An indescribable something; as "There was a *je ne sais quoi* about him which made us dislike him at first sight."

Jeames. A flunkey. The *Morning Post* used sometimes to be so called, because of its never failing solicitude for the flunkey-employing classes and its flunkey-like attitude towards them.

Thackeray wrote *Jeames's Diary* (published in *Punch*), of which Jeames de la Pluche — a "super" flunkey — was the hero.

Jean. In Maupassant's *Pierre et Jean* (*q.v.*).

Jean Christophe. A novel by Romain Rolland (Fr. 1904–1912) in three very long volumes. *Jean Christophe* is the spiritual biography of a German musician and composer who is forced to escape from his own country and live for years in Paris. His unhappy childhood, his friendships and loves, his struggles, all the external events and inner vicissitudes of his long life are put before the reader. There is little plot in any strict or artificial sense. Probably the most interesting of Jean Christophe's many relationships with other people are not so much his affairs of passion as his boyhood friendship with Oliver and the platonic devotion to the Italian Countess Grazia that was the inspiration of his later life. Music is the all absorbing interest of the book.

Jean Crapaud. A Frenchman. See *Crapaud*.

Jean Jacques. So J. J. Rousseau (1712–1778) is often called.

Jean Paul. J. P. Friedrich Richter (1763–1825) is generally so called.

Jean Valjean. In Hugo's *Les Miserables* (*q.v.*).

Jean-ah Poquelin. A short story by G. W. Cable in his *Old Creole Days* (Am. 1879). The Creole, Jean-ah Poquelin, lives alone in an almost furtive fashion despite his wealth. When an attack of a suspicious mob brings on his death, his only mourner is the leper brother, long since thought dead, to whom he had devoted himself.

Jeanne Alexandre. In France's *Crime of Sylvestre Bonnard* (*q.v.*).

Jeanne d' Arc. See *Joan of Arc*.

Jeanne Dessalle. (In Fogazzaro's novels.) See *Maironi, Piero*.

Jeb'usites. In Dryden's *Absalom and Achitophel* (*q.v.*), the Roman Catholics. England was Roman Catholic before the Reformation, and Jerusalem was called Jebus before the time of David.

> Succeeding times did equal folly call,
> Believing nothing, or believing all.
> The Egyptian rites the Jebusites embraced,
> When gods were recommended by their taste.
> Pt. i. 117-23.

Jeddler, Dr. A character in Dickens' *Battle of Life* (*q.v.*), "a great philosopher." The heart and mystery of his philosophy was to look upon the world as a gigantic practical joke; something too absurd to be considered seriously by any rational man. He was kind and generous by nature.

Grace and *Marion Jeddler*. Daughters of the doctor, beautiful, graceful and affectionate. They both fell in love with Alfred Heathfield; but Alfred loved the younger daughter.

Jedwood Justice. Putting an obnoxious person to death first, and trying him afterwards. This sort of justice was dealt to moss-troopers. Same as *Jedburgh justice*, *Jeddart justice*. We have also "Cupar justice" and "Abingdon law."

> Jedwood justice — hang in haste and try at leisure. — *Scott: Fair Maid of Perth*. Ch. xxxii.

Jeff. See *Mutt and Jeff*.

Jehen'nam. See *Jahannam*.

Jehoash. See *Joash*.

Jehoiachin. In the Old Testament, King of Judah at the time of the conquest of Jerusalem by Nebuchadnezzar. He was carried away into captivity in Babylon.

Jehoiada. A Biblical priest (II *Chron.* xxiv) who was responsible for the conspiracy against Athaliah (*q.v.*) and the setting of the rightful heir Joash on the throne of Judah.

Jehoida box. A box for savings, from the chest which Jehoida instituted to receive contributions for the repair of the temple.

Jehoshaphat. In the Old Testament one of the kings of Judah. His name is used in exclamatory phrases, such as *Great Jehoshaphat, Jumping Jehoshaphat*.

Jehovah. See *Elohistic and Jehovistic Scriptures.*

Jehu. A coachman, especially one who drives at a rattling pace.

> The watchman told, saying, . . . The driving is like the driving of Jehu the son of Nimshi; for he driveth furiously. — 2 *Kings* ix. 20.

Jehu overthrew Ahab's son Joram, king of Israel and seized the throne. See *Jezebel.*

Companions of Je'hu. The *Chouans* (*q.v.*) were so called, from a fanciful analogy between their self-imposed task and that appointed to Jehu, on being set over the kingdom of Israel. Jehu was to cut off Ahab and Jez'ebel, with all their house, and all the priests of Baal. The Chouans were to cut off all who assassinated Louis XVI, and see that his brother (*Jehu*) was placed on the throne. Alexandre Dumas has a romance entitled *The Companions of Jehu* (Fr. 1851).

Jekyll. *Dr. Jekyll and Mr. Hyde.* The two phases of one man, "the law of his members warring against the law of his mind." Jekyll is the "would do good," Hyde is "the evil that is present." The phrase comes from R. L. Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, first published in 1886. Dr. Jekyll is an honorable man, beloved by all for his philanthropic labors. Mr. Hyde is positively loathsome, lives without restraint, and plunges into all manner of evil. The truth is that Dr. Jekyll has discovered a potion by means of which he can change himself into Mr. Hyde, and another to effect the change back again into Dr. Jekyll. By the time that he finally resolves, in revolt against a murder committed by Hyde, to have no more to do with him it is too late. He finds himself transformed into Mr. Hyde without taking the potion; and, though he takes double doses of the other potion to keep himself Dr. Jekyll, he often lapses. At last he can procure no more of one of the ingredients of the mixture, and commits suicide.

Jel'licot, Old Goody. In Scott's *Woodstock*, servant at the under-keeper's hut, Woodstock Forest.

Jel'lyby, Mrs. The type of the enthusiastic, unthinking philanthropist who forgets that charity should begin at home. She figures in Dickens' *Bleak House*, and would do anything for the poor fan-makers and flower-girls of Borrioboolah Gha, but she shamefully neglects her own children and would bundle into the street a poor beggar dying of starvation on her step.

Jenkins, Mrs. Winifred. In Smollett's *Humphry Clinker* (*q.v.*), Miss Tabitha Bramble's maid, noted for her bad spelling, misapplication of words and ludicrous misnomers. Mrs. Winifred Jenkins is the original of Mrs. Malaprop.

Jenkinson, Ephraim. In Goldsmith's *Vicar of Wakefield* (1765), a green old swindler, whom Dr. Primrose met in a public tavern. Imposed on by his venerable appearance, apparent devoutness, learned talk about "cosmogony," and still more so by his flattery of the doctor's work on the subject of monogamy, Dr. Primrose sold the swindler his horse, Old Blackberry, for a draft upon Farmer Flamborough. When the draft was presented for payment, the farmer told the vicar that Ephraim Jenkinson "was the greatest rascal under heaven," and that he was the very rogue who had sold Moses Primrose the spectacles. Subsequently he became a reformed character.

Jenkinson, Mrs. Mountstuart. A clever social dictator in Meredith's novel, *The Egoist* (*q.v.*).

Jenkyns, Misses Deborah and Mattie. Two old maid sisters, the chief characters in Mrs. Gaskell's *Cranford* (*q.v.*). Their brother *Peter Jenkyns* is also an important character.

Jenny. A short poem on a courtesan by D. G. Rossetti.

Jenny Wren. The sweetheart of Robin Redbreast in the old nursery rhyme. Robin promised Jenny, if she would be his wife, she should "feed on cherry-pie and drink currant-wine"; and he says:

> "I'll dress you like a goldfinch,
> Or any peacock gay;
> So, dearest Jen, if you'll be mine,
> Let us appoint the day."

Jenny replies :

> "Cherry-pie is very nice,
> And so is currant wine;
> But I must wear my plain brown gown
> And never go too fine."

Jephthah's Daughter. Jephthah was judge of Israel (*Judges* xi) who sacrificed his only daughter because he had vowed to offer up to Jehovah the first thing that met him on his return home from victory over the Ammonites.

Jeremiah. One of the Major Prophets of the Jews, who lived at the time of the conquest of Jerusalem by Nebuchadnezzar, king of Babylon, and the subsequent carrying away of Judah into captivity. His prophecies are to be found in the book of *Jeremiah* and the dirge, *Lamentations.*

Jeremi'ad. A pitiful tale, a tale of woe

to produce compassion; so called from *Lamentations* of the prophet Jeremiah.

Jer'icho. Used in a number of phrases for the sake of giving verbal definition to some altogether indefinite place. The reason for fixing on this particular town is possibly to be found in 2 *Sam.* x. 5, and 1 *Chron.* xix. 5.

And the king said, Tarry at Jericho until your beards be grown.

Another derivation is from *Jericho*, the manor of Blackmore, near Chelmsford. Here Henry VIII had a house of pleasure, and when he was absent on some affair of gallantry, the expression in vogue was, *He's gone to Jericho.*

Go to Jericho with you. A euphemistic turn of phrase for "Go and hang yourself," or something more offensive still.

Gone to Jericho. No one knows where.

I wish you were at Jericho. Anywhere out of my way.

Jermyn, Matthew. In George Eliot's *Felix Holt* (*q.v.*), an attorney who is in reality the father of Mrs. Transome's son Harold.

Jeroboam. In the Old Testament, the "son of Nebat who made Israel to sin." Under his leadership the ten tribes revolted against Rehoboam, the son of Solomon, and set up a separate state, of which he became king. His name is a byword for wickedness because of the idol-worship he initiated.

Jeroboam. A very large wine bottle or flagon is so called in allusion to this Biblical Jeroboam, the "mighty man of valor" (1 *Kings* xi. 28, xiv. 16). Its capacity is not very definite.

Jerome, *A Poor Man.* A novel of New England life by Mary E. Wilkins Freeman (Am. 1897).

Jerome Coignard. See *Coignard.*

Jerome, St. See under *Saint.*

Jeron'imo. The chief character in *The Spanish Tragedy* by Thomas Kyd (acted about 1590). On finding his application to the king ill-timed, he says to himself, "Go by, Jeronimo," which tickled the fancy of the audience so that it became for a time a street jest, and was introduced into many contemporary plays, as in Shakespeare's *Taming of the Shrew* (*Induction*), Jonson's *Every Man in his Humour* (I. v), Dekker's *Shoemaker's Holiday* (II. i), etc.

Jerryman'dering. See *Gerrymandering.*

Jerusalem. A collection of stories by Selma Lagerlöf (Sw. 1901), dealing with an old peasant family, the Ingmars of Ingmarson and their devotion to the family farm in Sweden. The title refers to a pilgrimage to Jerusalem, for which the land is finally sold at auction by one member of the family, but another Ingmar gives up his fiancée and marries a rich wife to buy it back.

Jerusalem Delivered. An Italian epic poem in twenty books, by Torquato Tasso (1544–1595). It was published in 1581, and was translated into English by Edward Fairfax in 1600. The tale is as follows:

The Crusaders, encamped on the plains of Torto'sa, chose Godfrey for their chief, and Alandine, king of Jerusalem, made preparations of defence. The overtures of Argantes to Godfrey were declined and he declared war in the name of the King of Egypt. When the Christian army reached Jerusalem, the King of Damascus sent Armi'da to beguile the Christians; she told an artful tale by which she drew off several of the most puissant. It was found that Jerusalem could never be taken without the aid of Rinaldo; but Rinaldo had withdrawn from the army, because Godfrey had cited him to answer for the death of Girnando, slain in a duel. Godfrey, being informed that the hero was dallying with Armi'da in the enchanted island, sent to invite him back to the army; he returned, and Jerusalem was taken in a night attack. As for Armi'da, after setting fire to her palace, she fled into Egypt, and offered to marry any knight who slew Rinaldo; but when she found the Christian army was successful she fled from the field. The love of Rinaldo returned; he pursued her and she relented. The poem concludes with the triumphant entry of the Christian army into the Holy City, and their devotions at the tomb of the Redeemer. The two chief episodes are the loves of Olindo and Sophro'nia, and of Tancred and Corinda.

Jervis, Mrs. In Richardson's *Pamela*, the virtuous housekeeper of young Squire B. Mrs. Jervis protects Pam'ela when her young master assails her.

Jessamy Bride. The name given by Goldsmith to Mary Horneck when he fell in love with her in 1769.

Jesse. In the Old Testament, the father of David. A *Jesse tree* is a genealogical tree usually represented as a vine or as a large brass candlestick with many branches, tracing the ancestry of Christ, called a "rod out of the stem of Jesse." (*Is.* xi. 1.) Jesse is himself sometimes represented in a recumbent position with the vine rising out of his loins; hence

a stained-glass window representing him thus with a tree shooting from him containing the pedigree of Jesus is called a *Jesse window*.

Jes'sica. Daughter of Shylock the Jew in Shakespeare's *Merchant of Venice*. She elopes with Lorenzo.

Jes'uit. The popular name of members of the "Society of Jesus," founded by Ignatius Loyola in 1533, who, when asked what name he would give his order, replied, "We are a little battalion of Jesus." The order was founded to combat the Reformation and to propagate the faith among the heathen, but through its discipline, organization, and methods of secrecy, it soon acquired such political power that it came into conflict with both the civil and religious authorities. It was driven from France in 1594, from England in 1579, from Venice in 1607, from Spain in 1767, from Naples in 1768; in 1773 it was suppressed by Pope Clement XIV, but it was revived in 1814.

Owing to the casuistical principles maintained by many of its leaders and attributed to the order as a whole the name *Jesuit* has acquired a very opprobrious signification both in Protestant and Roman Catholic countries, and a *Jesuit*, or *Jesuitical person* has come to mean (secondarily) a deceiver or prevaricator.

Jevons, Tasker. The hero of May Sinclair's novel, *The Belfry* (*q.v.*).

Jew of Malta, The. A tragic drama by Christopher Marlowe (1586), anticipating *The Merchant of Venice* in plot. The Jew of the title is Barabas (*q.v.*).

Jew, The Wandering. See *Wandering Jew*.

Jewish. For *the Jewish Plato, the Jewish Socrates*, etc., see *Plato, Socrates*.

Jewkes, Mrs. A detestable character in Richardson's *Pamela* (1740).

Jez'ebel. *A painted Jezebel.* A flaunting woman of bold spirit but loose morals; so called from Jezebel, wife of Ahab, king of Israel (see 2 *Kings* ix, 31).

John Masefield (Eng. 1874–) has a poetic drama *A King's Daughter*, on the story of Jezebel and Jehu.

Jiggsie and Miggsie. Two popular characters of the American comic supplement, created by George McManus in his series of cartoons on *Bringing Up Father*. Jiggsie is an ex-day-laborer who has suddenly acquired a fortune. His wife Miggsie is indefatigable in her pursuit of new possessions, new friends and a new mode of life, but Jiggsie would much prefer to go back and loaf with his old cronies.

Jill. A generic name for a lass, a sweetheart. See *Jack and Jill*.

Jim. In Mark Twain's *Huckleberry Finn* (*q.v.*), Huck's faithful negro friend who accompanies him down the river on his raft. In the latter part of the book Jim is imprisoned, and Huck and his pal, Tom Sawyer, outdo themselves in the effort to get him free.

Jim Bludsoe. Title and hero of a poem by John Hay, one of his *Pike County Ballads*, relating the heroism of the engineer of a steamboat on the Mississippi. When the vessel caught fire, he beached it and sacrificed himself to save his passengers. The poem was based on an actual incident; in real life the engineer was Oliver Fairchild.

Jim Crow. A negro. The expression came from a popular negro song and dance first introduced by Thomas D. Rice into a play called *The Rifle* by Solon Robinson. The story is that Rice picked up the song and peculiar limping dance by accident from an old negro in Louisville, Kentucky, in 1828, whom he heard singing —

> Wheel about, turn about
> Do jis so,
> An' ebery time I wheel about
> I jump Jim Crow.

Jim Crow car. A railroad or street car for the use of negroes. In many of the Southern states they are forbidden to sit elsewhere.

Jim, Lord. Hero of Conrad's *Lord Jim* (*q.v.*).

Jimmy. In Masefield's *Widow in the Bye Street* (*q.v.*).

Jin'gle, Alfred. In Dickens' *Pickwick Papers*, (1836), a strolling actor, who, by his powers of amusing and sharp-wittedness, imposes for a time on the members of the Pickwick Club, and is admitted to their intimacy; but being found to be an impostor, he is dropped by them. The generosity of Mr. Pickwick, in rescuing Jingle from the Fleet, reclaims him, and he quits England.

Jingo. A word from the unmeaning jargon of the 17th-century conjurers (cp. *Hocus-pocus*), probably substituted for *God*, in the same way as *Gosh*, *Golly*, etc., are. In Motteux's translation of Rabelais (1694), where the original reads *par Dieu* (Bk. iv. lvi), the English rendering is "By jingo"; but there is a possibility that the word is Basque *Jinko* or *Jainko*, God, and was introduced by sailors.

> Hey, Jingo! What the de'il's the matter?
> Do mermaids swim in Dartford water?
> *Swift: Actæon or The Original Horn Fair.*

The modern meaning of the word, a blustering so-called "patriot" who is itching to go to war on the slightest provocation — a *Chauvinist* in France — is from a music-hall song by G. W. Hunt, which was popular in 1878 when the country was supposed to be on the verge of intervening in the Russo-Turkish War on behalf of the Turks:

> We don't want to fight; but, by Jingo, if we do,
> We've got the ships, we've got the men, and got the money too.

The Russophobes became known as the *Jingoes*, and such policy has been labelled *Jingoism* ever since.

Jiniwin, Mrs. In Dickens' *Old Curiosity Shop*, a widow, the mother of Mrs. Quilp. A shrewd, ill-tempered old woman, who lived with her son-in-law in Tower Street.

Jinn. Demons of Arabian mythology, according to fable created from fire two thousand years before Adam was made of earth, and said to be governed by a race of kings named Suleyman, one of whom "built the pyramids." Their chief abode is the mountain Kaf, and they assume the forms of serpents, dogs, cats, monsters, or even human beings, and become invisible at pleasure. The evil jinn are hideously ugly, but the good are exquisitely beautiful. The word is a plural; its singular is *jinnee*.

Jin'nistan. The Fairy Land of the Arabs (see above).

Jip. In Dickens' *David Copperfield*, the pet dog of David's child wife, Dora.

Jo. In Dickens' *Bleak House* (1852), a poor little outcast, living in one of the back slums of London, called "Tom Allalone's." The little human waif is hounded about from place to place, till he dies of want.

Jo March. In Alcott's *Little Women* (*q.v.*).

Joachim, St. See under *Saint*.

Joan. See *Darby and Joan*.

Joan of Arc. (Fr. *Jeanne d'Arc.*) A heroine of French history, surnamed *La Pucelle* and known as the Maid of Orleans. She was born in the village of Domremy, the child of poor country folk. While still a mere girl, she assumed military leadership, raised the English siege of Orleans in 1429 and crowned the Dauphin Charles VII. Shortly afterward she was taken prisoner by the English and burned as a witch.

Joan has been variously represented in literature. In many works, notably in Voltaire's poem *La Pucelle d' Orleans* (Fr. 1738) and in early English representations she appears in very uncomplimentary character. Schiller's famous tragedy, *Die Jungfrau von Orleans* (Ger. 1801), Mark Twain's historical romance, *Personal Recollections of Joan of Arc* (Am. 1896) Percy Mackaye's *Jeanne d'Arc* (Am. 1906) Anatole France's *Jeanne d'Arc* (Fr. 1908), and Bernard Shaw's drama, *Saint Joan* (Eng. 1922), are the most outstanding attempts to present her tragic story in an idealistic vein that is nevertheless true to history.

Joan, Pope. A mythical female pope, fabled in the Middle Ages to have succeeded Leo IV (855). The vulgar tale is that Joan conceived a violent passion for the monk Folda and in order to get admission to him assumed the monastic habit. Being clever and popular, she was elected pope, but was discovered through giving birth to a child during her enthronization. The whole story has long since been exploded.

The name was given to a once popular card-game played with an ordinary pack *minus* the eight of diamonds (called the "Pope Joan"), and a circular revolving tray divided into eight compartments.

Joash or **Jehoash.** In the Old Testament, one of the kings of Judah. For the dramatic circumstances of his access to the throne, see *Athaliah*.

Job. The personification of poverty and patience, in allusion to the patriarch whose history is given in the Bible. According to the story, which is in the form of a poetic drama (Book of *Job*), the Lord gave Satan permission to test Job. His wealth thereupon vanished, his children died and he was smitten with boils. In spite of his wife's advice to "curse God and die" he remained steadfast, even under the admonitions of his friends the "three false comforters." He was finally restored to health and prosperity "greater than the first."

In the Koran Job's wife is said to have been either Rahmeh, daughter of Ephraim, son of Joseph, or Makhir, daughter of Manasses; and the tradition is recorded that Job, at the command of God, struck the earth with his foot from the dunghill where he lay, and instantly there welled up a spring of water with which his wife washed his sores, and they were miraculously healed.

Job's comforter. One who means to sympathize with you in your grief, but says that you brought it on yourself; thus in reality adding weight to your sorrow.

Job's post. A bringer of bad news.
Job's pound. Bridewell; prison.
Job Trotter. See *Trotter.*
Joblillies. A famous nonsense word. See *Panjandrum.*

There were present the Picninnies, and the Joblillies, and the Garyulies, and the Grand Panjandrum himself. — *Foote: The Quarterly Review*, xcv. 516, 517.

Jocelyn. A narrative poem by Alphonse Lamartine (Fr. 1836). The hero is a priest. As a lad he finds refuge from war in an Alpine cave, where he lives with another boy, who turns out to be a girl named Laurence. Although he loves her, he remains true to his priestly vows and leaves her for a life of self-denying devotion.

Jocelyn, Rose. Heroine of Meredith's novel, *Evan Harrington* (*q.v.*).

Jocasta. In classic legend, the mother of Œdipus (*q.v.*). She plays a prominent rôle in all the tragedies concerning him.

Jock o' Hazeldean. A ballad by Scott. Jock was beloved by a "ladye fair." The lady's father wanted her to marry Frank, "the chief of Errington and laird of Langley Dale," rich, brave, and gallant; but "aye she let the tears down fa' for Jock o' Hazeldean." At length the wedding morn arrived, the kirk was gaily decked, the priest and bridegroom, with dame and knight, were duly assembled; but no bride could be seen, for she had crossed the border and given her hand to Jock of Hazeldean. (This ballad, by Walter Scott, is a modernized version of an ancient ballad entitled *Jock o' Hazelgreen.*)

Joconde. A tale by La Fontaine (Fr. 1665), which is a paraphrase of an episode in Ariosto's *Orlando Furioso*, where Joconde is known as Giocondo. The hero, a wondrous breaker of hearts, is called to dispute his skill in this art with Astolpho. He discovers first his own, then Astolpho's wife in secret love affairs, but the two heroes can think of no better way to revenge themselves on the sex than by breaking more hearts. The tale was made into a farce by Fagan (1740), and into two comic operas, the first by Deforge (1790), the second by Etienne and Nicolo (1814).

Joconde, La Belle. See *Mona Lisa.*
Joe Gargery. See *Gargery.*

Joel. One of the Minor Prophets of the Old Testament; also the book of prophecy called by his name.

Johannes Agricola. A German reformer of the 16th century, and alleged founder of the sect of Antinomians. Browning has a poem so called.

John-a-Dreams. A stupid, dreamy fellow, always in a brown study and half asleep.

"Yet I,
A dull and muddy-mettled rascal, peak,
Like John-a-dreams, unpregnant of my cause,
And can say nothing."

Shakespeare: Hamlet, ii, 2.

John-a-Nokes and John-a-Stiles. Names formerly given, instead of the very impersonal "A and B," to fictitious persons in an imaginary action at law. hence either name may stand for "just anybody." Cp. *Doe.*

Poets gyve names to men they write of, which argueth a conceite of an actuall truth, and so, not being true, prooves a falshood. And doth the Lawyer lye then, when under the names of *John a stile* and *John a noakes*, hee puts his case? — *Sir Philip Sidney: An Apologie for Poetrie* (1595).

John Anderson, my Jo. Burns' well-known poem of this title is founded on an old song.

But now your brow is bald, John,
Your locks are like the snow;
But blessings on your frosty pow
John Anderson, my jo.

John Audley. See *Audley.*
John Barleycorn. See *Barleycorn.*
John Bockhold or Boccold. See below under *John of Leydon.*

John Bull. The national nickname for an Englishman, represented as a bluff, kindhearted, bull-headed farmer. The character is from Dr. Arbuthnot's satire *The History of John Bull*, which was originally published in 1712 as *Law is a Bottomless Pit. John Bull* is the Englishman, the Frenchman is termed *Lewis Baboon*, the Dutchman *Nicholas Frog*, etc.

One would think, in personifying itself, a nation would . . . picture something grand, heroic, and imposing, but it is characteristic of the peculiar humour of the English, and of their love for what is blunt, comic and familiar, that they have embodied their national oddities in the figure of a sturdy, corpulent old fellow . . . with red waistcoat, leather breeches, and a stout oaken cudgel . . . [whom they call] John Bull. — *Washington Irving.*

In the early years of last century there was a scurrilous journal of this name, and in the early years of this (1906) the name was adopted for a British weekly edited by Mr. Horatio Bottomley. Owing to the fact that it forms a convenient vent for all sorts of real and imaginary grievances one often hears the phrase Why not write to *John Bull* about it? ironically addressed to a "grouser."

George Bernard Shaw has a play entitled *John Bull's Other Island* (Eng. 1904), concerned with the Irish question.

John Chinaman. Either a Chinaman or the Chinese as a people.

John Company. The old "Honorable East India Company." It is said that

" John " is a perversion of " Hon.," but probably " John Company " is allied to the familiar " John Bull."

John Doe. See *Doe.*

John, Don. In Shakespeare's comedy, *Much Ado About Nothing* (*q.v.*), the bastard brother of Don Pedro, prince of Aragon. In order to torment the governor, Don John tries to mar the happiness of his daughter Hero, who is about to be married to Lord Claudio, by false accusation against Hero, but his perfidy is finally unmasked.

John Dory. The title and hero of a popular ballad of the 14th century, often referred to in later literature. John Dory was a French pirate, who was taken prisoner by the English.

John Dory is also the name given to a golden yellow fish, the *Zeus faber.*

John Drum's Entertainment. See *Drum.*

John Ferguson. A play by St. John Ervine (Eng. 1915). The hero is an old man of sterling character whose children are involved in tragedy which he is powerless to prevent. When his daughter Hannah is betrayed, her brother Andrew murders the offender. Hannah's boastful, cowardly lover, Jimmy Cæsar, is accused of the crime, but Andrew confesses and gives himself up to justice.

John, Friar. A prominent character in Rabelais' *Gargantua and Pantagruel*, a tall, lean, wide-mouthed, long-nosed friar of Seville, who dispatched his matins with wonderful celerity, and ran through his vigils quicker than any of his fraternity. He swore lustily and was a Trojan to fight:

> a right monk if ever there was any, since the monking world monked a monkery (I, xxvii).

In the original he is called " Friar John *des Entommeures* ": Urquhart mistakenly translated this as " of the Funnels "; " of the Trenchermen " is the best equivalent (*entamer*, to broach, to carve, with reference to a hearty appetite). *Entonnoirs* are " funnels "; and as this word has been used as slang for the throat perhaps that accounts for the mistake.

John Gabriel Borkman. A drama by Henrik Ibsen (Nor. 1896). Bernard Shaw in his *Dramatic Opinions* describes the titular hero as " a man of the most energetic imagination whose illusions feed on his misfortunes and whose conception of his own power grows hyperbolical and Napoleonic in his solitude and impotence."

John Gilpin. A humorous ballad by William Cowper, the full title of which reads *The Diverting History of John Gilpin, showing how he went further than he intended and came safe home again* (1782). Gilpin's wife said to him, " Though we have been married twenty years, we have taken no holiday "; and at her advice the well-to-do linen-draper agreed to make a family party, and dine at the Bell, at Edmonton. Mrs. Gilpin, her sister, and four children went in the chaise, and Gilpin promised to follow on horseback. The horse began to trot, and then to gallop; and John, being a bad rider, grasped the mane with both his hands. On went the horse, off flew John Gilpin's cloak, together with his hat and wig. The dogs barked, the children screamed, the turnpike-men, thinking he was riding for a wager, flung open their gates. He flew through Edmonton, and never stopped till he reached Ware. Here he headed his horse back toward Edmonton, but was unable to stop until he reached his original starting place in London. John Gilpin was a Mr. Beyer, of Paternoster Row, who died in 1791, and it was Lady Austin who told the anecdote to the poet.

John Halifax, Gentleman. A novel by Dinah Muloch Craik (1856). The hero is an orphan dependent entirely on his own resources, but he has the inspiration of an autograph in one of his dead father's books, " John Halifax, Gentleman," which sets for him an ideal. His friendship with Phineas Fletcher, his employer's invalid son, and his love for Ursula March, furnish much of the interest of the book. Eventually he wins through to well-deserved success.

John, King. See *King John.*

John, Little. A semi-legendary character in the Robin Hood cycle, a big stalwart fellow, first named John Little (or John Nailor), who encountered Robin Hood, and gave him a sound thrashing, after which he was rechristened, and Robin stood godfather. He is introduced by Scott in *The Talisman.*

> " This infant was called John Little," quoth he;
> " Which name shall be changed anon.
> The words we'll transpose, so wherever he goes,
> His name shall be called Little John."
> *Ritson: Robin Hood*, xxi.

John Long. *To wait for John Long, the carrier.* To wait a long time; to wait for John, who keeps us a long time.

John o' Groat's. The story is that John o' Groat (or Jan Groot) came with his two brothers from Holland in the reign of James IV of Scotland, and purchased lands on the extreme northeastern coast of Scotland. In time the o' Groats

increased, and there came to be eight families of the name. They met regularly once a year in the house built by the founder, but on one occasion a question of precedency arose, and John o' Groat promised them the next time they came he would contrive to satisfy them all. Accordingly he built an eight-sided room, with a door in each side, and placed an octagonal table therein. This building went ever after with the name of *John o' Groat's House;* its site is the Berubium of Ptolemy, in the vicinity of Duncansby Head.

> Hear, land o'cakes and brither Scots,
> Frae Maidenkirk to Johnny Groat's . . .
> A chield's amang you takin' notes,
> And, faith, he'll prent it.
> *Burns: Captain Grose.*

From John o' Groat's to the Land's End. From Dan to Beersheba, from one end of Great Britain to the other.

John of Leyden. John Bockhold or Boccold, a fanatic (1510–1536) who is the hero of Meyerbeer's opera, *The Prophet* (*q.v.*).

John, Prester. See *Prester John.*

John the Baptist, St. See under *Saint; Salome.*

John the Beloved Disciple or *St. John.* See under *Saint.*

John Ward, Preacher. A once widely discussed novel by Margaret Deland (Am. 1888), presenting the problem of the married life of an orthodox minister and a wife whose religious tendencies are liberal.

Johnny Crapaud. See *Crapaud.*

Johnson, alias *Ramarrez.* The outlaw hero of *The Girl of the Golden West* (*q.v.*).

Johnson, Samuel (1709–1784). English man of letters, famous for his *Dictionary.* His life by James Boswell is considered one of the greatest biographies of all literature. Johnson's best-known works aside from the *Dictionary* are *Rasselas* (*q.v.*) and his *Lives of the Poets.*

Johnsonese. A complicated, Latinized literary style like that of Dr. Samuel Johnson, lexicographer, essayist, and poet (1709–1784).

> I own I like not Johnson's turgid style,
> That gives an inch th' importance of a mile:
> Casts of manure a waggon-load around,
> To raise a simple daisy from the ground,
> Uplifts the club of Hercules — for what?
> To crush a butterfly or brain a gnat;
> Creates a whirlwind from the earth, to draw
> A goose's feather or exalt a straw.
> *Dr. John Wolcot: Peter Pindar* (1816).

Johnston, Mary (1870–). American historical novelist, author of *Prisoners of Hope, To Have and to Hold, Audrey, Cease Firing,* etc. See those entries.

Johnstone, Christie. See *Christie Johnstone.*

Jolly. *The Jolly God.* Bacchus (*q.v.*).

The Jolly Roger. The black flag of a pirate ship.

Jolyon, Young. One of the principal characters in Galsworthy's *Forsyte Saga* (*q.v.*). His name is Jolyon Forsyte, but he is always referred to as Young Jolyon.

Jonah. A famous Biblical prophet said to have been swallowed by a whale. Instructed by Jehovah to go to preach to the great and wicked city of Ninevah, he wilfully took ship in another direction. A great storm arose, and the sailors, after casting lots, threw Jonah into the sea to appease the deity. After the "great fish" had deposited Jonah on dry land, he went to Ninevah and was the cause of widespread repentance in that city. His story is told in the book of *Jonah.*

Jonathan. In the Old Testament, the son of King Saul, famed for his friendship with David (*q.v.*).

Jonathan's Arrows. They were shot to give warning, and not to hurt. (1 *Sam.* xx. 36.)

Jonathan, Brother. See *Brother.*

Jonathan Ploughboy. A popular rustic character on the early American stage (see *Ploughboy, Jonathan*). The name Jonathan was common for a stage Yankee; there was a Jonathan in Royall Tyler's *Contrast* and Solomon Swap (*q.v.*) appeared in England as Jonathan, doubtless with reference to Brother Jonathan (*q.v.*).

Jonathan Wild. A famous criminal (1682–1725), hanged at Tyburn for housebreaking. Tales of his six wives and of his gang of subordinates have become popular legend. Daniel Defoe made *Jonathan Wild* the subject of a romance (1725). Fielding did the same in 1743, calling his novel *The History of Jonathan Wild the Great.* In these romances he is a coward, traitor, hypocrite, and tyrant, unrelieved by human feeling and never betrayed into a kind or good action. The character is historic, but the adventures are in a measure fictitious.

Jones. A gentleman adventurer in Conrad's *Victory* (*q.v.*).

Jones, Davy. See *Davy Jones.*

Jones, Emperor. See *Emperor Jones.*

Jones, Henry Arthur (1851). English dramatist. Among his best known plays are *Michael and His Lost Angel* (*q.v.*), *Saints and Sinners* and *Whitewashing Julia.*

Jones, John Paul. An American seaman famed for his exploits in the Revo-

lution. He is the hero of Cooper's novel *The Pilot*, and a prominent character in Churchill's *Richard Carvel*.

Jones, Tom. See *Tom Jones*.

Jonson, Ben (1573–1637). Famous English dramatist and poet. His plays include *Every Man in His Humor*, *The Poetaster*, *Volpone or the Fox*, *Epicene or the Silent Woman* and *The Alchemist*. See those entries.

Jordan, Ruth. The heroine of Moody's drama, *The Great Divide* (*q.v.*).

Jordans, The. The New England family of Owen Davis' play, *Icebound* (*q.v.*).

Jor'mungan'dr or **Midgardsormen** (*i.e.* earth's monster). The great serpent of Scandinavian mythology, brother of Hela and Fenris (*q.v.*), and son of Loki, the spirit of evil. It lay at the root of the celestial ash till All-Fader cast it into the ocean; it then grew so large that in time it encompassed the whole world, and was forever biting its own tail.

Jorrocks. A famous amateur sportsman created by Robert Smith Surtees (Eng. 1803–1864). He appeared in *Hunts with Jorrocks from Handley Cross* and in *Jorrocks' Jaunts and Jollities, the hunting, shooting, racing, driving, sailing, eating, eccentric and extravagant exploits of that renowned sporting citizen, Mr. John Jorrocks of St. Botolph Lane and Great Coram Street.*

Jos'aphat. See *Barlaam*.

José, Don. (1) In Byron's *Don Juan*, the father of Don Juan, and husband of Donna Inez. He was henpecked and worried to death by his wife's "proprieties."

(2) A Spanish officer in Bizet's opera *Carmen* (*q.v.*), in love with Carmen.

Joseph. A Biblical hero of the book of *Genesis*. A younger son and favorite of his father Jacob, he was hated by his ten older brothers; and when opportunity presented, they sold him as a slave to a caravan going to Egypt. There he rose to a position of responsibility with his master Potiphar, but was maligned and thrown into prison on his refusal to respond to the advances of Potiphar's wife. In the course of time he was set free and given rank and honor as a result of his interpretations of the dreams, first of his fellow-prisoners, the chief butler and baker, and later of Pharaoh himself. Pharaoh's dreams of seven lean cattle swallowing up seven fat cattle and seven lean ears of corn devouring seven full ears were said to betoken the coming of famine, and Joseph was therefore installed as food administrator. During the famine his brothers came to Egypt to buy corn and after a dramatic series of events (see *Benjamin*) Joseph revealed his identity and brought about their migration to Egypt.

A Joseph. One not to be seduced from his continency by the severest temptation is sometimes so called. The reference is to Joseph in Potiphar's house (*Gen.* xxxix). Cp. *Bellerophon*.

A great-coat used to be known by the same name, in allusion to Joseph, who left his garment, or upper coat, behind him.

Joseph's coat. Either the above, or the "coat of many colors" given Joseph by his father.

Joseph Andrews. The hero and title of a novel by Fielding (1742). He is a footman who marries a maidservant. The novel was begun as a burlesque of Richardson's *Pamela* (*q.v.*), and Joseph Andrew is Pamela's brother. His adventures with the high-born Lady Booby are modelled after those of Pamela and Mr. B., and, like Pamela, Joseph remains virtuous.

> The accounts of Joseph's bravery and good qualities, his voice too musical to halloa to the dogs, his bravery in riding races for the gentlemen of the county, and his constancy in refusing bribes and temptation, have something refreshing in their *naïveté* and freshness, and prepossess one in favour of that handsome young hero. — *Thackeray*.

Joseph of A'rimathe'a. The rich Jew, probably a member of the Sanhedrin, who believed in Christ but feared to confess it, and, after the Crucifixion, begged the body of the Savior and deposited it in his own tomb (see *Matt.* xxvii. 57–60, *Mark* xv. 42). Legend relates that he was imprisoned for forty-two years, during which time he was kept alive miraculously by the Holy Grail (see *Grail*), and that on his release by Vespasian, about 63 *A. D.*, he brought the Grail and the spear with which Longinus wounded the crucified Savior, to Britain, and there founded the abbey of Glastonbury (*q.v.*), whence he commenced the conversion of Britain.

The origin of these legends is to be found in a group of apocryphal writings of which the *Evangelium Nicodemi* is the chief. These were worked upon at Glastonbury between the 8th and 11th centuries, and were further embellished by Robert de Borron in the 13th, the latter version (by way of Walter Map) being woven by Malory into his *Morte d'Arthur*.

George Moore introduces Joseph of Arimathea into his romance, *The Brook Kedrith* (*q.v.*).

Joseph Prudhomme. See *Prudhomme.*

Joseph, St. See under Saint.

Joseph Surface. See *Surface, Joseph.*

Joseph Vance, *An Ill-Written Autobiography.* A novel by William De Morgan (Eng. 1906). The hero's love for his childhood playmate, Lossie Thorpe, is the central interest of the book, but both heroine and hero contract other and in each case quite congenial marriages and are not united until late in life. The irresponsible father of Joseph Vance, now successful, now utterly down-and-out, is a well-drawn character.

Josephine. The heroine of Gilbert and Sullivan's comic opera, *Pinafore* (*q.v.*).

Joshua. A Biblical hero whose name is given to the sixth book of the Old Testament. It tells how Joshua, after the death of Moses, led the Israelites into the Promised Land. Forty years before, Joshua had been among the twelve spies appointed to spy out the land of Canaan, and because of his favorable report, maintained in the face of the prevailing discouragement, he was one of the two Israelites of his generation permitted by Jehovah to enter Canaan. He was a valiant fighter and gradually conquered the land. One of his most striking exploits was to command the sun to stand still.

Josiah Allen's Wife. The pseudonym of Marietta Holley, a 19th century American writer of humorous stories chiefly devoted to the adventures of Josiah Allen, Josiah Allen's wife and Samantha. *Samantha at the World's Fair* and *Samantha in Europe* are perhaps the best.

Josiana, Lady. The heroine of Victor Hugo's historical romance, *The Man Who Laughs* (*L'Homme qui Rit*) (*q.v.*).

Joss. An idol or house-god of the Chinese; every family has its joss. A temple is called a *joss house*, and a *joss-stick* is a stick of scented wood which is burnt as incense in a joss-house.

Josse. A jeweller in Molière's *L'Amour Médecin.* Lucinde, the young daughter of Sganarelle, pined and fell away, and the anxious father asked his neighbors what they would advise him to do. Josse replied that he would buy the young lady a beautiful piece of jewelry. Sganarelle's answer was, "You are a jeweller, M. Josse (*Vous êtes orfevre, M. Josse*), and are not disinterested in your advice."

Jo'tham, in Dryden's *Absalom and Achitophel* (*q.v.*), means Saville, Marquis of Halifax. The original Jotham (see *Judges* ix. 7) uttered the parable of *The Trees Choosing a King* when the men of Shechem made Abimelech king.

Jotunheim. Giant land. The home or region of the Scandinavian giants of fable, the *jotun.*

Jourdain, Monsieur. The type of the bourgeois placed by wealth in the ranks of gentlemen, who makes himself ridiculous by his endeavours to acquire their accomplishments. The character is from Molière's comedy *Le Bourgeois Gentilhomme* (1670). He employs masters of dancing, fencing, philology; and the fun of the drama turns on the ridiculous remarks that he makes, and the awkward figure he cuts as the pupil of these professors. One remark is especially noted: he says he had been talking prose all his life, and never knew it till his professor told him.

Jove. Another name of Jupiter (*q.v.*), the later being *Jovis pater*, father Jove. The Titans made war against Jove, and tried to dethrone him.

> Not stronger were of old the giant crew,
> Who sought to pull high Jove from regal state.
> *Thomson: Castle of Indolence*, canto 1.

Milton, in *Paradise Lost*, makes Jove one of the fallen angels (i. 512).

Joyeuse. A name given to more than one sword famous in romance, but especially to Charlemagne's, which bore the inscription *Decem præcepto'rum custos Car'olus*, and was buried with him.

Joyeuse Garde or **Garde-Joyeuse.** The estate given by King Arthur to Sir Launcelot of the Lake for defending the Queen's honor against Sir Mador. It is supposed to have been at Berwick-on-Tweed, but the Arthurian topography is all very indefinite.

Juan, Don. See *Don Juan.*

Jubal. In the Old Testament son of Lamech and Adah, the inventor of the lyre and flute. (*Gen.* iv. 19–21.) George Eliot has a narrative poem of that title (1874).

Ju'bilee. In Jewish history the year of *jubilee* was every fiftieth year, which was held sacred in commemoration of the deliverance from Egypt. In this year the fields were allowed to lie fallow, land that had passed out of the possession of those to whom it originally belonged was restored to them, and all who had been obliged to let themselves out for hire were released from bondage. The year of jubilee was proclaimed with trumpets of ram's horn, and takes its name from *jobil*, a ram's horn. (See *Lev.* xxv. 11–34, 39–54) and xxvii. 16–24.)

Hence any fiftieth anniversary, especially one kept with great rejoicings, is called a *Jubilee*, and the name has been applied to other outbursts of joy or seasons of festivity, such as the *Shakespeare Jubilee*, which was held at Stratford-on-Avon in September, 1769, and the *Protestant Jubilee*, celebrated in Germany in 1617 at the centenary of the Reformation.

Judah. In the Old Testament, one of the sons of Jacob; also the tribe of his descendants. After the death of Solomon, king of Israel, ten tribes seceded under Jeroboam and the remaining kingdom was known thereafter as Judah. Its capital was Jerusalem.

Judas Iscariot. The traitorous disciple who betrayed Jesus to his enemies for thirty pieces of silver. (See *Aceldama.*) He had kept the bags containing the money for the group during the years of his master's ministry. According to the Biblical narrative, after the crucifixion he was overcome by remorse and hanged himself. Dante in his Inferno places Judas in the mouth of Satan. There is a tradition that he is released from hell once a year to cool himself on an ice floe. In his poem *St. Brandon* Matthew Arnold describes the saint's encounter with the arch-traitor on his annual holiday.

Judas Kiss. A deceitful act of courtesy. Judas betrayed his Master with a kiss (*Matt.* xxvi. 49).

> So Judas kissed his Master,
> And cried, "All hail!" whenas he meant *all harm.*
> *Shakespeare: 3 Henry VI.* v. 7.

Jude, St. See under *Saint.*

Jude the Obscure. A novel by Thomas Hardy (1895), dealing with the mutual love of Jude Fawley and his cousin, Sue Bridehead. They both marry, but finally secure divorces to live with each other. After some years, young Jude, the son of Jude's former wife Arabella, murders Jude's two younger children and hangs himself to escape from misery. Broken by this tragedy, Sue returns to her husband and Jude to Arabella. Soon afterward Jude dies.

Judges. A book of the Old Testament which contains the history of the Israelites after the death of Joshua, when the people were governed by judges. Gideon, Jephthah, Samson, and Deborah are the chief rulers mentioned in *Judges.*

Judith. A legendary Jewish heroine whose story is told in the Apocryphal book of *Judith.* She was a beautiful Jewess of Bethu'lia, who, to save her native town, assassinated Holofernes, the general of Nebuchadnezzar. When Judith showed the head of the general to her countrymen, they rushed on the invading army, and put it to a complete rout.

Judy. See *Punch and Judy.*

Juggernaut or **Jagganath.** A Hindu god, "Lord of the World," having his temple at Puri, in Orissa. The legend, as told in the *Ayeen-Akbery*, is that a learned Brahmin was sent to look out a site for a temple. The Brahmin wandered about for many days, and then saw a crow dive into the water, and having washed, made obeisance to the element. This was selected as the site of the temple. While the temple was a-building the king, Indica Dhumna, had a prophetic dream, telling him that the true form of Vishnu should be revealed to him in the morning. When the king went to see the temple he beheld a log of wood in the water, and this log he accepted as the realization of his dream, enshrining it in the temple.

Jagganath is regarded as the remover of sin. His image is on view three days in the year. The first day is the Bathing Festival, when the god is washed; he is then supposed to have a cold for ten days, at the end of which he is again brought out and taken in his car to the nearest temple. A week later the car is pulled back amid the rejoicings of the multitude at his recovery. It was on the final day that fanatical devotees used to throw themselves to be crushed beneath the wheels of the enormous, decorated machine, in the idea that they would thus obtain immediate admission to Paradise. Hence the phrase *the car of Juggernaut* is used of customs, institutions, etc., beneath which people are ruthlessly and unnecessarily crushed.

Julia (1). In Shakespeare's *Two Gentlemen of Verona* (*q.v.*), a lady who disguises herself as a page to gain the love of Proteus.

(2). The heroine of Knowles' drama *The Hunchback* (1832).

Julian. Pertaining to Julius Cæsar (*B. C.* 100–44), particularly with reference to the Calendar (*i.e.* the "Old Style") instituted by him in *B. C.* 46 (the *Julian Year*, consisting of 365¼ days), which was in general use in Western Europe till it was corrected by Gregory XIII in 1582, in England till 1752, and still in use in Russia. To allow for the odd quarter day Cæsar ordained that every fourth year should contain 366 days, the additional day being introduced after the 6th of the

calends of March, *i.e.* February 24th. Cæsar also divided the months into the number of days they at present contain, and July is named in his honor.

Julian, Count. A legendary hero whose tale is told in Scott's *Vision of Don Roderick*, Southey's *Roderick* and Landor's *Count Julian*. He was a powerful lord of the Spanish Goths. When his daughter Florinda was violated by King Roderick, the Count was so indignant that he invited over the Moors to come and push him from the throne, and even turned renegade the better to effect his purpose. See *Roderick*.

Julian, St. See under *Saint*.

Julie. The heroine of J. J. Rousseau's novel entitled *Julie ou la Nouvelle Héloïse* (1760). The prototype was the Comtesse d'Houdetot. In the novel the hero is Saint Preux, Julie's tutor, drawn chiefly from Rousseau himself, who bore the same relation to his countess. The two love, but are parted and Julie marries M. de Wolnar. Later Saint Preux returns as the trusted friend of the household and tutor of the children.

Julien Sorel. In Stendhal's *Rouge et Noir* (*q.v.*).

Ju'liet. (1). The heroine of Shakespeare's *Romeo and Juliet* (*q.v.*).

(2). In Shakespeare's *Measure for Measure*, the lady beloved by Claudio.

Juliette. The heroine of George Sand's *Leone Leoni* (*q.v.*).

Julius Cæsar. A historic tragedy by Shakespeare (c. 1601). The real hero is Brutus (*q.v.*), but see also *Cæsar, Julius*.

Jumping Frog, The. A story by Mark Twain (1865), more formally known as *The Celebrated Jumping Frog of Calaveras County*. It appeared first in the *New York Saturday Press* as *Jim Smiley and His Jumping Frog*.

Jungle, The. A novel by Upton Sinclair (Am. 1906) which caused widespread discussion on account of its grim picture of life in the Chicago stockyards. The central figures are Slav immigrants, Jurgis Rudkus and his wife Ona.

Jungle Books. A series of animal stories for children in two volumes by Rudyard Kipling (Eng. 1894, 1895). The central figure is the human Mowgli (*q.v.*), brought up in the jungle by Mother Wolf.

Ju'nius. *The Letters of Junius* are a series of anonymous letters, the authorship of which has never been finally settled which appeared in the London *Public Advertiser* from November 21st, 1768, to January 21st, 1772, and were directed against Sir William Draper, the Duke of Grafton, and the Ministers generally. The author himself said, "I am the sole depositary of my secret, and it shall die with me." They were probably by Sir Philip Francis (1740–1818) but many other authors have been suggested.

Junker. A young German noble (*jung*, young, *herr*, sir), a member of the reactionary, aristocratic party in the old Empire, principally remembered for their bullying and overbearing methods and their narrow-mindedness.

Ju'no. The "venerable ox-eyed" wife of Jupiter, and queen of heaven, of Roman mythology. She is identified with the Greek Hera, was the special protectress of marriage and of woman, and was represented as a war goddess.

Juno'nian bird. The peacock, dedicated to the goddess-queen.

Junta. In Spain a council or legislative assembly other than the Cortes, which may be summoned either for the whole country, for one of its separate parts, or for some special object only. The most famous is that called together by Napoleon in 1808.

> I had also audience of the King, to whom I deliver'd two Memorials since, in His Majesty's name of *Great Britain*, that a particular Junta of some of the Council of State and War might be appointed to determine the business. — *Howell's Letters*, Bk. i, sect. iii, 10 (*Madrid*, Jan. 5th, 1622).

Junto. In English history, the name given to a faction that included Wharton, Russell, Lord-Keeper Somers, Charles Montague, and several other men of mark, who ruled the Whigs in the reign of William III for nearly twenty years, and exercised a very great influence over the nation. The word is a corruption of *junta* (*q.v.*).

Ju'piter. The supreme deity of Roman mythology, corresponding to the Greek Zeus (see *Jove*), son of Cronus, or Saturn (whom he dethroned) and Rhea. He was the special protector of Rome, and as Jupiter Capitolinus — his temple being on the Capitoline Hill — presided over the Roman games. He determined the course of all human affairs and made known the future to man through signs in the heavens, the flight of birds, etc.

As Jupiter was lord of heaven and prince of light, white was the color sacred to him; hence, among the medieval alchemists *Jupiter* designated tin. In heraldry Jupiter stands for *azure*, the blue of the heavens.

His statue by Phidias (taken to Constantinople by Theodosius I and there

destroyed by fire in 475 *A. D.*) was one of the Seven Wonders of the World.

Jupiter Scapin. A nickname of Napoleon Bonaparte, given him by the Abbé de Pradt. Scapin (*q.v.*) is a valet famous for his knavish tricks, in Molière's comedy of *Les Fourberies de Scapin.*

Jupiter tonans (the thundering Jupiter). A complimentary nickname given to the London *Times* in the days of its greatness *i.e.*, about the middle of the 19th century. See *Thunderer.*

Jupiter's beard. House leek. Supposed to be a charm against evil spirits and lightning. Hence grown at one time very generally on the thatch of houses.

Jurgen, *a Comedy of Justice.* A satiric romance by James Branch Cabell (Am. 1919), a tale of medieval Poictesme (*q.v.*). Jurgen is a middle-aged pawnbroker who is given a year of youth, which he spends adventuring. He visits heaven and hell, to say nothing of other mysterious regions in which he toys with and wins the love of Guinevere, of the Lady of the Lake, here called Anaïtis and of other strange and lovely ladies. He even sees his old love, Dorothy la Désirée and looks, too, upon the immortal Helen of Troy. But he cannot regain his youthful illusions nor his youthful ideals, and in the end he is content to return to his scolding old wife, Dame Lisa.

Jurgen purports to be retold from old chronicles. Its temporary suppression caused it to become widely discussed. Cp. *Manuel.*

Jus civi'le (Lat.). Civil law.

Jus divi'num (Lat.). Divine law.

Jus et norma loquendi. The right method of speaking and pronouncing established by the custom of each particular nation.

Multa renascentur quæ jam cecidere, cadentque
Quæ nunc sunt in honore vocabula, si volet usus.
Quem penes arbitrium est, et jus, et norma loquendi.
Horace: Ars Poetica, 70.

Yes, words long faded may again revive;
And words may fade now blooming and alive,
If usage wills it so, to whom belongs
The rule and law, the government of tongues.
(*Conington's translation.*)

Jus gen'tium (Lat.). International law.

Jus mari'ti (Lat.). The right of the husband to the wife's property.

Just, The. Among rulers and others who have been given this surname are:

Aristi'des, the Athenian (d. *B. C.* 468).

Ba'haram, styled *Shah Endeb,* fifth of the Sassan'idae (276–296).

Casimir II, king of Poland (1117, 1177–1194).

Ferdinand I, king of Aragon (1373, 1412–1416).

Haroun al Raschid. The most renowned of the Abbasside caliphs, and the hero of several of the *Arabian Nights* stories (765, 786–808).

James II, king of Aragon (1261–1327).

Khosru or Chosroes I of Persia (531–579), called by the Arabs *Molk al Adel* (the Just King).

Pedro I of Portugal (1320, 1357–1367).

Justice. A drama by John Galsworthy (Eng. 1910). The central character, William Falder, forges a check in order to secure funds to free the woman he loves from her husband's cruelty. He serves out a three years' sentence with good resolution but his subsequent struggle to live down his past ends in tragedy.

Justin'ian. *The English Justinian.* Edward I (1239, 1272–1307).

Juvenal. *The English Juvenal.* John Oldham (1653–1683).

The Juvenal of Painters. William Hogarth (1697–1764).

Juveniles. In theatrical parlance, those actors who play young men's parts; in journalistic and book-trade slang, periodicals or books intended for the young.

K

K. K. K. The initials of the Ku Klux Klan (*q.v.*).

K. P. Kitchen police; an army abbreviation much in use during the World War.

Ka. In Egyptian mythology a sort of double which survived after a man's death if a statue of him were made into which it might enter and sundry other rites performed; hence, such a statue, placed usually near the mummy in the tomb.

Ka'aba (Arabic, *ka'bah*, a square house). A shrine of Mecca, said to have been built by Ishmael and Abraham on the spot where Adam first worshipped after his expulsion from Paradise, and where, after being a wanderer on the face of the earth for two hundred years, he received pardon. In the northeast corner is the famous "black stone" (see *Hajar al Aswad*).

Kadr, Al. The night on which the *Koran* was sent down to Mahomet. Al Kadr is supposed to be the seventh of the last ten nights of Ramadan, or the night between the 23rd and 24th days of the month.

> Verily we sent down the Koran on the night of Al Kadr; and what can make thee comprehend how excellent the night of Al Kadr is? — *Koran*, xcvii.

Kaf, Mount. The huge mountain in the middle of which, according to Mohammedan myth, the earth is sunk, as a night light is placed in a cup. Its foundation is the emerald *Sakhrat*, the reflection of which gives the azure hue to the sky.

From Kaf to Kaf. From one extremity of the earth to the other. The sun was supposed to rise from one of its eminences and to set on the opposite.

Kail'yal. The heroine of Southey's *Curse of Kehama* (*q.v.*), the lovely and holy daughter of Ladur'lad, persecuted relentlessly by Ar'valan; but virtue and chastity, in the person of Kailyal, always triumphed over sin and lust.

Kailyard School. A school of writers, who took their subjects from Scottish humble life; it flourished in the nineties of last century, and included such writers as Ian Maclaren, J. J. Bell, S. R. Crockett, and Sir J. M. Barrie. The name is due to the motto — "There grows a bonnie brier bush in our kailyard" — used by Ian Maclaren for his *Beside the Bonnie Brier Bush* (1894).

Kaiser. See *Rulers, Titles of.*

Kaled. In Byron's *Lara* (*q.v.*), Gulnare disguised as a page, in the service of Lara.

Kalends. See *Calends.*

Kalevala. The national epic of the Finns, compiled from popular songs and oral tradition by the Swedish philologist, Elias Lönnrott (1802–1884), who published his first edition of 12,000 verses in 1835, and a second, containing some 22,900 verses, in 1849.

The hero is a great magician, Wainamoinen, and a large part of the action turns on Sampo, an object that gives one all his wishes.

The epic is influenced by, but by no means dependent upon, Teutonic and Scandinavian mythology, and, to a less extent, by Christianity. It is written in unrhymed alliterative trochaic verse, and is the prototype, both in form and content, of Longfellow's *Hiawatha.*

Kali. The Hindu goddess after whom Calcutta receives its name, Kali-ghat, the steps of Kali, *i.e.*, those by which her worshippers descended from the bank to the waters of the Ganges. She was the wife of Siva (*q.v.*), the acme of bloodthirstiness, many human sacrifices being made to her. It was to her that the Thugs sacrificed their victims. Her idol is black besmeared with blood; she has red eyes, four arms with blood-stained hands, matted hair, huge fanglike teeth, and a protruding tongue that drips with blood. She wears a necklace of skulls, earrings of corpses, and is girdled with serpents. She is also known as Durga and Parvati.

Kalyb. The "Lady of the Woods," who stole St. George from his nurse, brought him up as her own child, and endowed him with gifts. St. George enclosed her in a rock, where she was torn to pieces by spirits. (*Seven Champions of Christendom*, Pt. i.)

Kama. The god of young love in Hindu mythology. His wife is Rati (*voluptuousness*), and he is represented as riding on a sparrow, holding in his hand a bow of flowers and five arrows (*i.e.* the five senses). He is also known as Kamadeva or Kandarpa.

Ka'mi. A god or divinity in *Shinto*, the native religion of Japan; also the title given to daimios and governors, about equal to "lord."

Kandarpa. See *Kama.*

Kane, Saul. The drunkard whose con-

version is the subject of Masefield's narrative poem, *The Everlasting Mercy*.

Kansa. In Hindu mythology, the uncle and constant enemy of Krishna (*q.v.*)

Kant, Immanuel (1724–1804). German philosopher, author of the *Critique of Pure Reason*.

Karénina, Anna. See *Anna Karénina*.

Karma (Sans. action, fate). In Buddhist philosophy, the name given to the results of action, especially the cumulative results of a person's deeds in one stage of his existence as controlling his destiny in the next.

Among Theosophists the word has a rather wider meaning, viz. the unbroken sequence of cause and effect; each effect being, in its turn, the cause of a subsequent effect. It is a Sanskrit word, meaning "action" or "sequence."

Karol, Prince. A character in George Sand's novel, *Lucretia Floriana* (*q.v.*).

Karoon or **Karun.** The Arabic form of *Korah* (*Numb.* xvi.), who, according to the commentators of the Koran, was the most wealthy and most beautiful of all the Israelites. It is said that he built a large palace, which he overlaid with gold, and that the doors of his palace were solid gold. He was the Crœsus of the Mohammedans, and guarded his wealth in a labyrinth.

Karshish. The narrator in Browning's poem, *An Epistle containing the Strange Medical Experience of Karshish*. He gives an account of his meeting with Lazarus after the latter had been brought back alive from the tomb.

Karslake, Cynthia. Heroine of Langdon Mitchell's comedy, *The New York Idea* (*q.v.*).

Kartaphilos. See *Cartaphilus*.

Karttikeya. The Hindu Mars, and god of war. He is said to have been born without a mother and to have been fostered by the Pleiades or *Krittikas*, whence he is sometimes called "the son of Krittikas." He is shown riding on a peacock, with a bow in one hand and an arrow in the other, and is known also as *Skanda* and *Kumara*.

Kaswa, Al. Mahomet's favorite camel, which fell on its knees in adoration when the prophet delivered the last clause of the Koran to the assembled multitude at Mecca. This is one of the dumb creatures admitted into the Moslem paradise.

Kate Croy. In Henry James' *Wings of a Dove* (*q.v.*).

Katerfelto. A generic name for a quack or charlatan. Gustavus Katerfelto was a celebrated quack who became famous during the influenza epidemic of 1782, when he exhibited in London his solar microscope and created immense excitement by showing the infusoria of muddy water. The doctor used to aver that he was the greatest philosopher since the time of Sir Isaac Newton. He was a tall man, dressed in a long, black gown and square cap, and died in 1799.

Kathari'na. The heroine of Shakespeare's *Taming of the Shrew* (*q.v.*), the elder daughter of Baptista of Padua. She was of such an ungovernable spirit and fiery temper, that she was nicknamed "The Shrew."

Katharine, Queen. In Shakespeare's *Henry VIII*, the divorced wife of Henry VIII.

Katherine Walton, or *the Rebel of Dorchester*. The third novel in W. G. Simms' trilogy of the American Revolution (Am. 1851). The others are *The Partisan* (1835) and *Mellichampe* (1836). The trilogy deals with the exploits of General Marion's men in the Carolinas, for the most part near Dorchester. The central characters are the Walton family, particularly the intrepid Colonel Walton and his daughter Katherine, who finally marries Singleton, the hero. But far more captivating than these stilted heroic figures is the amusing braggart Captain Porgy (*q.v.*). Many of the characters of the trilogy appear also in *The Forayers* (1855) and its sequel *Eutaw* (1856).

Kathay'. China. See *Cathay*.

Katmir' or **Kratim.** In the Koran, the dog of the seven sleepers. It spoke with a human voice, and said to the young men who wanted to drive it out of the cave, "I love those who love God. Go to sleep, masters, and I will keep guard." The dog kept guard over them for 309 years, and neither slept nor ate. At death it was taken up into paradise.

He wouldn't give a bone to Katmir, or *He wouldn't throw a bone to the dog of the seven sleepers* is an Arabic proverb, applied to a very niggardly man.

Kathrina. A long narrative poem by J. G. Holland (Am. 1867).

Katrina Van Tassel. In Irving's *Sleepy Hollow* (*q.v.*).

Katusha. A name by which Maslova, the heroine of Tolstoi's *Resurrection* (*q.v.*) is called.

Katzenjammer Kids. Mischievous young imps of the American comic supple-

ment, the invention of the cartoonist, Harold Knerr.

Kauravas, The. The opponents of the Pandavas in the Hindu epic, the *Mahabharata* (*q.v.*). They were descended from Kuru.

Kavenaugh, Alice. The heroine of William De Morgan's *Alice-for-Short* (*q.v.*).

Kay, Sir. In Arthurian romance, son of Sir Ector and foster-brother of King Arthur, who made him his seneschal or steward. He is represented as a rude and boastful knight, the first to attempt an achievement, but very rarely successful. See *Gareth*.

Kaye-Smith, Sheila. English novelist, author of *Sussex Gorse* (1916), *Joanna Godden* (1922) etc.

Keats, John (1795–1821). English poet famous for his *Hyperion* (*q.v.*), *Endymion* (*q.v.*), *Ode on a Grecian Urn*, *La Belle Dame sans Merci*, etc.

Keblah. The point towards which Mohammedans turn when they worship, *i.e.* the Kaaba (*q.v.*) at Mecca; also the niche or slab (called the *mihrab*) on the interior wall of a mosque indicating this direction.

Kedar's Tents. This world. Kedar was a son of Ishmael (*Gen.* xxv. 15), and was the ancestor of an important tribe of nomadic Arabs. The phrase means houses in the wilderness of this world, and comes from *Ps.* cxx. 5: "Woe is me, that I sojourn in Mesech, that I dwell in the tents of Kedar." Seton Merriman's novel, *In Kedar's Tents* (1897), tells the adventures of a wandering, exiled Irishman who joins the anti-Carlist forces in Spain.

Keeldar, Shirley. The heroine of Charlotte Brontë's *Shirley* (*q.v.*).

Keeping Up with Lizzie. A humorous story by Irving Bacheller (Am. 1911). The phrase has become synonymous with living beyond one's means or desires in order to make an impression on the neighbors.

Keeping Up with the Joneses. An American comic supplement feature by A. R. Momand.

Keha'ma. The Hindu rajah of Southey's epic poem, *The Curse of Kehama* (1810). He was the almighty rajah of earth, and all-powerful in Swerga or heaven. After a long tyranny, he went to Pan'dalon (hell) to claim domination there also. He demanded why the throne of Yamen was supported by only three persons, and was told that he himself must be the fourth. When Kehama drank the amreeta or draught of immortality which he thought would bring eternal happiness, he drank immortal death, and was forced to bend his proud neck beneath the throne of Yaman, to become the fourth supporter. Ladurlad (*q.v.*) was the person subjected to the "curse of Kehama."

Kelpie or **Kelpy.** A spirit of the waters in the form of a horse, in Scottish fairy-lore. It was supposed to take a delight in the drowning of travellers, but also occasionally helped millers by keeping the mill-wheel going at night.

Kenelm Chillingly, *His Adventures and Opinions.* A novel by Bulwer Lytton (Eng. 1873). The dreamy, introspective hero says of himself, "I do not stand in this world; like a ghost I glide beside it and look on."

Kenelm, St. See under *Saint*.

Kenilworth. A novel by Sir Walter Scott (1821), famous for its portrayal of Queen Elizabeth. Aside from Her Majesty, the chief characters are the Earl of Leicester, who entertains ambitions of becoming king-consort, and his beautiful, unhappy wife, Amy Robsart. She suffers neglect, insult and finally death at his hands.

Kenna. See *Kensington Garden*.

Kenna-quhair (Scot. Don't know where). Any imaginary locality. Cp. *Weissnicht wo*.

Kennaston, Felix. Hero of Cabell's *Cream of the Jest* (*q.v.*).

Kennedy, Charles Rann (1871–). English dramatist. His best-known play is *The Servant in the House* (*q.v.*).

Kenneth, Sir. In Scott's *Talisman* (*q.v.*), the "Knight of the Leopard," a disguise assumed by David, earl of Huntingdon, prince royal of Scotland, during his adventures in Palestine in the service of Richard Cœur de Lion.

Kennicott, Carol. The heroine of *Main Street* (*q.v.*), by Sinclair Lewis.

Ken'sington Garden. A mock-heroic poem by Thomas Tickell (1722) peopling Kensington Gardens, which a few years before had been laid out, with fairies. The gardens were the royal domain of Oberon, and the hero is Albion, son of "Albion's royal blood," who was stolen thence by a fairy named Milkah. He later fell in love with Kenna, daughter of Oberon, and after many adventures and a war caused by Oberon's opposition they were married and "lived happy ever after."

Kent, Earl of. A character in Shakespeare's *King Lear*. He was banished, but under the assumed name of Caius, attended upon the old King Lear, when his two elder daughters refused to entertain him with his suite.

Kentish Fire. Rapturous applause, or three times three and one more. The expression originated with the protracted cheers given in Kent to the No-Popery orators in 1828–1829. Lord Winchilsea, who proposed the health of the Earl of Roden on August 15th, 1834, said: "Let it be given with the 'Kentish Fire.'"

Kentigern, St. See under *Saint*.

Kentons, The. A novel by W. D. Howells (Am. 1902). It deals with an Ohio family who roam over England and America in the effort to save their daughter from an unhappy love affair. Of the two Kenton girls Lottie is lively and carefree; Ellen, a more spiritual type, tormented with a conscience. "From her unselfishness spring all the woes of the Kenton family."

Kentucky Cardinal, A. A novel by James Lane Allen (Am. 1896). The hero, Adam Moss, is a recluse, in love with nature only, until he falls in love with his charming next-door neighbor Georgianna. She is jealous of his interest in the out-of-doors. At her capricious demand he reluctantly cages a Kentucky cardinal, and to her great remorse the bird dies in a wild effort to regain its freedom. *Aftermath*, a sequel, tells of the short but happy married life of Adam and Georgianna. The latter dies and Adam is left with a son and his old love, nature.

Kenwigs, Mr. In Dickens' *Nicholas Nickleby*, a turner in ivory, and "a monstrous genteel man." He toadies to Mr. Lillyvick, his wife's uncle, from whom he has "expectations."

Mrs. Kenwigs. Wife of the above, considered "quite a lady," as she has an uncle who collects the water-rates and sends her daughter Moleena to a day school.

Kenyon. In Hawthorne's *Marble Faun* (*q.v.*), the New England sculptor who marries Hilda.

Kerr, Orpheus C. See *Orpheus C. Kerr Papers*.

Ketch. See *Jack Ketch*, under *Jack*.

Kettle. *A kettle of fish*. An old Border name for a kind of *fête champêtre*, or picnic by the river-side in which newly caught salmon is the chief dish. Having thickened some water with salt to the consistency of brine, the salmon is put therein and boiled; and when fit for eating, the company partake in gipsy fashion. The discomfort of this sort of picnic probably gave rise to the phrase "A pretty kettle of fish," meaning an awkward state of affairs, a mess, a muddle.

Kettledrummle, Gabriel. In Scott's *Old Mortality*, a Covenanter preacher.

Kevin, St. See under *Saint*.

Key. *Key of Christendom*. Buda in Hungary, a strategic point of resistance against the Turks.

Key of India. Herat in Afghanistan.

Key of Russia. Smolensk.

Key of Spain. Ciudad Rodrigo.

Key of the Gulf. Cuba.

Key of the Mediterranean. Gibraltar.

Key, Sir. See *Kay*.

Keyne, St. See under *Saint*.

Keystone State. Pennsylvania. See *States*.

Khadijah. Mahomet's first wife, and according to the Koran, one of the four perfect women. The other three are Fatima, the prophet's daughter; Mary, daughter of Imran; and Asia, wife of the Pharaoh drowned in the Red Sea.

Khan. See *Rulers, Titles of*.

Khedive. The title by which, from 1867 to 1914, the ruler of Egypt, as viceroy of the Sultan of Turkey, was known. The word is Turkish (from Persian) and means a prince, or viceroy. Cp. *Rulers*.

Kiblah. See *Keblah*.

Kickleburys on the Rhine, The. "A Christmas Book," by Thackeray (1851).

Kidd, Captain. A famous pirate about whom many legends have collected. He was finally caught and hanged at Execution Dock, London, in 1701. Many of the stories concern buried treasures supposed to have been left by him at various points. He was the hero of a popular melodrama of a century ago, *Captain Kyd or the Wizard of the Sea* by J. S. Jones (Am. 1830) and was prominent in dime-novel fiction.

Kidnapped. A novel by Robert Louis Stevenson (Eng. 1886). The title-page contains the following summary: "Kidnapped; Being Memoirs of the Adventures of David Balfour in the Year 1751 — How he was Kidnapped and Cast Away; his Sufferings in a Desert Isle, his Journey in the Wild Highlands; his Acquaintance with Alan Breck Stewart and other notorious Highland Jacobites; with all that he suffered at the hands of his Uncle, Ebenezer Balfour of Shaws, falsely so

called." There is a sequel, *David Balfour* (*q.v.*).

Kildare's Holy Fane. Famous for the "Fire of St. Bridget," which was inextinguishable, because the nuns never allowed it to go out. Every twentieth night St. Bridget was fabled to return to tend the fire. Part of the chapel still remains, and is called "The Firehouse."

Kilkenny Cats. See *Cat.*

Kilmansegg, Miss. Heroine of a satirical poem by Thomas Hood called *Miss Kilmansegg and her Golden Leg* (1828). She was an heiress with great expectations, who had an artificial leg of solid gold.

Kilmer, Joyce (1886–1918). American poet, best known for his poem, *Trees.*

Kim. A novel of Indian life by Rudyard Kipling (Eng. 1910). The Irish boy hero, Kimball O'Hara, better known as Kim, is an orphan, shifting for himself in Lahore. He attaches himself to a holy man, an old lama from Tibet who is on a quest for the mystic River of the Arrows, and together the pair roam about India. By accident Kim is recognized by his father's Irish regiment and much against his wishes is sent to St. Xavier's College. During the long vacations he still tramps with his beloved lama. His intimate knowledge of India makes him a valuable asset of the English Secret Service, in which he wins renown while still a mere boy.

Kindhart. A jocular name for a tooth-drawer; so called from a dentist of the name in the reign of Queen Elizabeth.

King. For individual kings of legend or fiction, as King Arthur, King Cole, King Horn, etc., see under their respective names. Dramas, etc., beginning with the word *king*, as *King John, King Lear*, are given below under separate entries.

King Cotton. Cotton, the staple of the southern states of America, and one of the chief articles of manufacture in England. The expression was first used by James H. Hammond in the United States Senate in 1858.

King James' Bible. See *Bible, the English.*

King Mob. The crowd.

King of Bark. Christopher III of Scandinavia, so called because he had bark mixed with bread in time of famine.

King of Bath. Richard Nash (1674–1761), generally called Beau Nash, a celebrated master of the ceremonies at Bath for fifty-six years. He was ultimately ruined by gambling.

King of beasts. The lion.

King of the beggars. Bampfylde Moore Carew (1693–1770), a famous English vagabond who was elected King of the Gipsies.

King of birds. The eagle.

King of Dalkey. A burlesque king. Dalkey is a little island to the south of Dublin Bay.

King of the forest. The oak.

King of fresh-water fish. So Izaak Walton called the salmon.

King of the jungle. The tiger.

King of Kings. In the Prayer Book the term, of course, refers to the Deity, but it has been assumed by many Eastern rulers, especially Artaxerxes, first Sassanid king of Persia (about 226–240).

King of metals. Gold.

King of Misrule. In medieval and Tudor times, the director of the Christmas-time horseplay and festivities, called also the *Abbot*, or *Lord, of Misrule*, and in Scotland the *Master of Unreason.* At Oxford and Cambridge one of the Masters of Arts superintended both the Christmas and Candlemas sports, for which he was allowed a fee of 40s. A similar "lord" was appointed by the lord mayor of London, the sheriffs, and the chief nobility. Stubbs tells us that these mock dignitaries had from twenty to sixty officers under them, and were furnished with hobby-horses, dragons, and musicians. They first went to church with such a confused noise that no one could hear his own voice. Polydore Vergil says of the Feast of Misrule that it was "derived from the Roman Saturnalia," held in December for five days (17th to 22nd). The Feast of Misrule lasted twelve days.

King of Painters. A title assumed by Parrhas'ius, the painter, a contemporary of Zeuxis (*B. C.* 400).

King of Preachers. Louis Bourdaloue (1632–1704), the eloquent French Jesuit.

King of the sea. The herring.

King of shreds and patches. In the old mysteries Vice used to be dressed as a mimic king in a particolored suit (Shakespeare: *Hamlet*, iii. 4). The phrase has been applied to hacks who compile books for publishers but supply no originality of thought or matter.

King of terrors. Death.

King of waters. The Amazon River.

King of Wisdom. Omar Khayyam (*q.v.*).

King of the World. The Roman Emperor.

The Snow King. So the Austrians

called Gustavus Adolphus of Sweden (1594, 1611–1632), because, said they, he "was kept together by the cold, but would melt and disappear as he approached a warmer soil."

The Wise King. Solomon (*q.v.*).

King's English. See *English.*

King's Evil. Scrofula; so called from a notion which prevailed from the reign of Edward the Confessor to that of Queen Anne that it could be cured by the royal touch. The Jacobites considered that the power did not descend to William III and Anne because the "divine" hereditary right was not fully possessed by them, but the office remained in the Prayer-Book till 1719. Prince Charles Edward, when he claimed to be Prince of Wales, touched a female child for the disease in 1745; but the last person touched in England was Dr. Johnson, in 1712, when only thirty months old, by Queen Anne.

The French kings laid claim to the same divine power from the time of Clovis, 481 *A. D.*, and on Easter Sunday, 1686, Louis XIV touched 1,600 persons, using these words: *Le roi te touche, Dieu te guerisse.*

The King-maker. Richard Neville, earl of Warwick (1420–1471); so called because, when he sided with Henry VI, Henry was king, but when he sided with Edward IV, Henry was deposed and Edward crowned. He was killed at the battle of Barnet. See *Last of the Barons.*

Kings of Brentford. See *Brentford.*

Kings of Cologne. See *Magi.*

King, Basil (1859–). American novelist, author of *The Inner Shrine, The Wild Olive,* etc.

King, Dr. William. A prominent character in Margaret Deland's novels and stories of Old Chester, notably *The Awakening of Helena Richie* (*q.v.*), *Old Chester Tales* and *Dr. Lavendar's People.* His son, *Sam King,* is an important character in the first-named book.

King John. A tragedy by Shakespeare (c. 1595). This drama is founded on an earlier play, formerly attributed to Shakespeare, *The First and Second Parts of the Troublesome Raigne of John King of England, etc. As they were sundry times publickly acted by the Queenes Majesties players in the Honourable Citie of London* (1591). The drama covers the whole of King John's reign (1199–1216). The action centers about John's usurpation of the crown from Prince Arthur, the rightful heir, his attempts to injure Arthur (see *Hubert*), and the complications caused by the concerted opposition of the Pope and the French Dauphin to John's reign.

King Lear. A tragedy by Shakespeare (c. 1605). Lear was the King of Britain, son of Bladud. He had three daughters, and when four-score years old, wishing to retire from the active duties of sovereignty resolved to divide his kingdom between them in proportion to their love. The two elder said they loved him more than their tongue could express, but Cordelia the youngest said she loved him as it became a daughter to love her father. The old king, displeased with her answer, disinherited Cordelia, and divided his kingdom between the other two, with the condition that each alternately, month by month, should give him a home, with a suite of a hundred knights. He spent the first month with his eldest daughter, who showed him scant hospitality. When he passed on to the second, she refused to entertain so large a suite; whereupon the old man would not enter her house, but spent the night abroad in a storm. When Cordelia, who had married the King of France, heard of this, she brought an army over to dethrone her sisters, but was taken prisoner and died in jail. In the meantime, the elder sister (Goneril) first poisoned her younger sister from jealousy, and afterwards put an end to her own life. Lear also died. The story of King Lear is given by Geoffrey of Monmouth in his *Chronicles,* whence Holinshed, Shakespeare's immediate source, transcribed it. Spenser introduced the same story into his *Faërie Queene* (II. x). See *Lir.*

Kingdom Come. Death, the grave, execution, the next world.

Kings in Exile. A volume by Alphonse Daudet (Fr. 1879) which presents, under thinly veiled disguise, portraits of George of Hanover, Isabella of Spain, Christian of Naples and other deposed sovereigns of the day, who found refuge in Paris.

Kingsley, Charles (1819–1875). English novelist, author of *Alton Locke, Hypatia, Westward Ho, Hereward the Wake.* See those entries. His *Water Babies* is a story for children. Kingsley was called "the Chartist clergyman" and associated with the phrase "muscular Christianity" (*q.v.*).

Kingsley, Henry (1830–1876). English novelist, best known as the author of *Ravenshoe.* He was the brother of Charles Kingsley.

Kipling, Rudyard (1865–). English short-story writer, novelist and poet. His two novels of note are *Kim* and *The Light*

that Failed. Captains Courageous, Puck of Pook's Hill, The Jungle Books, Stalky and Co. are juvenile books. Among his best-known volumes of short stories are *Plain Tales from the Hills, Soldiers Three, Life's Handicap* and *The Day's Work.* As a poet Kipling is most celebrated for his *Barrack Room Ballads,* which include the popular "Tommy Atkins" poems, *Fuzzy Wuzzy* and *Gunga Din.* See under separate entries noted above; also *Mulvaney.*

The Canadian Kipling. Robert Service (1876–), author of *Rhymes of a Rolling Stone,* etc., has been so called.

Kipps. A novel by H. G. Wells (Eng. 1905), the story of a draper's apprentice whose sudden acquisition of wealth brings him into another world, to which he makes frantic but usually vain efforts to adapt himself. Kipps is a humorous character, sympathetically drawn.

Kirby, Carinthia Jane. Heroine of Meredith's novel, *The Amazing Marriage* (*q.v.*).

Kirke, Hazel. Heroine of Steele Mackaye's drama, *Hazel Kirke* (*q.v.*). Her father, *Dunstan Kirke,* plays an important rôle.

Kirkrap'ine. The "robber of churches" in Spenser's *Faërie Queene* (I, iii. 16–22), the lover of Abessa (Superstition), and the typification of the plundering of the Church by the wealthy clergy. While Una was in the hut of Corceca, Kirkrapine forced his way in and was torn to pieces by her lion, *i.e.,* the Reformation.

Kirkwood, Maurice. A character in O. W. Holmes' *Mortal Antipathy* (Am. 1885). He suffers from a "mortal antipathy" to beautiful women, due to an accident in childhood, but is finally cured by one of them who loves him.

Kirsanov, Arcadi. In Turgenev's *Fathers and Sons* (*q.v.*), the friend of Bazarov.

Kismet. Fate, destiny; or the fulfilment of destiny; from Turk. *qismat,* portion, lot (*qasama,* to divide).

Kit Nubbles. (In Dickens' *Old Curiosity Shop.*) See *Nubbles, Kit.*

Kit-cat Club. A club formed about the beginning of the 18th century by the leading Whigs of the day, and held in the house of Christopher Catt, a pastrycook of Shire Lane, which used to run north from Temple Bar to Carey Street (its site is now covered by the Law Courts). Christopher Catt's mutton pies, which were eaten at the club, were also called *kit-cats,* and in the *Spectator* (No. IX) we are told that it was from these the club got its name.

> Steele, Addison, Congreve, Garth, Vanbrugh, Manwaring, Stepney, Walpole, and Pulteney were of it; so was Lord Dorset and the present Duke. Manwaring . . . was the ruling man in all conversation . . . Lord Stanhope and the Earl of Essex were also members. . . . Each member gave his [picture]. — *Pope to Spence.*

Sir Godfrey Kneller painted forty-two portraits of the club members for Jacob Tonson, the secretary, whose villa was at Barn Elms, and where latterly the club was held. In order to accommodate the paintings to the height of the club-room, he was obliged to make them three-quarter lengths (28 in. by 36 in.), hence a three-quarter portrait is still called a *kit-cat.*

Kitchen Cabinet. A name used by the opponents of President Andrew Jackson during his term of office in the White House (1829–1833) with reference to his political advisers, especially Francis P. Blair and Amos Kendall, both of whom were connected with *The Globe,* which supported Jackson's policies.

Kitchen-middens. Prehistoric mounds (referred to the Neolithic Age) composed of sea-shells, bones, kitchen refuse, rude stone implements, and other relics of early man. They were first noticed on the coast of Denmark, but have since been found in the British Isles, North America, etc.

Kite, Sergeant. The title rôle in Farquhar's comedy, *The Recruiting Officer* (1705). He describes his own character thus:

> "I was born a gipsy, and bred among that crew till I was 10 years old; there I learnt *canting* and *lying.* I was bought from my mother by a certain nobleman for three pistoles, who . . . made me his page; there I learnt *impudence* and *pimping.* Being turned off for wearing my lord's linen, and drinking my lady's ratafia, I turned bailiff's follower; there I learnt *bullying* and *swearing.* I at last got into the army, and there I learnt . . . *drinking.* So that . . . the whole sum is: canting, lying, impudence, pimping, bullying, swearing, drinking, and a halberd."

Kitely. In Ben Jonson's drama, *Every Man in His Humour* (*q.v.*), a rich city merchant, extremely jealous of his wife.

Klaboterman. The kobold of the phantom ship, Carmilhan (*q.v.*).

Klaus, Peter. An old German legendary hero, the prototype of Rip Van Winkle. Klaus was a goat-herd of Sittendorf, who was one day accosted by a young man, who beckoned him to follow. He obeyed, and was led into a deep dell, where he found twelve knights playing skittles, no one of whom uttered a word. Gazing around, he noticed a can of wine, and, drinking some of its contents, was over-

powered with sleep. When he awoke, he was amazed at the height of the grass, and when he entered the village everything seemed strange to him. After much perplexity, he discovered he had been asleep for twenty years.

Klepts (Gr. robbers). The name given to those Greeks who, after the conquest of their country by the Turks in the 15th century, refused to submit and maintained their independence in the mountains. They degenerated — especially after the War of Independence (1821–1828) — into brigands, hence the word is often used for a lawless bandit or brigand.

Klesmer, Herr. In George Eliot's *Daniel Deronda*, a poverty-stricken German musician who teaches Gwendolyn Harleth and attempts to convert her to some of his own high ideals.

Klingsor or Klingshor, Nicolas. One of the Minnesingers (*q.v.*) of the 13th century, to whom myth has credited many magic powers. According to tradition he presided over the *Kriegspiel* or Battle of the Wartburg (*q.v.*). In the opera *Parsifal* (*q.v.*) Wagner introduces him as a magician who has given himself over to the task of seducing the Knights of the Grail.

Klopstock, F. G. (1724–1803). German poet, best known as the author of *The Messiah* (*q.v.*).

Knickerbocker's History of New York. A mock-serious history of early New York by Washington Irving (Am. 1809) purporting to be written by Diedrich Knickerbocker. It relates, in rollicking burlesque, the old Dutch traditions of colonial days.

Knickerbocker school. A name given to a group of early American authors who were followers of Washington Irving. Chief among them were Fitz-Greene Halleck and Joseph Rodman Drake.

Father Knickerbocker. A personification of New York.

Knickerbockers, or *Knickers.* Loose-fitting breeches, gathered in at the knee, and worn by boys, cyclists, sportsmen, tourists, etc., and by women as an undergarment. So named from George Cruikshank's illustrations of *Knickerbocker's History of New York*, where the Dutch worthies are drawn with very loose knee-breeches. The name *Knickerbacker* is found among the old Dutch inhabitants of New York a century and more earlier; it probably signified a *baker* of *knickers*, *i.e.* clay marbles.

Knight (A.S. *cniht*). Originally meaning merely a boy or servant, the word came to denote a man of gentle birth who, after serving at court or in the retinue of some lord as a page and esquire, was admitted with appropriate ceremonies to an honorable degree of military rank and given the right to bear arms.

There are nine *Orders of Knighthood* in the British Empire, viz. (in the following order of precedence) the Garter, the Thistle, St. Patrick, the Bath, the Star of India, St. Michael and St. George, the Indian Empire, the Royal Victorian Order, and the British Empire. After these come the Knights Bachelor, who are members of no Order and who do not constitute an order. *Bachelor* here is Fr. *bas chevalier*, signifying "lower than the Knight of an order."

The word *knight* is used in various slang or jocular phrases denoting a member of some trade or profession, follower of some calling or occupation, etc. Thus we have *Knight of the blade*, a roystering bully, *Knight of the cleaver*, a butcher, *Knight of the cue*, a billiard player, *Knight of the needle*, a tailor, *Knight of the pestle*, a druggist, *Knight of the road*, a footpad, *Knight of the spigot*, a tapster, *Knight of the wheel*, a cyclist, etc., etc.

Knight of La Mancha. Don Quixote de la Mancha, the hero of Cervantes' *Don Quixote* (*q.v.*).

Knight of the Burning Pestle. A comedy in ridicule of chivalrous romance, by Beaumont (1611).

Knight of the Carpet or *Carpet Knight.* See under *Carpet.*

Knight of the Cloak. Sir Walter Raleigh, who spread his cloak in a mud puddle for Queen Elizabeth to walk upon.

Knight of the Invincible Sword. So Am'adis styled himself in the 14th century romance *Amadis of Gaul* (*q.v.*). He cleft in twain, at one stroke, two tremendous giants.

Knight of the Lions. The appellation assumed by Don Quixote after his attack upon the van containing two lions sent by the general of Oran as a present to the King of Spain.

Knight of the Rueful Countenance. Don Quixote, so called by Sancho Panza, his squire.

Knight of the Swan. Lohengrin (*q.v.*).

Knight of the Woeful Countenance. Don Quixote.

Knights of Columbus. A fraternal and benevolent association of Roman Catholic men in America, founded at New Haven, Conn., in 1882.

Knights of Labor. A secret organization

of workmen in the United States, founded at Philadelphia in 1869. Its objects are to regulate wages, the degree of skill to be exacted from workmen, the length of a day's work, and to control strikes. This league enjoins when a strike is to be made, and when workmen of the union may resume work.

Knights of Malta. First called "Knights of St. John of Jerusalem," otherwise "Knights of Rhodes." The most celebrated religious military order of the Middle Ages.

Knights of the Garter. An order instituted by Edward III. of England in 1344. According to Selden, "it exceeds in majesty, honor, and fame, all chivalrous orders in the world." The story is that Joan, countess of Salisbury, while dancing with the King, let fall her garter, and the gallant Edward, perceiving a smile on the faces of the courtiers, picked it up, bound it round his knee, and exclaimed, "*Honi soit qui mal y pense.*" The blue garter and the motto of the order are thus accounted for.

Knights of the Round Table. King Arthur's knights were so called, because they sat with him at a round table made by Merlin for King Leodegraunce. See *Round Table.*

Knight, Henry. One of the lovers of Elfride Swancourt in Hardy's *Pair of Blue Eyes* (*q.v.*).

Knightly, Mr. Hero of Jane Austen's *Emma* (*q.v.*).

Knight's or **Knighte's Tale.** (In Chaucer's *Canterbury Tales.*) See *Palemon and Arcite.* The Knight is perhaps best described in the following well-known lines:

> A Knight ther was, and that a worthy man. . . .
> And though that he were worthy, he was wys,
> And of his port as meke as is a mayde.
> He never yet no vileinye ne sayde
> In al his lyf unto no maner wight,
> He was a verray parfit gentil knight.
> *Chaucer: Prologue to the Canterbury Tales.*

Knout (Russ. *knut'*, probably connected with *knot*). A long, hard leather thong or a knotted bunch of thongs formerly used in Russia for corporal punishment on prisoners; hence, a symbolification of supremely autocratic rule.

Know-Nothings. A secret political society in the United States, also called the "American party." It arose in 1853, and its members replied to every question about their society, "I know nothing about it." Their object was to accomplish the repeal of the naturalization laws, and of the law which excluded all but natives from holding office. It split on the slavery question and died out soon after 1856.

Ko-Ko. Lord High Executioner in the comic opera, *The Mikado* (*q.v.*), by Gilbert and Sullivan.

Kobold. A house-spirit in German superstition; similar to Robin Goodfellow, and the Scotch brownie. Also a gnome who works in the mines and forests.

Koh-i-Nûr (Pers. mountain of light). A large diamond which, since 1849, has been among the British Crown Jewels; hence anything of great worth. It is said to have been known 2,000 years ago, but its authentic history starts in 1304, when it was wrested by the Sultan, Al-eddin, form the Rajah of Malwa. From his line it passed in 1526 to Humaiun, the son of Sultan Baber, and thence to Aurungzebe (d. 1707), the Mogul emperor, who used it for the eye of a peacock in his famous peacock throne at Delhi. In 1739 it passed into the hands of Nadir Shah, who called it the Koh-i-nûr. It next went to the monarchs of Afghanistan, and when Shah Sujah was depossessed he gave it to Runjit Singh, of the Punjab, as the price of his assistance towards the recovery of the throne of Cabul'. After his death (1839) it was kept in the treasury at Lahore, and when the Punjab was annexed to the British Crown in 1849 it was, by stipulation, presented to Queen Victoria. At this time it weighed 186 $\frac{1}{16}$ carats, but after its acquisition it was cut down to 106 $\frac{1}{16}$ carats. There is a tradition that it always brings ill luck to its possessor.

Kor'rigans. Nine fays of Breton folklore, who can predict future events, assume any shape they like, move quick as thought from place to place, and cure diseases or wounds. They are not more than two feet high, have long flowing hair, which they are fond of combing, dress only with a white veil, are excellent singers, and their favorite haunt is beside some fountain. They flee at the sound of a bell or benediction, and their breath is most deadly.

Koshchei. A deity who appears or is referred to in many of James Branch Cabell's novels of medieval Poictesme (*q.v.*), notably in *Jurgen* where he is responsible for Jurgen's year of youth, given him because he speaks well of the devil. Koshchei is usually spoken of as "Koshchei the Deathless, who made things as they are."

Kosher. A Hebrew word denoting that which is permitted by or fulfils the

requirements of the law; applied usually to food — especially to meat which has been slaughtered and prepared in the prescribed manner. Cp. *Treffa.*

Kralitz Bible. See *Bible, Specially Named.*

Kratim or **Kratimer.** The dog of the Seven Sleepers, more correctly called Katmir (*q.v.*).

Krazy Kat. An American comic supplement feature, the creation of George Herriman.

Kremlin, The. A gigantic pile of buildings in Moscow, of every style of architecture: Arabesque, Gothic, Greek, Italian, Chinese, etc., enclosed by battlemented and many-towered walls one and one-half miles in circuit. It was built by two Italians, Marco and Pietro Antonio, for Ivan III in 1485 to 1495, but the Great Palace, as well as many other buildings, dates only from the middle of the 19th century.

The name is from Russ. *kreml*, a citadel, and other towns beside Moscow possess kremlins, but none on this scale.

Kreymborg, Alfred (1883–). Contemporary American poet, best known for his *Mushroom: A Book of Free Forms.*

Kriem'hild. The legendary heroine of the *Nibelungenlied* (*q.v.*), a woman of unrivalled beauty, sister of Gunther. She first married Siegfried (*q.v.*), and next Etzel (Attila), king of the Huns. Hagen, the Dane, slew her first husband, and seized all her treasures. In revenge she invited her brothers and Hagen to visit her in Hungary, where they were all slain as a result of the brawl that ensued when Hagan killed Etzel's young son. Kriemhild herself slew, first her brother Gunther, in the hope that this would force Hagen to reveal the whereabouts of the hidden hoard. This being unavailing, she struck off Hagen's head, and was thereupon hewn to pieces by Hildebrand, one of the knights of Dietrich of Bern. Until the death of Siegfried, Kriemhild is depicted as gentle, modest and lovable, but afterwards she became a perfect fury. In the *Volsunga Saga* (*q.v.*) Kriemhild is known as Gudrun and in Wagner's operas of the *Nibelungen Ring* (*q.v.*) as Gutrune.

Krish'na (the black one). One of the greatest of the Hindu deities, the god of fire, lightning, storms, the heavens, and the sun, usually regarded as the eighth avatar (*q.v.*) of Vishnu. One story relates that Kansa, demon-king of Mathura, having committed great ravages, Brahma prayed to Vishnu to relieve the world of its distress; whereupon Vishnu plucked off two hairs, one white and the other black, and promised they should revenge the wrongs of the demon-king. The black hair became Krishna.

Another myth says that Krishna was the son of Vasudeva and Devaki, and when he was born among the Yadavas at Mathura, between Delhi and Agra, his uncle, King Kansa, who had been warned by heaven that this nephew was to slay him, sought to kill Krishna, who was, however, smuggled away. He was brought up by shepherds, and later killed his uncle and became King of the Yadavas in his stead. He was the Apollo of India and the idol of women. His story is told in the Hindu epic, the *Mahabharata* (*q.v.*). See also *Bhagavadgita.*

Kriss Kringle. The Dutch "Santa Claus." On Christmas Eve, arrayed in a fur cap and strange apparel, he goes to the bedroom of all good children, where he leaves a present in the stocking that is hung up in expectation of his visit. The word is a corruption of *Criss kingel* (Ger. *Christ-kindel*, or *-kindlein*), the little Christ-child.

Kronberg, Thea. The heroine of Willa Cather's *Song of the Lark* (*q.v.*).

Kronos. See *Chronus.*

Krook. In Dickens' *Bleak House* (1852), proprietor of a rag-and-bone warehouse, where everything seems to be bought and nothing sold. He is a grasping drunkard, who eventually dies of spontaneous combustion. Krook is always attended by a large cat as uncanny as her master, which he calls "Lady Jane."

Kshatriya (or *Shatriya*). One of the four great castes of Hinduism. See *Caste.*

Ku Klux Klan. A secret society which originated in 1866 in the Southern part of the United States as a move against the carpet-baggers from the North who took control after the Civil War. It attempted to control the negroes through acts of terrorism. The old Ku Klux Klan showed no signs of activity for many years; but it was revived in 1915 and on Dec. 4 of that year was incorporated in the State of Georgia as the *Invisible Empire, Knights of the Ku Klux Klan.* Its avowed aims are to maintain pure Americanism and white supremacy; it is accused by its enemies of being violently opposed to Catholics, Jews and negroes. The *New International Yearbook* for 1922 estimates its membership at approximately 500,000 with organizations in thirty-nine States.

Kubera or **Kuvera.** In Hindu mythol-

ogy, the god of wealth. In early legends he is lord of the powers of evil. He was the half-brother of Ravana, the demon-king, who drove him from Ceylon.

Kubla Khan. An unfinished poem by Coleridge (1797). The poet said that he composed this fragment from a dream, after reading Purchas's *Pilgrimage*, a description of Khan Kubla's palace, and wrote it down on awaking. It begins:

> In Xanadu did Kubla Khan
> A stately pleasure dome decree
> Where Alph, the sacred river, ran
> Through caverns measureless to man
> Down to a sunless sea.

Kudrun. See *Gudrun*.

Kultur. The German imperial system of intellectual, moral, æsthetic, economic and political progress, which was characterized by the subordination of the individual to the State — of the subject to the Emperor. The word came into international use at the time of the World War.

Kulturkampf. In German history, the long and bitter struggle (Ger. *kampf*) which took place in the seventies of last century between Bismarck and the Vatican, with the idea of ensuring the unity of the new Empire and protecting the authority of its government against outside interference. The phrase was coined by Ferdinand Lassalle in *Demokratische Studien* ii. 505, but was popularized by Rudolph Virchow, who said that the struggle involved not merely religion but all human culture.

Kumara (the youthful). A name, or, rather, epithet, of the Hindu war-god Karttikeya (*q.v.*).

Kundry. In Wagner's opera *Parsifal* (*q.v.*) an enchantress who, at the instigation of Klingsor, tempts Amfortas into the sin that brings on his terrible wound.

Kunigunde. The Lady of Kynast, a German castle built over an abyss. She vowed to marry no one who would not ride around the edge of the steep battlements and saw one aspirant after another perish. Finally an unknown knight accomplished the feat and won her heart, but scorned her for her cruelty and rode away. This legend is the subject of two famous German poems, Körner's *Die Kynast* and Rückert's *Die Begrussing von Kynast*.

The name *Kunigunde* is sometimes given to the equally cold-hearted lady love of De Lorge (*q.v.*) who threw her glove to the lions to test her lover's devotion.

Kurma. See *Avatar*.

Kuru. A noted legendary hero of India, the contests of whose descendants form the subject of the Hindu epic the *Mahabharata* (*q.v.*). He was a prince of the lunar race, reigning over the country round Delhi.

Kuvera. See *Kubera*.

Kwa'sind. In Longfellow's *Hiawatha*, the strongest man that ever lived, the Hercules of the North American Indians. The only weapon which could injure him was the "blue cone of the fir tree," a secret known only to the pygmies or Little-folk. This mischievous race, out of jealousy, determined to kill the strong man, and one day, finding him asleep in a boat, pelted him with fir cones till he died; and now, whenever the tempest rages through the forests, and the branches of the trees creak and groan and split, they say, "Kwasind is gathering in his fire-wood."

> Dear, too, unto Hiawatha
> Was the very strong man Kwasind;
> He the strongest of all mortals.
> *Longfellow: Hiawatha*, xv. and xviii

Kyd, Thomas (1558–1594). English dramatist of the Elizabethan era, one of the "University Wits" (*q.v.*). His best known play is *The Spanish Tragedy* (*q.v.*).

Kynast, The Lady of. Kunigunde (*q.v.*).

Kyrie Elei'son (Gr. Lord have mercy). The short petition used in the liturgies of the Eastern and Western Churches, as a response at the beginning of the Roman Mass and in the Anglican Communion Service. Also, the musical setting for this.

L

LL.D. Doctor of Laws — *i.e.* both civil and canon. The double L is the plural, as in MSS., the plural of MS. (manuscript), pp., pages, etc.

La Belle Sauvage. Pocahontas (*q.v.*).

La Grange. A character in Molière's *Précieuses Ridicules* (*q.v.*). He and his friend Du Croisy pay their addresses to two young ladies whose heads have been turned by novels.

La Mancha, The Knight of. Don Quixote de la Mancha, the hero of Cervantes' romance *Don Quixote* (*q.v.*). La Mancha, an old province of Spain, is now a part of Ciudad Real.

La Vallière, Louise, duchess de. A historical character, one of the mistresses of Louis XIV. She is the heroine of an episode in Balzac's novel *The Vicomte de Bragelonne*, which is frequently published separately as *Louise de la Vallière* (see under *Three Musketeers*) and of Bulwer Lytton's *Duchess de la Vallière* (1836).

Laban. In the Old Testament, the uncle of Jacob (*q.v.*), father of Leah and Rachel. Jacob served him for fourteen years for his two daughters.

Lab'arum. The standard borne before the Roman emperors. It consisted of a gilded spear, with an eagle on the top, while from a cross-staff hung a splendid purple streamer, with a gold fringe, adorned with precious stones. Constantine substituted a crown for the eagle, and inscribed in the midst the mysterious monogram. See *Cross*.

La'be, Queen. The Circe of the Arabians, who, by her enchantments, transformed men into horses and other brute beasts. She is introduced into the *Arabian Nights' Entertainments*, where Beder, prince of Persia, marries her, defeats her plots against him, and turns her into a mare. Being restored to her proper shape by her mother, she turns Beder into an owl; but the Prince ultimately regains his own proper form.

Lab'yrinth. A Greek word of unknown (but probably Egyptian) origin, denoting a mass of buildings or garden walks, so complicated as to puzzle strangers to extricate themselves; a maze. The chief labyrinths of antiquity are:

(1) The Egyptian, by Petesu'chis or Tithoes, near the Lake Mœris. It had 3,000 apartments, half of which were underground. (B.C. 1800.) *Pliny*, xxxvi, 13; and *Pomponius Mela*, i, 9.

(2) The Cretan, by Dæ'dalus, for imprisoning the Mi'notaur. The only means of finding a way out of it was by help of a skein of thread. (See *Virgil: Æneid*, v.)

(3) The Cretan conduit, which had 1,000 branches or turnings.

(4) The Lem'nian, by the architects Smilis, Rholus, and Theodorus. It had 150 columns, so nicely adjusted that a child could turn them. Vestiges of this labyrinth were still in existence in the time of Pliny.

(5) The labyrinth of Clu'sium, made by Lars Por'sena, King of Etruria, for his tomb.

(6) The Samian, by Theodo'rus (B.C. 540). Referred to by Pliny; by Herodotus, ii. 145; by Strabo, x; and by Diodorus Siculus, i.

(7) The labyrinth at Woodstock, built by Henry II. to protect the Fair Rosamund.

Lachesis. The Fate who spins life's thread, working into the woof the events destined to occur. See *Fate*.

Lack-learning Parliament. See *Parliaments*.

Lacy, Sir Hugo de. One of the chief characters of Scott's novel, *The Betrothed* (*q.v.*), constable of Chester, a Crusader.

Sir Damian de Lacy. Nephew of Sir Hugo. He marries Lady Eveline.

Randal de Lacy. Sir Hugo's cousin, introduced in several disguises, as a merchant, a hawk-seller and a robber-captain.

Ladislaw, Will. In George Eliot's *Middlemarch* (*q.v.*) the gay, lovable Bohemian whom Dorothea Brooke marries after Rev. Mr. Casaubon's death. He becomes the editor of a Middlemarch newspaper.

La'don. The name of the dragon which guarded the apples of the Hesper'ides (*q.v.*), also of one of the dogs of Actæon.

Ladur'lad. In Southey's *Curse of Kehama*, the father of Kail'yal. He killed Ar'valan for attempting to dishonor his daughter, and thereby incurred the "curse of Keha'ma" (Arvalan's father). The curse was that water should not wet him nor fire consume him, that sleep should not visit him nor death release him, etc. After enduring a time of agony, these curses turned to blessings. See also *Kehama; Kailyal*.

Lady. *Lady Baltimore.* The title of a novel by Owen Wister (Am. 1906), named from a delicious Southern cake.

Lady Bountiful. The benevolent lady of a village is so called, from *Lady Bountiful* in *The Beaux' Stratagem*, by Farquhar.

Lady Clare. Title and heroine of a poem by Tennyson.

My Lady Nicotine. Tobacco. See *My Lady Nicotine*.

The Lady of Babylon or *Lady of Rome.* The Roman Catholic Church, with reference to the scarlet woman described in Revelation.

The Lady of Shallott. See *Shallott.*

Lady of the Lake, The. (1). In the Arthurian legends, Vivien (*q.v.*), the mistress of Merlin. She lived in the midst of an imaginary lake which apparently prevented access, surrounded by knights and damsels. She stole Launcelot in his infancy, and plunged with him into her home lake; hence Launcelot was called *du Lac.* When her *protégé* was grown to manhood, she presented him to King Arthur. It was she who gave Arthur the famous sword Excaliber (*q.v.*). James Branch Cabell introduces her into his *Jurgen* (Am. 1919) as Anaïtis (*q.v.*). Cp. *Morgan le Fay.*

(2). In Scott's poem of this name (1810) the lady is Ellen Douglas, who lived with her father near Loch Katrine.

Lady from the Sea, The. A drama by Henrik Ibsen (Nor. 1888), portraying the struggle in the titular heroine, Ellida, between wholesome love for her husband, Dr. Wrangel, and an unhealthy hypnotic infatuation for a strange seaman to whom she had once been engaged and to whose renewed appeals she all but yields. Her husband wins her by his understanding sympathy.

Lady of the Aroostook, The. A novel by W. D. Howells (Am. 1879). The position of the New England heroine, Lydia Blood, as the only feminine passenger to make the trip to Venice on board the freighter Aroostook, gives rise to criticism and gossip, but Lydia bears herself with charming propriety and ends by marrying Staniford, who had been one of the most horrified of her fellow passengers.

Lady or the Tiger, The. A short story by Frank R. Stockton (Am. 1882) much admired for its clever ending which does not solve but only proposes the puzzle of the story. A youth so bold as to love the King's daughter, is condemned to open one of two doors. Behind one is a fascinating girl whom he must marry, behind the other a tiger. The King's daughter learns the secret and signals her lover to open one of the two doors — but which?

Lady Windermere's Fan. A drama by Oscar Wilde (Eng. 1892). Annoyed at her husband's persistent interest in Mrs. Erlynne, a woman of little reputation, Lady Windermere decides to leave him and run away with her lover, Lord Darlington. Mrs. Erlynne, who is in reality Lady Windermere's mother, supposed by her to be dead, finds the note left for Windermere and follows her daughter to Darlington's apartments. When Lord Darlington, Lord Windermere and others come in from the club, Lady Windermere yields to Mrs. Erlynne's persuasions and escapes unnoticed. She has, however, left her fan, and only Mrs. Erlynne's quick-witted and generous assumption of guilt and explanation that she took the fan by mistake, saves her daughter's reputation at the cost of her own. She succeeds nevertheless in her scheme of marrying Lord Augustus Lawton and departs for the Continent.

Lælaps. In classical mythology, the powerful dog given by Diana to Procris who gave it to Ceph'alus (*q.v.*). While pursuing a wild boar it was metamorphosed into a stone. The name, which was originally that of one of Actæon's fifty dogs, means "the hurricane."

Læstrygones. See *Lestrigons.*

Laer'tes. In Shakespeare's *Hamlet* (*q.v.*), son of Polonius, lord chamberlain of Denmark, and brother of Ophelia. He is induced by the king to challenge Hamlet to a "friendly" duel, but poisons his rapier. Laertes wounds Hamlet; and in the scuffle which ensues, the combatants change swords, and Hamlet wounds Laertes, so that both die.

Lafeu. In Shakespeare's *All's Well that Ends Well,* an old French lord, sent to conduct Bertram, count of Rousillon, to the King of France, by whom he was invited to the royal court.

Lafontaine, Jean de. A French writer, famous for his fables (1621–1695).

The Danish Lafontaine. Hans Christian Andersen (1805–1875).

Lag'ado. In Swift's *Gulliver's Travels,* the capital of Balnibarbi celebrated for its grand academy of projectors, where the scholars spend their time in such useful projects as making pincushions from softened rocks, extracting sunbeams from cucumbers, and converting ice into gunpowder.

Laird's Jock, Death of the. A tale by Scott (1827). The "Laird's Jock" is John Armstrong, laird of Mangerton. This old warrior, who has been the champion of the Border counties, witnesses a combat between his son and the English champion Foster, in which his son is overthrown and the shock of humiliation causes his death.

Laïs. A courtesan, from the name of two celebrated Greek courtesans; the earlier was the most beautiful woman of Corinth, and lived at the time of the Peloponne'sian War. The beauty of Laïs the Second so excited the jealousy of the

Thessalonian women that they pricked her to death with their bodkins. She was the contemporary and rival of Phryne and sat to Apelles as a model. Demosthenes tells us that Laïs sold her favors for 10,000 (Attic) drachmæ, and adds *tanti non emo pœnitere.* (Horace: 1 *Epis.* xvii. l. 36.)

Laissez faire (Fr., let us alone). The principle of allowing things to look after themselves, especially the policy of non-interference by Government in commercial affairs. The phrase comes from the motto of the mid-18th century "Physiocratic" school of French economists, *Laissez faire, laissez passer* (let us alone, let us have free circulation for our goods), who wished to have all customs duties abolished and thus anticipated the later Freetraders.

Lajeunesse, Gabriel. The lover of Evangeline (*q.v.*) in Longfellow's poem of that name.

Lakamba. The native rajah of Sambir in Conrad's *Outcast of the Islands* (*q.v.*).

Lake School, The. The name applied in derision by the *Edinburgh Review* to Wordsworth, Coleridge, and Southey, who resided in the Lake District of Cumberland and Westmorland, and sought inspiration in the simplicity of nature and to the poets who followed them.

Charles Lamb, Lloyd, and "Christopher North" are sometimes placed among the *Lake Poets* or *Lakers.*

Lake State. Michigan. See *States.*

Laks'mi or **Lakshmi.** One of the consorts of the Hindu god Vishnu, and mother of Kama (*q.v.*). She is goddess of beauty, wealth and pleasure, and the *Ramayana* describes her as springing, like Venus, from the foam of the sea.

Lalla Rookh (tulip cheek). In Thomas Moore's poem of that name (1817), the supposed daughter of Aurungzebe, emperor of Delhi, betrothed to Al'iris, sultan of Lesser Buchar'ia. On her journey from Delhi to the valley of Cashmere, she is entertained by the young Persian poet Fer'amorz, who relates the four tales of the romance, and with whom she falls in love; and unbounded is her delight when she discovers that the young poet is the sultan to whom she was betrothed.

The four tales are:

(1) The Veiled Prophet of Khorassan. See under *Veiled; Mokanna.*

(2) Paradise and the Peri. See *Peri.*

(3) The Fire Worshippers. See *Hafed.*

(4) The Light of the Harem. See *Nourmahal.*

Lama. See *Rulers, Title of.*

Lamb. In Christian art, an emblem of the Redeemer, in allusion to *John* i, 29, "Behold the Lamb of God, which taketh away the sin of the world."

It is also the attribute of St. Agnes, St. Geneviève, St. Catherine, and St. Regi'na. John the Baptist either carries a lamb or is accompanied by one. It is introduced symbolically to represent any of the "types" of Christ; as Abraham, Moses, and so on.

Lamb, Charles (1775–1834). English essayist, famous for his *Essays of Elia.*

Lambro. In Byron's *Don Juan,* a Greek pirate, father of Haidée (*q.v.*).

> We confess that our sympathy is most excited by the silent, wolf-like suffering of Lambro, when he experiences "the solitude of passing his own door without a welcome," and finds "the innocence of that sweet child" polluted. — *Finden: Byron Beauties.*

The original of this character was Major Lambro, who was captain (1791) of a Russian piratical squadron, which plundered the islands of the Greek Archipelago and did great damage.

Lame Duck. See *Duck.*

Lamech. In the Old Testament, one of the men of pre-diluvian days.

Lamech's Song. "Ye wives of Lamech, hearken unto my speech: for I have slain a man to my wounding, and a young man to my hurt! If Cain shall be avenged sevenfold, truly Lamech seventy and sevenfold." — *Gen.* iv. 23, 24.

> As Lemech grew old, his eyes became dim, and finally all sight was taken from them, and Tubal-cain, his son, led him by the hand when he walked abroad. And it came to pass . . . that he led his father into the fields to hunt, and said to his father: "Lo! yonder is a beast of prey; shoot thine arrow in that direction." Lemech did as his son had spoken, and the arrow struck Cain, who was walking afar off, and killed him. . . . Now when Lemech . . . saw [sic] that he had killed Cain, he trembled exceedingly, . . . and being blind, he saw not his son, but struck the lad's head between his hands, and killed him. . . . And he cried to his wives, Ada and Zillah, "Listen to my voice, ye wives of Lemech. . . . I have slain a man to my hurt, and a child to my wounding!" — *The Talmud,* i.

Lam'erock or **Lamoracke, Sir.** In Arthurian romance one of the knights of the Round Table, son of Sir Pellinore, and brother of Sir Percival. He had an amour with his own aunt, the wife of King Lot.

Lam'ia. A female phantom, whose name was used by the Greeks and Romans as a bugbear to children. She was a Lib'yan queen beloved by Jupiter, but robbed of her offspring by the jealous Juno; and in consequence she vowed vengeance against all children, whom she delighted to entice and devour.

Witches in the Middle Ages were called *Lamiæ,* and Keats' poem *Lamia*

(1820), which relates how a bride when recognized returned to her original serpent form, represents one of the many superstitions connected with the race. Keats' story came (through Burton) from Philostratus' *De Vita Apollonii*, Bk. iv. In Burton's rendering, the sage Apollonius, on the wedding night —

found her out to be a serpent, a lamia . . . When she saw herself descried, she wept, and desired Apollonius to be silent, but he would not be moved, and thereupon she, plate, house, and all that was in it, vanished in an instant; many thousands took notice of this fact, for it was done in the midst of Greece. — *Anatomy of Melancholy*, Pt. iii. sect. ii, memb. i, subsect. i.

Lamin'ak. Basque fairies, little folk, who live under ground, and sometimes come into houses down the chimney, in order to change a fairy child for a human one. They bring good luck with them, but insist on great cleanliness, and always give their orders in words the very opposite of their intention. They hate church-bells. Every Basque laminak is named Guillen (William).

Lammle, Alfred. In Dickens' novel, *Our Mutual Friend* (1864), a "mature young gentleman, with too much nose on his face, too much ginger in his whiskers, too much torso in his waistcoat, too much sparkle in his studs, his eyes, his buttons, his talk, his teeth." He married Miss Akershem, thinking she had money, and she married him under the same delusion; and the two kept up a fine appearance on nothing at all.

Lamplighter, The. A once-popular novel by Maria S. Cummins (Am. 1854). The heroine, Gertrude, a child of unknown parentage, is brought up by the old lamplighter, Trueman Flint. She is befriended by Miss Graham, a wealthy blind girl, and eventually her father turns out to be Miss Graham's long-lost brother.

Lancelot. See *Launcelot.*

Lancelot or **Launcelot Gobbo.** See under *Gobbo.*

Land. *The Land of Beulah* (*Is.* lxii. 4). In *The Pilgrim's Progress* it is that land of heavenly joy where the pilgrims tarry till they are summoned to enter the Celestial City; the Paradise before the resurrection.

The Land of Bondage. Egypt, from the oppression of the Israelites there.

The Land of Cakes. Scotland, famous for its oatmeal cakes.

The Land of Nod. To go to the land of Nod is to go to bed. There are many similar puns, and more in French than in English. Of course, the reference is to *Gen.* iv. 16, "Cain went . . . and dwelt in the land of Nod," which seems to mean "the land of wandering" rather than any definite locality.

The Land o' the Leal. The land of the faithful or blessed; a Scotticism for a hypothetical land of happiness, loyalty and virtue, hence heaven, as in Lady Nairn's song —

I'm wearin' awa'
To the land o' the leal.

Gladstone, in one of his Midlothian campaigns, once amused the natives by using the phrase as a complimentary synonym for Scotland itself.

The Land of Promise, or *the Promised Land.* Canaan, which God promised to give to Abraham for his obedience. *See Ex.* xii. 25, *Deut.* ix. 28, etc.; also *Promised Land.*

The Land of Steady Habits. A name given to the State of Connecticut, which was the original stronghold of Presbyterianism in America and the home of the notorious Blue Laws (*q.v.*).

Landor, Walter Savage (1775–1864). English poet. His best known lyric is *Rose Aylmer* (*q.v.*). *Gebir* and *Count Julian* are considered the best of the more pretentious works. As a prose writer, Landor is known for his *Imaginary Conversations.*

Langeais, Antoinette de. Titular heroine of Balzac's novel, *The Duchess de Langeais*, usually published as part of *The Thirteen* (*L'Histoire des Treize*). She is beloved by Armand, the marquis de Montriveau, whom she holds always at arm's length.

Langham, Edward. An Oxford tutor, shy, morbid but nevertheless likable, in Mrs. Humphry Ward's *Robert Elsmere.* The author explained later that the character was suggested by Amiel (*q.v.*), whose diary she had been engaged in translating.

Langland, William (1332–1400). English poet, author of *Piers the Plowman* (*q.v.*).

Langstaff, Launcelot. The pseudonym under which *Salmagundi* (*q.v.*) was published (1807), the authors being Washington Irving, William Irving and J. K. Paulding.

Languish, Lydia. In Sheridan's comedy *The Rivals* (*q.v.*), the heroine, a romantic young lady, who is for ever reading sensational novels, and moulding her behavior on the characters which she reads of in these books of fiction.

Lanier, Sidney (1842–1881). American poet. His best-known lyrics are probably

The Marshes of Glynn, A Ballad of Trees and the Master and *The Song of the Chattahoochee.*

Lantenac, The Marquis de. A character in Victor Hugo's *Ninety-Three* (*q.v.*).

Lantern. *Lantern Land.* The land of literary charlatans, pedantic graduates in arts, doctors, professors, prelates, and so on ridiculed as "Lanterns" by Rabelais (with a side allusion to the divines assembled in conference at the Council of Trent) in his *Gargantua and Pantagruel*, v. 33. Cp. *City of Lanterns.*

The feast of lanterns. A popular Chinese festival, celebrated at the first full moon of each year. Tradition says that the daughter of a famous mandarin one evening fell into a lake. The father and his neighbors went with lanterns to look for her, and happily she was rescued. In commemoration thereof a festival was ordained, and it grew in time to be the celebrated "feast of lanterns."

Lanternois. Inhabitants of Rabelais' Lantern Land (*q.v.*).

Laocoön. In Virgil's *Æneid*, a son of Priam and priest of Apollo of Troy, famous for the tragic fate of himself and his two sons, who were crushed to death by serpents while he was sacrificing to Poseidon, in consequence of his having offended Apollo. The group representing these three in their death agony, now in the Vatican, was discovered in 1506, on the Esquiline Hill (Rome). It is a single block of marble, and is attributed to Agesandrus, Athenodorus, and Polydorus of the School of Rhodes in the 2nd century *B. C.* It has been restored.

Lessing called his famous treatise on the limits of poetry and the plastic arts (1766) *Laocoön* because he uses the group as the peg on which to hang his dissertation.

> Since I have, as it were, set out from the Laocoön, and several times return to it, I have wished to give it a share also in the title. — *Preface.*

Irving Babbit has a philosophic book entitled *The New Laokoön* (Am. 1910).

Laodami'a. In classic myth, the wife of Protesila'us, who was slain before Troy. She begged to be allowed to converse with her dead husband for only three hours, and her request was granted. When the respite was over, she voluntarily accompanied the dead hero to the shades. Wordsworth has a poem on the subject (1815).

Laodice'an. One indifferent to religion, caring little or nothing about the matter, like the Christians of that church, mentioned in the book of *Revelation* (Ch. iii. 14–18).

Laodicean, A. A novel by Thomas Hardy (1881). The plot centers about the rivalry of Somerset, a young architect, and Captain de Stancy for the hand of Paula Powers, the owner of the Stancy castle. Captain de Stancy's son, who is known as Will Dare, steals Somerset's plans and takes underhanded means of discrediting Somerset in his work on the castle, but is finally exposed.

Laomedon. In classic myth, King of Troy, the father of Priam. He is remembered chiefly for the sin of ingratitude; he refused to give the rewards he had promised to Apollo for pasturing his flocks on Mount Ida, to Poseidon for building the walls of Troy and to Hercules for rescuing his daughter Hesiode from the sea-monster sent by Poseidon. Hercules slew him and all his sons but Priam in revenge.

Laon. Hero of Shelley's poem, *The Revolt of Islam* (*q.v.*).

Lapham, Silas. The hero of Howells' *Rise of Silas Lapham* (*q.v.*). Mrs. Lapham and the daughters Irene and Penelope are important characters in the same novel.

Lap'ithae. A people of Thessaly, noted in Greek legend for their defeat of the Centaurs at the marriage-feast of Hippodamia, when the latter were driven out of Pelion. The contest was represented on the Parthenon, the Theseum at Athens, the Temple of Apollo at Basso, and on numberless vases.

Lapsus Linguæ (Lat.). A slip of the tongue, a mistake in uttering a word, an imprudent word inadvertently spoken.

> We have also adopted the Latin phrases *lapsus calami* (a slip of the pen), and *lapsus memoriæ* (a slip of the memory).

Laputa. The flying island inhabited by scientific quacks, and visited by Gulliver in his "travels" (*Swift*). These dreamy philosophers were so absorbed in their speculations that they employed attendants called "flappers," to flap them on the mouth and ears with a blown bladder when their attention was to be called off from "high things" to vulgar mundane matters.

Lara. A narrative poem by Byron (1814) which continues the tale related in *The Corsair* (*q.v.*).

Lares and Penates. Used as a collective expression for home, and for those personal belongings that make home homey and individual to one. In ancient Rome the *lares* (sing. *lar*) were the house-

hold gods, usually deified ancestors or heroes; the *penates* were also guardian deities of the household (and the State), but were more in the nature of personifications of the natural powers, their duty being to bring wealth and plenty rather than to protect and ward off danger. The *Lar familiaris* was the spirit of the founder of the house, which never left it, but accompanied his descendants in all their changes.

Lariat, The. In Mark Twain's *Innocents Abroad* (*q.v.*), one of the party of American tourists in Europe, a willing composer of doggerel verse on all subjects and the self-constituted Lariat (Laureate) of the excursion.

Lars, *a Pastoral of Norway.* A narrative poem by Bayard Taylor (Am. 1825–1878). The hero, a Norwegian peasant, escapes to America after a duel and there adopts the Quaker faith.

Lars Porsena. See *Porsena.*

Larsen, Wolf. The leading character in Jack London's *Sea-Wolf* (*q.v.*).

Larvæ. A name among the ancient Romans for malignant spirits and ghosts. The *larva* or ghost of Caligula was often seen (according to Suetonius) in his palace.

> [Fear] sometimes representeth strange apparitions, as their fathers' and grandfathers' ghosts, risen out of their graves, and in their winding-sheets; and to others it sometimes sheweth Larves, Hobgoblins, Robbin-goodfellows, and such other Bug-beares and Chimeraes.—*Florio's Montaigne*, I. xvii.

Last.

Last of the Barons. Another name given to Warwick, the Kingmaker. See below for synopsis of Bulwer Lytton's novel of this title.

Last of the Dandies. Count Alfred d'Orsey (1801–1852).

Last of the English. Hereward (*q.v.*) (fl. about 1070).

Last of the Fathers. St. Bernard (1091–1153), Abbot of Clairvaux.

Last of the Goths. Roderick, who was the last of the kings of the Visigoths in Spain, and died in 711. Southey has a tale in blank verse on him.

Last of the Greeks. The general, Philopœmen of Arcadia (*B. C.* 253–183).

Last of the Knights. The Emperor Maximilian I (1459–1519).

Last of the Mohicans. See below.

Last of the Romans. A title, or sobriquet, given to a number of historical characters, among whom are —

Marcus Junius Brutus (*B. C.* 85–42), one of the murderers of Cæsar.

Caius Cassius Longi'nus (d. *B. C.* 42), so called by Brutus.

Stilicho, the Roman general under Theodosius.

Aetius, the general who defended the Gauls against the Franks and other barbarians, and defeated Attila near Châlons in 451. So called by Proco'pius.

François Joseph Terasse Desbillons (1711–1789), a French Jesuit; so called from the elegance and purity of his Latin.

Pope called Congreve *Ultimus Romanorum*, and the same title was conferred on Dr. Johnson, Horace Walpole, and C. J. Fox.

Last of the Saxons. King Harold (1022–1066), who was defeated and slain at the Battle of Hastings. See *Harold.*

Last of the Stuarts. Henry, cardinal of York (1725–1807), the last legitimate male descendant of James I.

Last of the Tribunes. Cola di Rienzi (1314–1354), who led the Roman people against the barons. See *Rienzi.*

Last of the Troubadours. Jacques Jasmin, of Gascony (1798–1864).

Last Chronicle of Barset, The. A novel by Anthony Trollope, one of his *Chronicles of Barsetshire.* See *Barsetshire.*

Last Days of Pompeii, The. A historcal novel by Bulwer Lytton (1834). The hero, Glaucus, is a noble young Athenian, in love with the beautiful Ione. Her guardian Arbaces, a priest of Isis and the villain of the story, makes every effort to thwart the romance and win Ione for his own evil ends. When the city is destroyed by the eruption of Vesuvius, the blind flower girl, Nydia, who has loved Glaucus passionately but in vain, leads the lovers out of the doomed city. Nydia's bitter despair finally brings her to a tragic end.

Last Leaf, The. A poem by O. W. Holmes (Am. 1833) about an old, old man.

> I know it is a sin
> For me to sit and grin
> At him here
> But the old three-cornered hat
> And the breeches, and all that
> Are so queer.

Last of the Barons, The. A historical novel by Bulwer Lytton (1843), dealing with the Wars of the Roses (*q.v.*). The hero is Richard Neville, earl of Warwick, known as the Kingmaker. The novel traces his downfall. Sibyll Warner and her father Adam Warner (*q.v.*) are important characters.

Last of the Mohicans, The. A historical novel by James Fenimore Cooper (Am. 1826), one of the Leatherstocking series.

(See also *Leatherstocking*). The action takes place in the dense forests about Fort William Henry during the French and Indian War. "The Last of the Mohicans" is Uncas, the son of Chingachgook and the pride of his friend Hawkeye. Uncas is a brave and noble Indian youth who cherishes a hopeless love for Cora Munro, the quadroon daughter of the English commander, and dies in the attempt to rescue her from his Huron enemy Magua. Chingachgook and Hawkeye (the Leatherstocking of the other novels) play a prominent part in the plot, which consists largely of pursuit, escape and capture and is one of the swiftest-moving in all Cooper's novels. The Yankee psalm-singer, David Gamut, an incongruous figure in the silent woods, adds a touch of humor. Montcalm plays a subordinate part in the action.

Latch, William. In George Moore's *Esther Waters* (*q.v.*), the father of Esther's child.

Lat'imer Darsie. Hero of Scott's *Redgauntlet.* He is supposed to be the son of Ralph Latimer, but is really the son of Sir Henry Darsie Redgauntlet, and grandson of Sir Redwald Redgauntlet.

Latin Church, Fathers of the. See under *Father.*

Latin Quarter (*Le Quartier Latin*). The University quarter of Paris on the left bank of the Seine. For centuries it has been a center for artists, writers and students, intellectuals and bohemians of all varieties and from many lands.

Lati'nus. Legendary king of the Latini, the ancient inhabitants of Latium. According to Virgil, he opposed Æne'as on his first landing, but subsequently formed an alliance with him, and gave him his daughter, Lavin'ia, in marriage. Turnus, king of the Ru'tuli, declared that Lavinia had been betrothed to him; the issue was decided by single combat, and Æneas being victor, obtained Lavinia for his wife and became by her the ancestor of Romulus, the mythical founder of Rome.

The name Latinus is given to one of the Italian heroes in Tasso's *Jerusalem Delivered;* he and his five sons were all slain in battle by the Soldan Solyman in a single hour.

Latitudina'rians. A Church of England party in the time of Charles II, opposed both to the High Church party and to the Puritans. The term is now applied to those persons who attach little importance to dogma and what are called orthodox doctrines.

Lato'na. The Roman name of the Greek Leto, mother by Jupiter of Apollo and Diana. Milton, in one of his sonnets, refers to the legend that when she knelt by a fountain in Delos with her infants in arms to quench her thirst, some Lycian clowns insulted her and were turned into frogs.

Latri'a and **Duli'a.** Greek words adopted by the Roman Catholics; the former to express that supreme reverence and adoration which is offered to God alone; and the latter, that secondary reverence and adoration which is offered to saints. *Latria* is from the Greek suffix *-latreia,* worship, as in our ido*latry; dulia* is the reverence of a *doulos* or slave.

Latter-day Saints. See *Mormonism.*

Laughing Philosopher. Democ'ritus of Abde'ra (5th century *B. C.*), who viewed with supreme contempt the feeble powers of man. Cp. *Weeping Philosopher.*

Launce. In Shakespeare's *Two Gentlemen of Verona,* the clownish servant of Proteus one of the two "gentlemen of Verona." He is in love with Julia. Launce is especially famous for soliloquies to his dog Crab, "the sourest-natured dog that lives."

Launcelot or **Lancelot du Lac.** In Arthurian romance, the most famous of the knights of the Round Table.

Sir Launcelot was the son of King Ban of Brittany, but was stolen in infancy by Vivien, the Lady of the Lake (*q.v.*). She plunged with the babe into the lake (whence the cognomen of *du Lac*), and when her *protégé* was grown into man's estate, presented him to King Arthur. Sir Launcelot went in search of the Grail (*q.v.*), and twice caught sight of it. Though always represented in the Arthurian romances as the model of chivalry, bravery, and fidelity, Sir Launcelot was the adulterous lover of Guinevere, wife of King Arthur, his friend, and it was through this love that the war, which resulted in the disruption of the Round Table and the death of Arthur, took place.

Elaine (*q.v.*), "the lily maid of Astolat," fell in love with Launcelot; the love was not returned, and she died. By another Elaine, daughter of King Pelles, he (through a stratagem) unwittingly became the father of Sir Galahad. At the close of his life the repentant knight became a hermit, and died in the odor of sanctity. Launcelot is an outstanding figure in all the old romances and in Tennyson's *Idylls of the King.* He is the hero

of a narrative poem *Lancelot* by E. A. Robinson (Am. 1920).

Launcelot Greaves, *The Adventures of Sir.* A satiric novel by Smollett (1760), a sort of English *Don Quixote.* The hero, Sir Launcelot Greaves, is a well-bred and noble-minded young English squire of the George II period, half crazed by love. He sets out attended by Captain Crow, an old sea-captain, to detect fraud and right the wrongs of the world. After sundry adventures which give the author opportunity for satiric treatment of English life, he is welcomed back by his Amelia.

Launfal, Sir. In Arthurian romance one of the Knights of the Round Table. His story is told in a metrical romance written by Thomas Chestre in the reign of Henry VI. He was steward to King Arthur, and fell in love with Tryamour, who gave him an unfailing purse, telling him that if he ever wished to see her all he had to do was to retire into a private room, and she would instantly be with him. Sir Launfal excited much attention at court by his great wealth; but when he told Gwennere (Guinevere), who solicited his love, that she was not worthy to kiss the feet of his lady love, the Queen accused him, as Potiphar's wife did Joseph, of insulting her. Thereupon Arthur told him that, unless he made good his word by producing this paragon of women, he should be burned alive. On the day appointed Tryamour arrived; Launfal was justified; he was set at liberty and accompanied his mistress to the isle of Ole'ron, and no man ever saw him more.

Another legend is given in Lowell's poem *The Vision of Sir Launfal* (Am. 1848). On a beautiful day in June the knight (in a dream) goes in search of the Holy Grail, tosses a leper a gold coin and learns that the leper is Christ.

Laura. (1) The lady of this name immortalized by Petrarch is generally held to have been Laure de Noves, who was born at Avignon in 1308, was married in 1325 to Hugues de Sede, and died of the plague in 1348, the mother of eleven children. It was Petrarch's first sight of her, in the church of St. Clara Avignon, that, he says, made him a poet.

(2) In Byron's poem *Beppo* (*q.v.*) a Venetian lady who married Beppo.

Laureate. See *Poets Laureate.*

Laurence, Friar. In Shakespeare's *Romeo and Juliet,* the good friar who promises to marry Romeo and Juliet. He supplies Juliet with the sleeping draught, to enable her to quit her home without arousing scandal or suspicion.

Laurin. The dwarf-king in the German folk-legend *Laurin,* or *Der Kleine Rosengarten.* He possesses a magic ring, girdle, and cap, and is attacked in his rose garden, which no one may enter on pain of death, by Dietrich of Bern. The poem belongs to the late 13th century, and is attributed to Heinrich von Ofterdingen.

Lavaine', Sir. A knight of Arthurian romance, brother of Elaine', the "lily maid of As'tolat." In Tennyson's *Elaine* (*Idylls of the King*) he accompanied Sir Launcelot when he went, *incognito,* to tilt for the ninth diamond. He is described as young, brave, and a true knight.

Lavendar, Dr. The best known character of Margaret Deland's Old Chester novels and stories, a wise and kindly old clergyman who is the close friend of many of his parishioners, a counsellor in time of need. Dr. Lavendar can be stern when he conceives it his duty, but his sincerity and disinterestedness are never in question. He is a prominent character in *The Awakening of Helena Richie, Old Chester Tales* and *Dr. Lavendar's People.*

Lavengro, *The Scholar, Gypsy, Priest.* A famous volume by George Borrow (1851) which with its sequel, *Romany Rye* (1857) gives a picturesque account of the author's wanderings among the gipsies.

Lavin'ia. Daughter of Lati'nus (*q.v.*), betrothed to Turnus, King of the Rutuli. When Æneas landed in Italy, Latinus made an alliance with the Trojan hero, and promised to give him Lavin'ia to wife. This brought on a war between Turnus and Æneas, which was decided by single combat, in which Æneas was victor.

Shakespeare gives the name to the daughter of Titus Andronicus in the play of that name.

Palemon and Lavinia. A pair of lovers whose tale is told in Thomson's *Seasons.*

Law. *The Man of Law's Tale.* (In Chaucer's *Canterbury Tales.*) See *Custance;* also *Man of Law.*

Lawless Parliament. See *Parliaments.*

Lawrence, D. H. (1885–). English novelist and poet. His best known novel is *Sons and Lovers.* As a poet he is associated with the Imagist school (*q.v.*).

Lawrence, Friar. See *Laurence.*

Lawrence, St. See under *Saint.*

Lazy as Lawrence. See under *Saint.*

Lawson, Sam. A shiftless amusing Yankee who tells the stories related in Mrs. Harriet Beecher Stowe's *Old Town Folks*.

Lay of the Last Minstrel. A narrative poem by Sir Walter Scott. Lady Margaret of Branksome Hall, "the flower of Teviot" is beloved by Baron Henry of Cranstown, but a deadly feud exists between the two families. The poem narrates how he won both glory in arms and the hand of his fair lady.

Layamon. Author of the Middle English rhymed chronicle, *The Brut* (c. 1205).

Lays of Ancient Rome. A series of ballads of Macaulay (1842). The chief are called, *Horatius; The Battle of the Lake Regillus;* and *Virginia*.

Lazarillo de Tormes. A romance by Diego Hurtado de Mendoza (Sp. 1553), which was the forerunner of a whole school of fiction known as *gusto picaresco* (the style of roguery). The hero is an amusing rascal who takes the leading part in a wide variety of none-too-admirable adventures.

Lazarus. (1) Any poor beggar; so called from the Lazarus of the parable, who was laid daily at the rich man's gate (*Luke* xvi).

(2) Another better known *Lazarus* of the New Testament is the brother of Mary and Martha of Bethany, whom Jesus raised from the dead. In Browning's poem concerning Karshish (*q.v.*) the speaker, a sceptical Arabic physician, tells of his encounter with Lazarus after his resurrection.

Le Beau. In Shakespeare's *As You Like It*, a courtier attending upon Frederick, the usurper of his brother's throne.

Le Fevre. A poor lieutenant, whose story is told by Sterne in *The Life and Opinions of Tristram Shandy*.

Le Gallienne, Richard (1866–). Contemporary American lyric poet.

Le Roi le Veut (Fr. The king wills it). The form of royal assent made by the clerk of the old French Parlement to Bills submitted to the Crown. The dissent is expressed by *Le roi s'avisera* (the king will give it his consideration).

Le Sage, Alain René (1668–1747). French novelist, author of *Gil Blas* (*q.v.*).

Leader or **leading article.** A newspaper article in large type, by the editor or one of the editorial staff. So called because it takes the lead or chief place in the summary of current topics, or because it is meant to lead public opinion. A short editorial article is called a *leaderette*.

The leading counsel in a case, the senior counsel on a circuit, the first fiddle of an orchestra, the first cornet of a military band, etc., is also called the *leader*.

League of Nations. A league, having headquarters at Geneva, formed after the close of the Great War, largely through the exertions of Woodrow Wilson, president of the United States 1913–1921. The United States is, however, not a member of the League. With this exception the members are the signatories of the Treaty of Peace at Versailles (June 28th, 1919), on behalf of the Allies, with certain other States.

The territorial integrity and existing political independence of all members is guaranteed by the League, and in cases of dispute between members arbitration, with a time limit, is agreed upon. The League is founded on a Covenant and a Charter of XXVI Articles, the High Contracting Parties agreeing to the Covenant in order to promote International Co-operation and to achieve International Peace and Security, by the acceptance of obligations not to resort to War —

by the prescription of open, just, and honourable relations between Nations:
by the firm establishment of the understandings of International Law as the actual rule of conduct among Governments: and
by the maintenance of justice and a scrupulous regard for all Treaty Obligations in the dealings of Organized Peoples with one another.

The Council of the League consists of the representatives of the British Empire, France, Italy, and Japan, with four others elected from among the remaining members.

Leah. In the Old Testament, the daughter of Laban, one of the wives of Jacob (*q.v.*).

Lean'der. See *Hero and Leander*.

Léandre. (1) In Molière's *Fourberies de Scapin*, the son of Géronte. During the absence of his father, he fell in love with Zerbinette, whom he supposed to be a young gipsy, but who was in reality the daughter of Argante, his father's friend. Scapin (*q.v.*) managed to secure the money for her ransom.

(2) In Molière's *Médecin Malgré Lui*, the lover of Lucinde.

Leaning Tower. The famous Leaning Tower at Pisa, in Italy; the campanile of the cathedral, is 181 ft. high, 57½ ft. in diameter at the base, and leans about 14 ft. It was begun in 1174, and the sinking commenced during construction.

The Leaning Tower of Pisa continues to stand because the vertical line drawn through its centre of gravity passes within its base. — *Ganot: Physics.*

Leap Year. A year of 366 days, *i.e.* in the Julian and Gregorian calendars any year whose date is exactly divisible by four except those which are divisible by 100 but not by 400. Thus 1900 (though exactly divisible by 4) was not a leap year, but 2000 will be. It is an old saying that during leap year *the ladies may propose, and, if not accepted, claim a silk gown.* Fable has it that the custom was originated by St. Patrick.

Lear, King. See *King Lear; Lir.*

Learned. Coloman, king of Hungary (1095–1114), was called *The Learned.*

The learned Blacksmith. Elihu Burritt (1811–1879), the linguist, who was at one time a blacksmith.

The learned Painter. Charles Lebrun (1619–1690), so called from the great accuracy of his costumes.

The learned Tailor. Henry Wild, of Norwich (1684–1734), who mastered, while he worked at his trade, the Greek, Latin, Hebrew, Chaldaic, Syriac, Persian, and Arabic languages.

The Most Learned Fool in Christendom. James I of England, so called by the Duke of Sully.

Learned Ladies (*Les Femmes Savantes*). A comedy by Molière (Fr. 1672). See *Femmes Savantes.*

Learoyd, John. A Yorkshire private who appears in many of Kipling's tales with his boon companions Terence Mulvaney (*q.v.*) and Stanley Ortheris. He is particularly prominent in *Greenhow Hill,* which relates the story of his youth.

Leatherstocking. The famous scout whose adventures bind together James Fenimore Cooper's five historical novels known as the *Leatherstocking series.* The novels in their chronological order (not as written but as regards their action) may be briefly summarized as follows. In *The Deerslayer* (Am. 1841) are related the scout's adventures as a youth of twenty in the Lake Otsego settlement. *The Last of the Mohicans* (1826) deals with the exploits of his prime under the name of Hawkeye in the French and Indian War. *The Pathfinder* (1840) narrates how he surrenders the girl he loves to a more successful suitor. In *The Pioneers* (1823) the old scout, here known as Natty Bumpo, is back in his boyhood home in the Otsego region; and in *The Prairie* (1826) he spends his last days as a trapper in the vast plains west of the Mississippi, to which he has come in despair because of the destruction of the forests. For further details of plot, see under separate titles.

" Leatherstocking by any large ballot — both national and international — would be voted the most eminent of all American characters of fiction," says Carl Van Doren in his *American Novel.* The character was probably drawn in part from Daniel Boone, the American frontiersman. This " philosopher of the wilderness " Cooper says of Leatherstocking " was simple-minded, faithful, utterly without fear, and yet prudent. . . . His feelings appeared to possess the freshness and nature of the forest in which he passed so much of his time, and no casuist could have made clearer decisions in matters relating to right and wrong."

Although ignorant of books the scout was thoroughly versed in all the lore of woodcraft, and no emergency found him at a loss. He is the immortal type of the American frontiersman, hardy, self-reliant, passionately devoted to the free, open country, which has stamped him as her own; and his bitter-hearted retreat before the encroachments of civilization gives him a touch of tragedy that only adds to his stature.

Leaves of Grass. A volume of poems in free verse by Walt Whitman (Am. 1819–1892), first issued under this title in 1855, and reissued with additional poems several times during his lifetime.

I loafe and invite my Soul;
I lean and loafe at my ease, observing a spear of summer grass.

Walt Whitman: Song of Myself.

Lecks, Mrs. One of the elderly New England heroines of F. R. Stockton's burlesque, *The Casting Away of Mrs. Lecks and Mrs. Aleshine* (*q.v.*).

Lecoq, Monsieur. A brilliant French detective, the chief character in the novel, *Monsieur Lecoq* by Gaboriau (Fr. 1833–1873) and its sequel *The Honor of the Name,* in *L'Affaire Lerouge* and *Le Dossier no.* 113 (File No. 113).

Leda. In Greek mythology the mother by Zeus (who is fabled to have come to her in the shape of a swan) of two eggs, from one of which came Castor and Clytemnestra, and from the other Pollux and Helen. The subject of Leda and the Swan has been a favorite with artists. Paul Veronese, Correggio, and Michael Angelo have all left paintings of it.

The Leda Bible. See *Bible, Specially Named.*

Lee, Annabel. See *Annabel Lee.*

Lee, Robert E. A famous general of the Confederate army in the American Civil War. He is the hero of a drama by John Drinkwater, *Robert E. Lee* (1923).

Lee, Simon. See *Simon Lee.*

Leg of Mutton School, The. So Eckhart called those authors who lauded their patrons in prose or verse, under the hope of gaining a commission, a living, or, at the very least, a dinner for their pains.

Legeia. Title and heroine of one of Poe's short stories. The beloved first wife of the narrator comes to him for a moment through the just-dead body of her successor, whom she has haunted into her death. Cp. *Ligea.*

Legend, Golden. See *Golden Legend.*

Legend of Montrose. A novel by Sir Walter Scott (1819), dealing with the struggle between the Royalists and Parliamentarians in the time of Charles I, culminating in the victory of the former in 1645 at Inverlochy under James Graham, earl of Montrose. The heroine, Annot Lyle, the daughter of a Parliamentarian, is courted by two Royalist lovers and finally chooses one of them, the Earl of Monteith. The Rittmaster, Dugald Dalgetty (*q.v.*), one of Scott's most famous characters, appears in this novel.

Legend, Sir Sampson. In Congreve's comedy, *Love for Love* (1695) a foolish, testy, prejudiced and obstinate old man. He tries to disinherit his elder son Valentine, for his favorite son Ben, a sailor; and he fancies Angelica is in love with him, when she only intends to fool him. He says, " I know the length of the Emperor of China's foot, have kissed the Great Mogul's slipper, and have rid a-hunting upon an elephant with the Cham of Tartary."

Valentine Legend. The hero of *Love for Love,* in love with Angelica.

Benjamin Legend. Valentine's sailor brother, known as Ben.

Legion of Honor. An order of distinction and reward instituted by Napoleon in 1802, for either military or civil merit.

Legree. In Harriet Beecher Stowe's *Uncle Tom's Cabin* (*q.v.*), a slave-dealer and hideous villain, brutalized by slave-dealing and slave-driving.

Leicester, Robert Dudley, Earl of. A historical personage, the hero of Scott's *Kenilworth* (*q.v.*).

Leigh, Amyas. The hero of Charles Kingsley's novel, *Westward Ho* (*q.v.*), a young man of great bodily strength and amiable but very combative disposition.

Leigh, Aurora. See *Aurora Leigh.*

Leigh, Jocelyn. The heroine of Mary Johnston's historical novel, *To Have and to Hold* (*q.v.*).

Leila. (1). In Byron's *Giaour,* the beautiful slave of the Caliph Hassan. She falls in love with " the Giaour," flees from the seraglio, is overtaken, and cast into the sea.

(2). In Byron's *Don Juan,* the young Turkish child rescued by Don Juan at the siege of Ismail.

Leilah. The Oriental type of female loveliness, chastity and impassioned affection. Her love for Mejnoun, in Persian romance, is held in much the same light as that of the bride for the bridegroom in Solomon's song, or Cupid and Psyche among the Greeks.

Leipsic. *So-and-so was my Leipsic.* My fall, my irrevocable disaster, my ruin; referring to the battle of Leipsic (October 1813), in which Napoleon I was defeated and compelled to retreat.

Lé'lia. (1). A novel by George Sand (Fr. 1833). The beautiful heroine, Lélia, has forsworn love because of a cruel deception practised on her; and when she is made love to by the idealistic young poet Stenio, she pretends to yield but substitutes in her place her sister Pulcherie, a prostitute who closely resembles her. Shocked at the experience, Stenio plunges into dissipation and finally commits suicide. Magnus, a priest who has been beside himself with love for Lélia, now goes insane and kills her.

(2). A novel by Fogazzaro. See *Maironi, Piero.*

Lélie. (1). In Molière's *L'Etourdi,* an inconsequential, light-headed, but gentlemanly coxcomb. (2) In Molière's *Sganarelle* (*q.v.*), the lover of Célie.

Lemnos. The island where Vulcan fell when Jupiter flung him out of heaven. One myth connected with Lemnos tells how the women of the island, in revenge for their ill-treatment, murdered all the men. The Argonauts (*q.v.*) found the place an " Adamless Eden." They were received with great favor by the women, and as a result of their few months' stay the island was repopulated: the queen, Hypsipyle, became the mother of twins by Jason.

Lemures. The name given by the Romans to the spirits of the dead, especially specters which wandered about

at night-time to terrify the living ones.

Lemuria. The name given to a lost land that is supposed to have connected Madagascar with India and Sumatra in prehistoric times. *See* W. Scott Elliott's *The Lost Lemuria* (1904). Cp. *Atlantis.*

Lena. The heroine of Conrad's *Victory* (*q.v.*).

Lena Rivers. A widely read novel by Mary Jane Holmes (Am. 1856).

Lenore. (1) The "rare and radiant maiden" of Poe's poem *The Raven* (*q.v.*); the dead love of the narrator. Poe has another poem called *Lenore.*

(2) The heroine of Bürger's ballad of that name (Ger. 1748–1794), in which a spectral lover appears after death to his mistress, and carries her on horseback behind him to the graveyard, where their marriage is celebrated amid a crew of howling goblins. The poem is based on a popular legend.

Leo Hunter, Mr. and Mrs. (In Dickens' *Pickwick Papers.*) See *Hunter.*

Leod'ogrance, of Camiliard. In Arthurian romance, the father of Guinevere, wife of King Arthur. Uther the Pendragon had given him the famous Round Table, which would seat 150 knights; and when Arthur married Guinevere, Leodogrance gave him the table and 100 knights as a wedding gift.

Leonard, St. See under *Saint.*

Leona'to. In Shakespeare's *Much Ado About Nothing,* governor of Messina, father of Hero, and uncle of Beatrice.

Leone Leoni. A romance by George Sand (Fr. 1835), centering about the devotion of the heroine, Juliette, to her faithless and unscrupulous lover, Leone Leoni.

Leonesse, *Leonnesse, Leonnais, Leones, Leonnoys, Lyonnoys,* etc. A mythical country belonging to Cornwall, supposed to have been sunk under the sea since the time of King Arthur. It is very frequently mentioned in the Arthurian romances. See *Lyonesse.*

Leonidas. The Spartan hero of Thermopylæ who resisted the Persians at Thermopylæ with only three hundred men.

The Leonidas of Modern Greece. Marco Bozzaris, from his courageous feats at Kerpenisi in 1823.

Leonine Verse. So called from Leonius, a canon of the church of St. Victor, in Paris, in the 12th century, who first composed in such verse. It has a rhyme in the middle of the line; as:

> Pepper is black, though it hath a good smack.
> Est avis in dextra melior quam quatuor extra.

Léonor. In Molières *L'École des Maris,* an orphan brought up by Ariste (*q.v.*).

Leono'ra. (1) In Verdi's opera *Il Trovatore* (*q.v.*), a princess who falls in love with Manri'co.

(2) In Beethoven's opera entitled, *Fidelio,* the heroine, wife of Fernando Florestan a state prisoner in Seville. In order to effect her husband's release, she assumed the attire of a man, and the name of Fidelio. For the rest of the tale, see *Fernando.*

(3) In Donizetti's opera *La Favorita* (*q.v.*), *Leonora de Guzman* was the "favorite" of Alfonso XI of Castile.

(4) For the *Leonora* celebrated for her relation to the Italian poet Tasso, see *Tasso and Leonora.*

Leon'tes. In Shakespeare's *Winter's Tale* (*q.v.*) the King of Sicily, husband of Hermione.

Leopard. So called because it was thought in medieval times to be a cross between the lion (*leo*), or lioness, and the *pard,* which was the name given to a panther that had no white specks on its body.

References to the impossibility of a leopard changing its spots are frequent. The allusion is to *Jeremiah,* xiii. 23.

> Lions make leopards tame.
> Yea; but not change his spots.
> *Shakespeare: Richard II,* i, 1.

In Christian art the leopard represents that beast spoken of in *Revelation* xiii. 1-8, with seven heads and ten horns; six of the heads bear a nimbus, but the seventh, being "wounded to death," lost its power, and consequently is bare.

> And the beast which I saw was like unto a leopard, and his feet were as the feet of a bear, and his mouth as the mouth of a lion. — *Rev.* xiii, 2.

In heraldry the leopard is supposed to typify warriors who have performed some bold enterprise with force, courage, promptitude, and activity. The lions in the royal coat of arms of England were formerly called and depicted as leopards, the idea being that no lion would permit another to remain on the same field.

The Knight of the Couching Leopard. Sir Kenneth, or rather the Earl of Huntingdon, prince royal of Scotland, who followed, *incognito,* Richard I to the Crusade, and is the chief character of Scott's *Talisman.*

Leopolita Bible. See *Bible, specially named.*

Leporello. In Mozart's opera *Don Giovanni* (*q.v.*), the valet of Don Giovanni or Don Juan.

Leprachaun. The fairy shoemaker of Ireland; so called because he is always seen working at a single shoe (*leith*, half, *brog*, a shoe or brogue). Another of his peculiarities is that he has a purse that never contains more than a single shilling at one time.

> Do you not catch the tiny clamour,
> Busy click of an elfin hammer,
> Voice of the Leprachaun singing shrill,
> As he merrily plies his trade?
> *W. B. Yeats: Fairy and Folk Tales.*

He is also called lubrican, cluricaune, etc. In Dekker and Middleton's *Honest Whore* (Pt. II, III, i). Hippolito speaks of Bryan, the Irish footman, as "your Irish lubrican."

Lerouge, Claudine. In Gaboriau's detective novel *L'Affaire Lerouge* a worthless nurse, whose murder gives the famous detective, Monsieur Lecoq (*q.v.*) an opportunity to use all his skill at unraveling mystery.

Les Miserables. See *Miserables, Les.*

Les'bian. Pertaining to Lesbos, one of the islands of the Greek Archipelago, or to Sappho, the famous poetess of Lesbos, and to the practices attributed to her.

A Lesbian Kiss. An immodest kiss. The ancient Lesbians were noted for their licentiousness.

The Lesbian Poets. Terpan'der, Alcæ'us, Ari'on and Sappho, all of Lesbos.

The Lesbian rule. A flexible rule used by ancient Greek masons for measuring curved mouldings, etc.; hence, figuratively, a pliant and accommodating principle or rule of conduct.

Lescaut, Manon. See *Manon Lescaut.*

Lèse Majesté. High treason, a crime against the sovereign (Lat. *læsa majestas*, hurt or violated majesty).

Leslie, Bonnie. See *Bonnie Leslie.*

Lesly, Ludovic surnamed *Le Balafré.* In Scott's *Quentin Durward*, an old archer in the Scotch guard of Louis XI of France, uncle of Quentin Durward.

Lessing, Gotthold Ephraim (1729-1781). German dramatist and critic, best known for his drama, *Nathan the Wise* (*q.v.*) and his critical treatise entitled *Laokoön.*

Lessways, Hilda. The heroine of Arnold Bennett's trilogy of novels. *Clayhanger* (*q.v.*), *Hilda Lessways* and *These Twain.*

Les'trigons. A fabulous race of cannibal giants who lived in Sicily. Ulysses (*Odyss.* x) sent two of his men to request that he might land, but the king of the place ate one for dinner and the other fled. The Lestrigons assembled on the coast and threw stones against Ulysses and his crew; they fled with all speed, but many men were lost. Cp. *Polyphemus.*

Leth'e. In Greek mythology, one of the rivers of Hades, which the souls of all the dead are obliged to taste, that they may forget everything said and done when alive. (Gr. *letho, latheo, lanthano*, to cause persons not to know.) See *Styx.*

Lethe'an dew. Dreamy forgetfulness; a brown study.

Leuca'dia's Rock. A promontory, the south extremity of the island Leucas or Leucadia, in the Ionian Sea. Sappho leapt from this rock when she found her love for Pha'on unrequited. At the annual festival of Apollo, a criminal was hurled from Leucadia's Rock into the sea; but birds of various sorts were attached to him, in order to break his fall, and if he was not killed he was set free. The leap from this rock is called "The Lovers' Leap."

Leucoth'ea (The White Goddess). So Ino, the mortal daughter of Cadmus and wife of Athamas, was called after she became a sea goddess. Athamas in a fit of madness slew one of her sons; she threw herself into the sea with the other, imploring assistance of the gods, who deified both of them. Her son, Melicertes, then renamed Palemon, was called by the Romans Portu'nus, or Portumnus, and became the protecting genius of harbors.

Levana. A Roman goddess whose special province it was to watch over newborn babes. Her name was used as the title of an educational treatise by J. P. Richter.

Lev'ant and Ponent Winds. The east wind is the Lev'ant, and the west wind the Ponent. The former is from Lat. *levare*, to raise (sunrise), and the latter from *ponere*, to set (sunset).

Lev'ellers. In English history, a body of ultra-Republicans in the time of Charles I and the Commonwealth, who wanted all men to be placed on a level, particularly with respect to their eligibility to office. John Lilburne was one of the leaders of the sect, which was active from 1647 to 1649, when it was suppressed by Cromwell's troops.

In Irish history the name was given to the 18th century agrarian agitators, afterwards called Whiteboys (*q.v.*). Their first offences were levelling the hedges of enclosed commons; but their program

developed into a demand for the general redress of all agrarian grievances.

Lever de Rideau (Fr., curtain-raiser). A short sketch performed on the stage before " drawing up the curtain " on the real business.

Levi. (1) In the Old Testament, one of the sons of the patriarch Jacob, also the tribe of his descendants, known as Levites, the priestly tribe among the Israelites.

(2) In the New Testament, a name for Matthew (*q.v.*).

Levi, Isaac. In Reade's *It Is Never too Late to Mend* (*q.v.*), a wise and kindly Jew.

Leviathan. The name (Hebrew for " that which gathers itself together in folds," Cp. *Is.* xxvii. 1) given in the Bible to a mythic sea-serpent. The name is also applied to a ship of great size from the reference in *Ps.* civ. 25, 26 —

> This great and wide sea, wherein are things creeping innumerable, both small and great beasts. There go the ships: there is that leviathan, whom thou hast made to play therein.

Hobbes took the name as the title for his famous political treatise on " the Matter, Forme, and Power of a Commonwealth Ecclesiasticall and Civil " (1651), and applied it to the Commonwealth as a political organism.

The Leviathan of Literature. Dr. Johnson (1709–1784).

Levine, Constantine Dmitrich. A character in Tolstoi's *Anna Karénina*, a man of wealth and good birth but of a shy, unworldly disposition. Matthew Arnold expresses the opinion that " in Levine's religious experiences Tolstoi was relating his own."

Levinsky, David. See *David Levinsky.*

Leviticus. The Greek title of the third book of the Old Testament. It was intended for the Levites, the tribe of the Jewish priesthood, and gives them full instructions about feast-days and sacrifices.

Lewis Baboon.. Louis XIV of France is so called in Arbuthnot's *History of John Bull.* Of course, there is a play upon the word Bourbon.

Lewis, Matthew Gregory (1775–1818). English novelist, author of *The Monk* (*q.v.*). He was known as " Monk Lewis."

Lewis, Sinclair (1885–). American novelist, author of *Main Street* (*q.v.*), *Babbitt* (*q.v.*) *Arrowsmith.*

Lex non scripta (Lat. unwritten law). The common law, as distinguished from the statute or written law. Common law does not derive its force from being recorded, and though its several provisions have been compiled and printed, the compilations are not statutes, but simply remembrancers.

Lex talio'nis (Lat.). The law of retaliation.

Lib'erator, The. The Peruvians so call Simon Bolivar (1783–1830), who established the independence of Peru. Daniel O'Connell (1775–1847) was also so called, because he led the agitation which resulted in the repeal of the Penal Laws and the emancipation of the Irish Roman Catholics.

Liberator of the World. So Benjamin Franklin (1706–1790) has been called.

Liberty. *Liberty Enlightening the World.* The colossal statue standing on Bedloe's (or Liberty) Island, at the entrance of New York Harbor, presented to the American people by France in commemoration of the centenary of the American Declaration of Independence, and inaugurated in 1886. It is of bronze, 155 ft. in height (standing on a pedestal 135 ft. high), and represents a woman, draped, and holding a lighted torch in her upraised hand. It is the work of the Alsatian sculptor, Auguste Bartholdi (1834–1904).

Liberty Hall. A place of freedom. In Goldsmith's comedy *She Stoops to Conquer*, Squire Hardcastle says to young Marlow and Hastings, when they mistake his house for an " inn," and give themselves airs, " This is Liberty Hall, gentlemen; you may do just as you please here."

The Apostle of Liberty. See under *Apostle.*

Li'bra (Lat. the balance). The seventh sign of the Zodiac (and the name of one of the ancient constellations), which the sun enters about September 22nd and leaves about October 22nd. At this time the day and night being weighed would be found equal.

Lib'ya. Africa, or all the north of Africa between Egypt and the Atlantic Ocean. It was the Greek name for Africa in general. The Romans used the word sometimes as synonymous with Africa, and sometimes for the fringe containing Carthage.

Lie. A falsehood (A.S. *lyge*, from *leogan*, to lie).

A white lie. A conventional lie, such as telling a caller that Mrs. A or Mrs. B is not at home, meaning not " at home " to that particular caller.

The Father of lies. Satan (*John* viii. 44).

The greatest lie. In Heywood's *Four P's*, an interlude of about 1543, a Palmer, a Pardoner, a Poticary, and a Pedlar disputed as to which could tell the greatest lie. The Palmer said he had never seen a woman out of patience; whereupon the other three P's threw up the sponge, saying such a falsehood could not possibly be outdone.

The lie circumstantial, direct, etc. See *Countercheck.*

To give one the lie. To accuse him to his face of telling a falsehood.

To give the lie to. To show that such and such a statement is false; to belie.

Lieschen. In Carlyle's *Sartor Resartus*, the housekeeper of Diogenes Teufelsdrökh.

Life, The Battle of. See *Battle of Life.*

Life on the Mississippi. A book by Mark Twain (Am. 1883) recording his own youthful adventures as a pilot on the Mississippi River. The second part of the book reports a later trip through the same territory.

Life-in-Death. A phantom in Coleridge's *Ancient Mariner* who throws dice with Death and wins the Mariner, though his comrades fall to Death's lot.

> Her lips were red, her looks were free
> Her locks were yellow as gold
> The Nightmare Life-in-Death was she,
> Who thicks man's blood with cold.
> Pt. III. 190.

Life's Handicap, *being Stories of Mine Own People.* A volume of short stories of India by Rudyard Kipling (Eng. 1891). It includes several stories in which Mulvaney (*q.v.*), Ortheris and Learoyd appear.

Lifted Veil, The. A story by George Eliot (Eng. 1859) dealing with clairvoyance.

Ligea. In classic myth, one of the three Sirens (*q.v.*).

Light, Christina. A beautiful girl with whom the hero is infatuated in Henry James' *Roderick Hudson.* She reappears as the Princess Casamassima (*q.v.*) in James' novel of that title.

Light of Asia, The. An exposition of Buddhism in verse by Sir Edwin Arnold (1878).

Light that Failed, The. A novel by Kipling (Eng. 1890). Through his experience as an illustrator in the Sudan, the hero, Dick Heldar, wins both professional success and a firm friend in the war correspondent Torpenhow. He is in love with his foster sister Maisie, now also an artist, but Maisie is shallow and selfish and does not appreciate his devotion. Dick gradually goes blind from a sword cut received in the Sudan, working courageously against time on his painting, *Melancholia.* Although Maisie is summoned by Torpenhow, she heartlessly leaves Dick to his fate, and he carries out his plan of dying at the front. In a later edition a happy ending is provided.

Light-horse Harry. A nickname given to General Henry Lee (1756–1818), an American cavalry officer, with reference to his quick movements of cavalry in the campaigns of the Revolutionary War.

Lightnin'. A play by Frank Bacon (Am. 1918), which owes its success to the homely, lovable character of the hero, Lightnin' Bill Jones.

Lightwood, Mortimer. In Dickens' novel, *Our Mutual Friend* (1864), a solicitor who conducts the "Harmon murder" case. He is the great friend of Eugene Wrayburn, barrister-at-law, and it is the great ambition of his heart to imitate the *nonchalance* of his friend.

Lilburne. *If no one else were alive, John would quarrel with Lilburne.* John Lilburne (d. 1657) was a contentious Leveller (*q.v.*) in the Commonwealth; so rancorous against rank that he could never satisfy himself that any two persons were exactly on the same level.

> Is John departed? and is Lilburne gone?
> Farewell to both — to Lilburne and to John.
> Yet, being gone, take this advice from me.
> Let them not both in one grave buried be.
> Here lay ye John, lay Lilburne thereabout;
> For if they both should meet, they would fall out.
> *Epigrammatic Epitaph.*

Liliom. A drama by Franz Molnar (Hun. 1878), produced in New York in 1921. The hero is a disreputable but fascinating side-show barker. One act shows him before the judges of the other world; another, on earth again with a single chance to redeem himself.

Li'lith. A Semitic (in origin probably Babylonian) demon supposed to haunt wildernesses in stormy weather, and to be specially dangerous to children and pregnant women. She is referred to in *Is.* xxxiv. 14, as the "screech-owl" (Revised Version, "night monster," and in margin "Lilith"); and the Talmudists give the name to a wife that Adam is fabled to have had before Eve, who, refusing to submit to him, left Paradise for a region of the air, and still haunts the night. In Arabic legend, she married the devil and became the mother of the *Jinn.* Superstitious Jews put in the chamber occupied by their wife four coins inscribed with the names of Adam and Eve and the words "Avaunt thee, Lilith!" Goethe intro-

duced her in his *Faust*, and Rossetti in his *Eden Bower* adapted the Adamitic story, making the Serpent the instrument of Lilith's vengeance.

> It was Lilith, the wife of Adam . . .
> Not a drop of her blood was human,
> But she was made like a soft sweet woman.
> *D. G. Rossetti: Eden Bower.*

Lilliput. The country of pigmies ("Liliputians") to whom Gulliver was a giant. (Swift: *Gulliver's Travels.*)

Lillyvick. In Dickens' *Nicholas Nickleby*, the collector of water-rates, and uncle to Mrs. Kenwigs. Mr. Lillyvick looked on himself as one of the *élite* of society. "If ever an old gentleman made a point of appearing in public shaved close and clean, that old gentleman was Mr. Lillyvick. If ever a collector had borne himself like a collector, and assumed a solemn and portentous dignity, as if he had the whole world on his books, that collector was Mr. Lillyvick."

Lily. There is a tradition that the lily sprang from the repentant tears of Eve as she went forth from Paradise.

In Christian art, the lily is an emblem of chastity, innocence, and purity. In pictures of the Annunciation, Gabriel is sometimes represented as carrying a lily-branch, while a vase containing a lily stands before the Virgin, who is kneeling in prayer. St. Joseph holds a lily-branch in his hand, indicating that his wife Mary was a virgin.

Lily of France. The device of Clovis was three black toads; but the story goes that an aged hermit of Joye-en-valle saw a miraculous light stream one night into his cell, and an angel appeared to him holding an azure shield of wonderful beauty, emblazoned with three gold lilies that shone like stars, which the hermit was commanded to give to Queen Clotilde; she gave it to her royal husband, whose arms were everywhere victorious, and the device was thereupon adopted as the emblem of France. (*See Les Petits Bollandistes*, vol. vi, p. 426.) Tasso, in his *Jerusalem Delivered*, terms the French *Gigli d'oro* (golden lilies). It is said the people were commonly called *Liliarts*, and the kingdom *Lilium* in the time of Phillippe le Bel, Charles VIII, and Louis XII.

Florence is *The City of Lilies.*

Lily Bart. In Wharton's *House of Mirth* (*q.v.*).

Lily Maid of Astolat. See *Elaine.*

Lily of the Valley, The (*Le Lys dans la Vallee*). A novel by Balzac (Fr. 1836), the heroine of which is Mme. de Mortsauf (*q.v.*).

Limbus (Lat. border, fringe, edge). The borders of hell; the portion assigned by the Schoolmen to those departed spirits to whom the benefits of redemption did not apply through no fault of their own. According to Dante, Limbo is between hell and that border-land where dwell "the praiseless and the blameless dead."

Limbus Fatuo'rum. The Paradise of Fools. As fools or idiots are not responsible for their works, the old Schoolmen held that they are not punished in purgatory and cannot be received into heaven, so they go to a special "Paradise of Fools."

> Then might you see
> Cowls, hoods, and habits, with their wearers tossed
> And fluttered into rags; then relics, beads,
> Indulgences, dispenses, pardons, bulls,
> The sport of winds. All these, upwhirled aloft,
> Into a Limbo large and broad, since called
> The Paradise of Fools.
> *Milton: Paradise Lost*, iii, 489.

Cp. *Fool's Paradise* under *Fool.*

Limbus of the Moon. Ariosto, in his *Orlando Furioso*, xxxiv. 70, says that in the moon are treasured up the precious time misspent in play, all vain efforts, all vows never paid, all counsel thrown away, all desires that lead to nothing, the vanity of titles, flattery, great men's promises, court services, and death-bed alms.

Limbus patrum. The half-way house between earth and heaven, where the patriarchs and prophets who died before the death of the Redeemer await the Last Day, when they will be received into heaven. Some hold that this is the "hell" into which Christ descended after He gave up the ghost on the cross.

Shakespeare uses *limbo patrum* for "quod," jail, confinement.

> I have some of them in limbo patrum, and there they are like to dance these three days. — *Henry VIII*, v. 4.

Limbus Puero'rum. The Child's Paradise, for children who die before they are baptized or are responsible for their actions.

Limehouse. Violent and vitriolic abuse of one's political opponents: so called out of compliment to an oratorical display by Mr. Lloyd George at Limehouse, London, on July 30th, 1909, when he poured forth scorn and abuse on dukes, landlords, financial magnates, etc., many of whom, in the course of later events, became his best friends. Hence, *Limehousing*, indulging in such abuse.

Limerick. A nonsense verse in the meter popularized by Edward Lear in his *Book of Nonsense* (1846), of which the following is an example:

> There was a young lady of Wilts,
> Who walked up to Scotland on stilts;
> When they said it was shocking
> To show so much stocking,
> She answered, "Then what about kilts?"

The name was not given till much later, and comes from the chorus, "We'll all come up, come up to Limerick," which was interposed after each verse as it was improvised and sung by a convivial party.

Lin McLean. A volume of short stories by Owen Wister (Am. 1897), concerning the Wyoming cowboy, Lin McLean.

Lincoln, Abraham. Sixteenth president of the United States (1801–1865). Lincoln appears in a number of historical novels of the Civil War period and previous, notably Edward Eggleston's novel, *The Graysons* (*q.v.*), which introduces him in his early career, Winston Churchill's *Crisis* (*q.v.*), Irving Bacheller's *Man for the Ages* (Am. 1919) of which he is the hero, and its sequel, *Father Abraham* (1925). John Drinkwater has treated Lincoln's life dramatically in his play, *Abraham Lincoln* (Eng. 1918). Many American poets have poems in his honor.

Lincoln, Joseph Crosby (1870–). American novelist, author of *Cap'n Eri*, *Keziah Coffin*, etc.

Linda Condon. A novel by Joseph Hergesheimer (Am. 1919), the story of a child brought up by a devoted but not too respectable mother in the uncongenial atmosphere of fashionable hotels. She becomes a beautiful, self-contained, elusive, fastidious being who fascinates men but can never give them anything of herself. Even when she marries and has a family, she remains essentially aloof. She is the life-long inspiration of a great sculptor, Pleydon, who sees her seldom, but is able through his imagination to glimpse in her elusive spirit the unattainable ideal he is always seeking.

Lindab'rides. A term for a female of no repute, a courtesan. Lindabrides is the heroine of the romance entitled *The Mirror of Knighthood*, one of the books in Don Quixote's library.

Lindau. An old German socialist in Howells' *Hazard of New Fortunes* (*q.v.*). Whittier spoke of him as "that saint of the rather godless sect of dynamiters and atheists — a grand figure."

Lindon, Mr. and Mrs. Fred. Characters in Clyde Fitch's drama, *The Truth* (*q.v.*).

Lindsay, Vachel (1879–). American poet, best known for his *Chinese Nightingale*, *The Congo*, *General William Booth Enters Heaven*, etc.

Linet. See *Lynette.*

Lingard, Captain. In Conrad's *Outcast of the Islands* (*q.v.*) and *Almayer's Folly*, a powerful white trader, the "Rajah Laut" of an entire district of the Dutch East Indies. He is the hero of another novel, *The Rescue* (*q.v.*), which deals with his youth.

Lingua Franca. A species of Italian mixed with French, Greek, Arabic, etc. spoken on the coasts of the Mediterranean. Also, any jumble of different languages.

Linkinwater, Tim. In Dickens' *Nicholas Nickleby* (1838), confidential clerk to the brothers Cheeryble, a kind-hearted old bachelor, fossilized in ideas, but devoted to his masters almost to idolatry. He is much attached to a blind blackbird called "Dick," which he keeps in a large cage. The bird has lost its voice from old age; but, in Tim's opinion, there is no equal to it in the whole world. The old clerk marries Miss La Creevy, a miniature-painter.

> Punctual as the counting-house dial . . . he performed the minutest actions, and arranged the minutest articles in his little room in a precise and regular order. Paper, pens, ink, ruler, sealing-wax, wafers, . . . Tim's hat, Tim's scrupulously folded gloves, Tim's other coat. . . . all had their accustomed inches of space. . . . There was not a more accurate instrument in existence than Tim Linkinwater. — *Dickens: Nicholas Nickleby*, xxxvii.

Linne, The Heir of. The hero of an old ballad, given in Percy's *Reliques*, which tells how he wasted his substance in riotous living, and, having spent all, sold his estates to John o' the Scales, his steward, reserving only a "poor and lonesome lodge in a lonely glen." When no one would lend or give him money, he retired to the lodge, where was dangling a rope with a running noose. He put it round his neck and sprang aloft, but he fell to the ground, and when he came to espied two chests of beaten gold, and a third full of white money, over which was written —

> Once more, my sonne, I sette thee clere;
> Amend thy life and follies past;
> For but thou amend thee of thy life,
> That rope must be thy end at last.

The heir of Linne now returned to his old hall, where he was refused the loan of forty pence by his quondam steward; one of the guests told John o' the Scales he

ought to have lent it, as he had bought the estate cheap enough. "Cheap call you it?" exclaimed John; "why, he shall have it back for 100 marks less." "Done," said the heir of Linne, and thus recovered his estates.

Lion. The King of Beasts, an animal that figures perhaps more than any other in legend, symbolism and heraldry.

The lion an emblem of the resurrection. According to tradition, the lion's whelp is born dead, and remains so for three days, when the father breathes on it and it receives life. Another tradition is that the lion is the only animal of the cat tribe born with its eyes open, and it is said that it sleeps with its eyes open. This is not a fact, but undoubtedly it sleeps watchfully and lightly.

St. Mark the Evangelist is symbolized by a *lion* because he begins his gospel with the scenes of St. John the Baptist and Christ in the wilderness. For the stories of St. Jerome and St. Gerasimus and the lions befriended by them, see under *Saint.* See also *Androcles, Hercules* and *Una* for legends of lions.

Ever since 1164, when it was adopted as a device by Philip I, Duke of Flanders, the lion has figured largely and in an amazing variety of positions as an heraldic emblem, and, as a consequence, in public-house signs. The earliest and most important attitude of the heraldic lion is *rampant* (the device of Scotland), but it is also shown as *passant, passant gardant* (as in the shield of England), *salient, sejant,* etc., and even *dormant.* For these terms see *Heraldry.* The device of Venice is the winged Lion of St. Mark. See below.

In Story and Legend.

Cyb'ele is represented as riding in a chariot drawn by two tame lions.

Pracriti, the goddess of nature among the Hindus, is represented in a similar manner.

Hippom'enes and *Atalanta* (fond lovers) were metamorphosed into lions by Cybele.

Hercules is said to have worn over his shoulders the hide of the Nem'ean lion (see *Nemean*), and the personification of Terror is also arrayed in a lion's hide.

The lions in the arms of England. They are three lions passant gardant, *i.e.* walking and showing the full face. The first was that of Rollo, Duke of Normandy, and the second represented the country of Maine, which was added to Normandy. These were the two lions borne by William the Conqueror and his descendants. Henry II added a third lion to represent the Duchy of Aquitaine, which came to him through his wife Eleanor. Any lion not rampant is called a *lion leopardé,* and the French heralds call the lion passant a *leopard;* accordingly Napoleon said to his soldiers, "Let us drive these leopards (the English) into the sea."

Since 1603 the royal arms have been supported as now by (dexter) the English lion and (sinister) the Scottish unicorn (see *Unicorn*); but prior to the accession of James I the sinister supporter was a family badge. Edward III, with whom supporters began, had a lion and eagle; Henry IV, an antelope and swan; Henry V, a lion and antelope; Edward IV, a lion and bull; Richard III, a lion and boar; Henry VII, a lion and dragon; Elizabeth, Mary, and Henry VIII, a lion and greyhound.

The lion in the arms of Scotland is derived from the arms of the ancient Earls of Northumberland and Huntingdon, from whom some of the Scotch monarchs were descended. The *tressure* is referred to the reign of Acha'ius (d. about 819), who made a league with Charlemagne, "who did augment his arms with a double trace formed with Floure-de-lyces, signifying thereby that the lion henceforth should be defended by the ayde of Frenchemen." (Holinshed: *Chronicles.*)

A lion at the feet of crusaders or martyrs, in effigy, signifies that they died for their magnanimity.

The Lion of St. Mark, or *of Venice.* A winged lion sejant, holding an open book with the inscription *Pax tibi, Marce, Evangelista Meus.* A swordpoint rises above the book on the dexter side, and the whole is encircled by an aureola.

Lions. The lions of a place are sights worth seeing, or the celebrities; so called from the ancient custom of showing strangers, as chief of London sights, the lions at the Tower. Hence, *Lion-hunter.* One who hunts up a celebrity to adorn or give prestige to a party. Mrs. Leo Hunter, in *Pickwick,* is a good satire on the name and character of a lion-hunter.

Lion's Mouth. To place one's head in the lion's mouth. To expose oneself needlessly and foolhardily to danger.

Lion's Share. The larger part: or all, nearly all. In *Æsop's Fables,* several beasts joined the lion in a hunt; but, when the spoil was divided, the lion claimed one quarter in right of his prerogative, one for his superior courage, one for his dam and cubs, "and as for the fourth, let who will dispute it with

me." Awed by his frown, the other beasts yielded and silently withdrew.

To beard the lion in his den. Vehemently to contradict one either on some subject he has made his hobby, or on his own premises; to defy personally or face to face.

Lion of God. Ali-Ben-Abou-Thaleb (602–661), the son-in-law of Mahomet, was so called because of his zeal and his great courage. His mother called him at birth *Al Haïdara,* "the Rugged Lion."

Lion of St. Mark. The device of Venice.

Lion of Sweden. The general Johan von Baner (1596–1641).

Lion of the North. The Swedish King, Gustavus Adolphus (1594–1632).

Lion of the tribe of Judah. A lion is emblem of the tribe of Judah; Christ is so called.

Judah is a lion's whelp: . . . he couched as a lion, and as an old lion; who shall rouse him up? — *Gen.* xlix. 9.

Lion Rouge. (Fr. red.) Marshal Ney (1769–1815), so called from his red hair.

The Lion's Heart. Richard I of England (1157–1199) called *Cœur de Lion.*

The British Lion. A personification of Great Britain. See under *British.*

The Nemean Lion. See *Nemean.*

The Winged Lion. The Lion of St. Mark, the heraldic device of Venice.

Lionel. A leading character in Flotow's opera, *Martha* (*q.v.*).

Liones, Lionesse, etc. See *Lyonesse.*

Lir, King. The earliest known original of the King in Shakespeare's tragedy *King Lear,* an ocean god of early Irish and British legend. He figures in the romance *The Fate of the Children of Lir* as the father of Fionnuala (*q.v.*). On the death of Fingula, the mother of his daughter, he married the wicked Aoife, who, through spite, transformed the children of Lir into swans, doomed to float on the water for centuries till they hear the first mass-bell ring. This is the subject of one of Moore's *Irish Melodies.*

Lirriper, Mrs. Heroine of Dickens' tale, *Mrs. Lirriper's Lodgings* (1863). It recounts her troubles with her lodgers, and with Miss Wozenham, an opposition lodging-housekeeper; but the central point of interest is the adoption of poor Jemmy by Mayor Jackman — his education at home and in a boarding-school. A sequel, called *Mrs. Lirriper's Legacy,* appeared in 1864.

Lisa. The heroine of a poem by George Eliot (1859), *How Lisa Loved the King,* which retells a story from Boccaccio's *Decameron.* Because she loves the King, Lisa will have nothing to do with any of her lovers until the King himself, touched by her story sung by a poet for his diversion, searches her out in her bourgeois quarters and urges her to marry the man who loves her.

Lisa, Dame. In Cabell's *Jurgen* (*q.v.*), Jurgen's ill-tempered wife to whom he returns with relief after his year of youth and adventure with fairer ladies is over.

Lisa, Mona. See *Mona Lisa.*

Lisbeth Fischer. (In Balzac's *Cousin Betty.*) See under *Fischer.*

Lismaha'go, Captain. In Smollett's novel, *The Expedition of Humphry Clinker,* a super-annuated officer on half-pay, who marries Miss Tabitha Bramble for the sake of her £4000. He is a hard-featured, forbidding Scotchman, singular in dress, eccentric in manners, conceited, disputatious and rude. Though most tenacious in argument, he can yield to Miss Tabitha, whom he wishes to conciliate.

Litotes. Understatement for the sake of effect, as "a citizen of no mean city." Cp. *Hyperbole.*

Littimer. In Dickens' *David Copperfield,* the painfully irreproachable valet of Steerforth, in whose presence David Copperfield feels always most uncomfortably small. Though as a valet he is propriety in Sunday best, he is nevertheless cunning and deceitful. Steerforth, tired of "Little Em'ly," wishes to marry her to Littimer; but from this lot she is rescued, and emigrates to Australia.

Little. *Little Billee.* See *Billee.*

Little Britain School. Same as Little Englanders. See below.

Little Corporal. Napoleon Bonaparte. So called after the battle of Lodi, in 1796, from his low stature, youthful age, and amazing courage. He was barely 5 ft. 2 in. in height.

Little Dorrit. See below under separate head.

Little Englanders. An opprobrious name which became popular about the time of the last Boer War for those who refused to "think imperially," upheld the doctrine that the English should concern themselves with England only, and were opposed to any extension of the Empire.

Little Eva. In *Uncle Tom's Cabin* (*q.v.*).

Little Father. The Czar of Russia was so called.

Little Gentleman in Velvet. "The little gentleman in velvet," *i.e.* the mole, was

a favorite Jacobite toast in the reign of Queen Anne. The reference was to the mole that raised the molehill against which the horse of William III stumbled at Hampton Court. By this accident the King broke his collar-bone, a severe illness ensued, and he died early in 1702.

Little Giant. Stephen A. Douglas (1813–1861) American politician, so called from his small stature and formidable nature.

Little Jack Horner. See under *Jack.*

Little John See under *John.*

Little Nell. The heroine of Dickens' *Old Curiosity Shop* (*q.v.*).

Little Paris. (1) Brussels; (2) Milan.

Little Parliament. See *Parliaments.*

Little Red Ridinghood. See *Red Ridinghood.*

Little Venice. Arendal, Norway.

Little Endians. In Swift's *Gulliver's Travels* (*Voyage to Lilliput*) the faction which insisted on interpreting the vital direction contained in the 54th chapter of the Blun'decral: "All true believers break their eggs at the convenient end," as meaning the *little end*, and waged a destructive war against those who adopted the alternative (cp. *Big-endians*). The godfather of the emperor happened to cut his finger while breaking his egg at the big end, and published a decree commanding all his subjects to break them in future at the small end. This led to a terrible war, and to the publication of many hundreds of large treatises; and to-day the terms are still used in connection with hostilities or arguments arising out of trifling differences of opinion, etc., especially in matters of doctrine. In Swift's satire the Big Endians typify the Catholics, and the Little Endians the Protestants.

Little Boy Blue. The hero of an old nursery rhyme:

> Little Boy Blue, come blow your horn
> The sheep's in the meadow, the cow's in the corn
> Where is the boy who looks after the sheep?
> He's under the haystack fast asleep.

Eugene Field has a well-known poem, *Little Boy Blue*, commemorating the faithfulness with which the toys of a little boy who has died await his return.

Little Breeches. One of John Hay's *Pike County Ballads.* See *Pike.*

Little Buttercup. (In Gilbert and Sullivan's comic opera, *Pinafore.*) See *Buttercup.*

Little Clay Cart, The (*Sans Mrichchhakatika*). A Sanscrit comedy ascribed to a certain King Sudraka and variously assigned to the 8th to 10th centuries. The hero is Charudatta, an impoverished Brahmin merchant, the heroine the lovely courtesan Vasantasena. The villain of the play, the king's brother-in-law, smothers Vasantasena in a remote garden and accuses Charudatta of the crime, but Vasantasena recovers and appears just in time to save her lover from execution. An important subplot is concerned with a successful conspiracy to overthrow the reigning monarch. Goethe paraphrased the drama in his poem *The God and the Bayadere*, and it was made the basis of a popular ballet *Le Dieu et la Bayadere* which was staged throughout Europe about the year 1830. The drama itself was played in New York in 1924–1925.

Little Dorrit. The heroine and title of a novel by Charles Dickens (1855). Little Dorrit was born and brought up in the Marshalsea prison, Bermondsey, where her father was confined for debt; and when about fourteen years of age she used to do needlework, to earn a subsistence for herself and her father. The child was idolized by the prisoners, and when she walked out, every man in Bermondsey who passed her touched or took off his hat out of respect to her good works and active benevolence. Her father, coming into a property, was set free at length, and Little Dorrit married Arthur Clennam, the marriage service being celebrated in the Marshalsea, by the prison chaplain.

Little Entente. See *Entente.*

Little Eyolf. A drama by Henrik Ibsen (Nor. 1894). Little Eyolf, the crippled son of Mr. and Mrs. Allmers, is lured and tormented by a mysterious old hag known as the Rat-wife, while Allmers, impervious to his son's needs, is writing a book on *Human Responsibility.* Allmers suddenly awakes to his parental responsibility, but his wife feels only jealousy of his devotion to the child as she had of his devotion to the book.

Little, Henry. The inventor hero of Charles Reade's *Put Yourself in His Place* (*q.v.*).

Little Lord Fauntleroy. A story by Frances Hodgson Burnett (Am. 1886). The seven-year-old hero is the son of a disinherited English father and an American mother. His title of Lord Fauntleroy he would normally inherit from his grandfather, an English earl, who has, however, never forgiven the boy's father for marrying an American. On the death

of the father the boy is summoned to England, leaving his mother, whom he calls "Dearest" in the poverty-stricken quarters where they have been living in New York. He so completely wins the hearts of his English relatives that they are soon persuaded to extend to "Dearest" a cordial welcome. Little Lord Fauntleroy was a striking figure, dressed in black velvet with lace collar and yellow curls; and the phrase has passed into common usage as referring either to a certain type of children's clothes or to a beautiful, but spoiled or effeminate small boy. The novel was successfully dramatized.

Little Minister, The. A novel by J. M. Barrie (Eng. 1891). The hero, Gavin Dishart, is a young preacher in the Scotch village of Thrums. He struggles in vain against his love for the irresistible upsetting "gipsy" Babbie. The parish is scandalized at the romance; Babbie gives him up to marry her elderly fiancé, Lord Rintoul; but a false rumor of Gavin's death brings them together and on impulse they are married by a gipsy ceremony in the woods. The two are separated, but after many vicissitudes, the Little Minister regains both his prestige and his bride.

Little Orphant Annie. The title and heroine of a well-known dialect poem by James Whitcomb Riley (Am. 1853–1916), which relates how Orphant Annie told hair-raising tales about the goblins and was finally carried off by them.

Little Pierre. See *Pierre.*

Little Shepherd of Kingdom Come, The. A popular novel by John Fox, Jr. (Am. 1903) dealing with the life of the Kentucky mountaineers. The hero is Chad Buford, a waif who grows up in the mountains but is later proved a relative of Major Buford of Lexington who had befriended him. During the Civil War he fights in the Union Army and so alienates himself from Major Buford and his daughter Margaret, whom he loves, but after peace is declared, all ends happily.

Little Theater. A name given to an amateur or semi-professional theatrical group that aims to produce plays as a sort of community venture, with primary emphasis on artistic rather than commercial success; also to the theater of such an organization. *The Little Theater Movement* is a movement to organize such groups throughout the United States.

Little Women. A widely read story for young people by Louisa May Alcott (Am. 1867). The heroine is Jo March, the tomboyish and literary member of the March family, who retires to the attic when "genius burns" and is usually in hot water the rest of the time. Her three sisters, Meg, Beth and Amy, figure almost as prominently. Beth, the good and gentle one of the family, does not live long. Meg marries a young tutor, John Brooke, and reappears in the sequel, *Little Men,* with her twins Daisy and Demi. The fashionable and artistic Amy finally marries Laurie, a high-spirited boy who had long been Jo's boon companion but who failed to persuade her to marry him. Jo herself becomes the wife of a kindly old German professor, Mr. Bhaer; and in *Little Men* she and the professor turn their home into a sort of school for a few boys. *Jo's Boys* is a second sequel.

Little-go. A preliminary examination of a general nature which all Cambridge undergraduates must pass (unless excused on account of having passed certain other examinations) before proceeding to take any examination for a degree. The *Little-go* is almost invariably taken in or before the first term. There is no examination at Oxford corresponding with this, but *Smalls* (cp. *Mods*) is much on its level.

Litvinov. The hero of Turgenev's *Smoke* (*q.v.*).

Live Oak State. Florida. See *States.*

Livy. The Roman historian Titus Livius (*B. C.* 59–*A. D.* 17).

The Livy of France. Juan de Mariana (1537–1624).

The Livy of Portugal. João de Barros, 1496–1570, the best of the Portuguese historians.

The Russian Livy. Nicholas Karamzin (1765–1826).

Liza. Heroine of Turgenev's *Nest of Nobles,* translated under the title *Liza.* The hero, Fedor Lavretski, unhappily mismated with a woman who is false to him, is strongly drawn to Liza, whom he feels is representative of genuine womanhood. When he receives news of his wife's death, they confess their mutual love. His wife, however, is not dead, and wishes him to return to her. The two lovers renounce their happiness and Liza enters a convent.

Lizzie. *Tin Lizzie.* See *Tin.*

Keeping up with Lizzie. See under *Keeping.*

Lloyd's. An association of underwriters, merchants, shipowners, brokers, etc., principally dealing with ocean-

borne commerce, marine insurance, and the publication of shipping intelligence. So called because the society was founded (1688) at a coffee-house kept in Lombard Street by one Edward Lloyd. In 1774 the offices, or *Lloyd's Rooms*, were removed to the Royal Exchange, where they still are.

Lloyd's books. Two enormous ledger-like volumes, placed on desks at the entrance (right and left) of Lloyd's Rooms. They give the principal arrivals, and all losses by wrecks, fire, or other accidents at sea. The entries are written in a fine, bold Roman hand, legible to all readers.

Lloyd's List. A periodical, in which the shipping news received at Lloyd's Rooms is published. It has been issued regularly from 1726; since 1800 as a daily.

Lloyd's Register. A register of ships, British and foreign, published yearly.

Llyr. In the Welsh *Mabinogion*, a mythical king of Britain, father of Bran and Branwen (*q.v.*). Cp. *Lir.*

Loathly Lady. A stock character of the old romances who is so hideous that every one is deterred from marrying her. When, however, she at last finds a husband her ugliness — the effect of enchantment — disappears, and she becomes a model of beauty. Her story — a very common one, in which sometimes the enchanted beauty has to assume the shape of a serpent or some hideous monster — is the feminine counterpart of that of "Beauty and the Beast" (*q.v.*).

Loba'ba. In Southey's *Thalaba the Destroyer* (*q.v.*), one of the sorcerers in the caverns of Domdaniel, "under the roots of the ocean"

Lobsters, English soldiers used to be called lobsters, because they were "turned red" when enlisted into the service. But the term was originally applied to a troop of horse soldiers in the Great Rebellion, clad in armor which covered them as a shell.

Died for want of lobster sauce. Sometimes said of one who dies or suffers severely because of some trifling disappointment, pique, or wounded vanity. At the grand feast given by the great Condé to Louis XIV, at Chantilly, Vatel, the *chef*, was told that the lobsters intended for sauce had not arrived, whereupon he retired to his private room, and, leaning on his sword, ran it through his body, unable to survive such a dire disappointment.

Local Color. In reference to drama or fiction, the concrete details of natural scenery, architecture, peculiarities of dialect, local customs and traditions, etc., that give an impression of authenticity to a particular setting. Thus an author who wishes to lay the scene of his novel in a certain region may perhaps spend some time in the vicinity or read of its history "to soak up local color." Any spot rich in unique traditions that make it different from the rest of the world is said to have "plenty of local color."

Lochiel. The title of the head of the clan Cameron.

> And Cameron, in the shock of steel,
> Die like the offspring of Lochiel.
> *Scott: The Field of Waterloo*

The hero of Campbell's poem, *Lochiel's Warning* (1802), is Donald Cameron, known as *The Gentle Lochiel.* He was one of the Young Pretender's staunchest adherents, and escaped to France with him after Culloden (1746). He took service in the French army, but died two years later.

Lochinvar. A young Highlander, hero of an episode in Scott's poem *Marmion.* Being in love with a lady at Netherby Hall, he persuaded her to dance one last dance. She was condemned to marry a "laggard in love and a dastard in war," but her young chevalier swung her into his saddle and made off with her, before the "bridegroom" and his servants could recover from their astonishment.

Locke, Alton. See *Alton Locke.*

Locke Amsden *or The Schoolmaster.* A once-popular novel by D. P. Thompson (Am. 1847) portraying the life of the old district school.

Locke, John (1632–1704). English philosopher. The *Essay concerning Human Understanding* is probably his best-known work.

Locke, William (1863–). English novelist. His best-known books are *The Beloved Vagabond* (*q.v.*) and *Septimus.*

Lockit. The jailer in Gay's *Beggar's Opera* (1727). He was an inhuman brute, who refused to allow Captain Macheath any more candles in his cell, and threatened to clap on extra fetters, unless he supplied him with more "garnish" (jail fees). Lockit loaded his prisoners with fetters in inverse proportion to the fees which they paid, ranging "from one guinea to ten."

Lucy Lockit. The daughter of Lockit the jailer. A foolish young woman, who, decoyed by Captain Macheath under the

specious promise of marriage, effected his escape from jail. The Captain, however, was recaptured, and condemned to death; but after being reprieved, confessed himself married to Polly Peachum, and Lucy was left to seek another mate.

> How happy could I be with either [Lucy or Polly]
> Were t'other dear charmer away!
> *Gay: The Beggar's Opera*, ii. 2

Locksley. In Scott's *Ivanhoe*, a name assumed by Robin Hood who appears as an archer at the tournament. Said to have been the name of the village where the outlaw was born.

Locksley Hall. Tennyson's poem of this name (1842) deals with an imaginary place and an imaginary hero. The Lord of Locksley Hall fell in love with his cousin Amy; she marries a rich clown, and he, indignant at this, declares he will wed a savage; he changes his mind, however, and decides, "Better fifty years of Europe than a cycle of Cathay."

In 1886 Tennyson published *Locksley Hall Sixty Years After*, another dramatic poem.

Locofo'cos. A trade-name coined in America as that of a self-igniting cigar (patented in New York, 1834), but quickly transferred to lucifer matches, and then to the extreme Radicals, or Equal Rights faction, in America, because, so the story goes, at a meeting in Tammany Hall (1835), when the chairman left his seat, and the lights were suddenly extinguished, with the hope of breaking up the turbulent assembly, those in favour of extreme measures drew from their pockets their *locofocos*, re-lighted the gas, and got their way.

Locrine. Father of Sabri'na and eldest son of the mythical Brutus, King of ancient Britain. On the death of his father he became king of Loe'gria. (Geoffrey: *Brit. Hist.*, ii. 5.)

> Virgin daughter of Locrine,
> Sprung from old Anchises' line.
> *Milton: Comus*, 942-3.

An anonymous tragedy, based on Holinshed and Geoffrey of Monmouth, was published under this name in 1595. As the words "Newly set foorth, overseene and corrected, By *W. S.*" appear on the title-page, it was at one time ascribed to Shakespeare. It has also been ascribed to Marlowe, Greene, and Peele — the weight of evidence being rather in favor of the latter.

Locus'ta. One who murders those she professes to nurse, or those whom it is her duty to take care of. The original Locusta lived in the early days of the Roman empire, poisoned Claudius and Britan'nicus, and attempted to destroy Nero; but, being found out, she was put to death.

Lodovi'co. In Shakespeare's *Othello*, kinsman to Brabantio the father of Desdemona.

Lodowick. In Shakespeare's *Measure for Measure*, the name assumed by the Duke of Vienna, when he retired for a while from State affairs, and dressed as a friar, to watch the carrying out of a law recently enforced against prostitution.

Loegria or **Lo'gres.** England is so called by Geoffrey of Monmouth, from Locrine (*q.v.*).

Lofty Jack. In Goldsmith's comedy, *The Goodnatured Man*, a character very similar to his Beau Tibbs (*q.v.*).

Log. *A King Log.* A *roi fainéant*, a king who rules in peace and quietness, but never makes his power felt. In allusion to the fable of the frogs asking for a king. Jupiter first threw them down a log of wood, but they grumbled at so spiritless a king. He then sent them a stork, which devoured them eagerly.

Log-book. On board ship, the journal in which the "logs" are entered by the chief mate. It contains also all general transactions pertaining to the ship and its crew, such as the strength and course of the winds, the conduct and misconduct of the men, and, in short, everything worthy of note.

Log-rolling. The combination of different interests, on the principle of "Claw me, I'll claw you." Applied in politics to the "give and take" principle, by which one party will further certain interests of another in return for assistance given in passing their own measures, and in literary circles to mutual admiration criticism. The mutual admirers are called "log-rollers," and the allusion is to neighbors who assist a new settler to roll away the logs of his clearing.

Logris or **Locris.** Same as Locrin or Locrine (*q.v.*), eldest son of Brute, the mythical king of Britain.

Lohengrin. A son of Percival or Parsifal in German legend; Knight of the Swan. He appears at the close of Wolfram von Eschenbach's *Parzival* (about 1210), and in other German romances, where he is the deliverer of Elsa, princess of Brabant, who has been dispossessed by Tetramund and Ortrud. He arrives at Antwerp in a skiff drawn by a swan, champions Elsa, and becomes her husband

on the sole condition that she shall not ask his name or lineage. She is prevailed upon to do so on the marriage-night, and he, by his vows to the Grail, is obliged to disclose his identity, but at the same time disappear. The swan returns for him, and he goes; but not before retransforming the swan into Elsa's brother Gottfried, who, by the wiles of the sorceress Ortrud, had been obliged to assume that form. Wagner has an opera on the subject, composed (words and music) in 1847.

Loki. The god of strife and spirit of evil in Scandinavian mythology, son of the giant Firbauti and Laufey, or Nal, the friend of the enemy of the gods, and father of the Midgard Serpent Fenris, and Hel. It was he who artfully contrived the death of Balder (*q.v.*). He was finally chained to a rock with ten chains, and — according to one legend — will so continue till the Twilight of the Gods appears, when he will break his bonds; the heavens will disappear, the earth be swallowed up by the sea, fire shall consume the elements, and even Odin, with all his kindred deities, shall perish. Another story has it that he was freed at Ragnarok, and that he and Heimdall fought till both were slain.

Lokman. A fabulous personage, the supposed author of a collection of Arabic fables. The name is founded on *Lugman*, the title of the 31st Surah of the Koran, in which occur the words "We gave to Lugman wisdom." Like Æsop, he is said to have been a slave, noted for his ugliness.

Lola. The heroine of Mascagni's opera, *Cavalleria Rusticana* (*q.v.*).

Lollards. The early German reformers and the followers of Wyclif were so called. An ingenious derivation is given by Bailey, who suggests the Latin word *lolium* (darnel), because these reformers were deemed "tares in God's wheat-field," but the name is from Mid. Dut. *lollaerd*, a mutterer, one who mumbles over prayers and hymns.

Gregory XI, in one of his bulls against Wyclif, urged the clergy to extirpate this *lolium*.

Lombard. A banker or money-lender, so called because the first bankers were from Lombardy, and set up in Lombard Street (London), in the Middle Ages. The name Lombard (according to Stow) is a contraction of Longobards. Among the richest of these Longobard merchants was the celebrated Medici family, from whose armorial bearings the insignia of three golden balls has been derived. The Lombard bankers exercised a monopoly in pawnbroking till the reign of Queen Elizabeth.

Lombard Fever. Laziness. Pawn-brokers are called Lombard brokers, because they retain the three golden balls of the Lombard money-changers; and lazy folk will pawn anything rather than settle down to steady work.

Lombard Street to a China Orange. Long odds. Lombard Street, London, is still the center of great banking and mercantile transactions. To stake the Bank of England against a common orange is to stake what is of untold value against a mere trifle.

London, Jack (1876–1916). American novelist, author of *The Call of the Wild, Smoke Bellew, The Cruise of the Snark; John Barleycorn*, etc. See those entries.

Lone Star State. Texas. See *States.*

Longfellow, Henry Wadsworth (1807–1882). American poet, famous for his *Hiawatha, Evangeline, The Courtship of Miles Standish, Paul Revere*, etc. See those entries.

Long Meg of Westminster. A noted virago in the reign of Henry VIII, round whose exploits a comedy (since lost) was performed in London in 1594. Her name has been given to several articles of unusual size. Thus, the large blue-black marble in the south cloister of Westminster Abbey, over the grave of Gervasius de Blois, is called "Long Meg of Westminster." Fuller says the term is applied to things "of hop-pole height, wanting breadth proportionable thereunto," and refers to a great gun in the Tower so called, taken to Westminster in troublous times; and in the *Edinburgh Antiquarian Magazine* (September, 1769) we read of Peter Branan, aged 104, who was 6 ft. 6 in. high, and was commonly called *Long Meg of Westminster.*

Long Parliament. See *Parliaments.*

Long Roll, The. A historical novel of the Civil War by Mary Johnston (Am. 1911). The chief romantic interest is in the love affair of Judith Cary and Richard Cleave, a Confederate officer who is disgraced through a trick of his rival, Maury Stafford, but finally given another trial through the efforts of Stonewall Jackson.

Long Tom Coffin. (In Cooper's *Pilot*) See *Coffin, Long Tom.*

Longaville. In Shakespeare's *Love's Labour's Lost*, a young lord attending on Ferdinand, king of Navarre. He promises to spend three years in study with the

King, during which time no woman is to approach the court; but no sooner has he signed the compact than he falls in love with Maria.

Longinus, or **Longius.** The traditional name of the Roman soldier who smote our Lord with his spear at the Crucifixion. In the romance of King Arthur, this spear was brought by Joseph of Arimathea to Listenise, when he visited King Pellam, "who was nigh of Joseph's kin." Sir Balim the Savage, being in want of a weapon, seized this spear, with which he wounded King Pellam. "Three whole countries were destroyed" by that one stroke, and Sir Balim saw "the people thereof lying dead on all sides."

Looking Backward 2000–1887. A romance by Edward Bellamy (Am. 1888) describing a Utopian communistic Boston in the year 2000. It caused widespread discussion.

Loop. The "down town" district of Chicago, the business and theatrical center, so called from the "loop" made by the elevated tracks which run in to the center of the city.

Lorbrul'grund. The capital of Brobdingnag in Swift's *Gulliver's Travels.* The word is humorously said to mean "Pride of the Universe."

Lord Jim. A novel by Joseph Conrad (Eng. 1900), dealing with a man's lifelong efforts to atone for an act of instinctive cowardice. As a young man, Jim is one of the officers of the *Patna* who frantically take to the boats when she hits a derelict in the Red Sea, leaving their eight hundred native passengers, as they suppose, to certain death. After years of wandering from place to place pursued by the disgrace, he wins a measure of satisfaction and self-respect from a busy, useful life among the natives of Patusan, who put complete confidence in *Tuan* Jim (Lord Jim). Finally, however, a gang of intrusive white men whom he has persuaded the natives to allow to go free, repay his trust by murdering Dain Maroola, his best friend, the son of Chief Doramin. Lord Jim immediately gives himself up to Doramin and is killed. The story is told by Conrad's favorite character, Marlow (*q.v.*).

Lord of Burleigh, The. A ballad by Tennyson (1842). In the guise of a village painter the noble-born hero courts and wins a simple country maiden, but when he takes her home to his castle, she feels out of place and pines away and dies.

Lord of the Isles. Donald of Islay, who in 1346 reduced the Hebrides under his sway. The title of *lord of the Isles* had been borne by others for centuries before, was borne by his (Donald's) successors, and is now one of the titles of the Prince of Wales. Sir Walter Scott has a metrical romance entitled *The Lord of the Isles* (1815).

Lord Ormont and His Aminta. A novel by George Meredith (Eng. 1894) based on the career of the Earl of Peterborough, who rendered distinguished service at Valencia but in later life nourished resentment against the government which had recalled him (1707) for high-handedness. He married Anastasia Robinson, the singer, but made no public acknowledgment of the marriage for many years. In the novel the names are changed, and Aminta remedies her equivocal position by eloping with Matthew Weyburn and opening a school in the Alps.

Lord Ullin's Daughter. A ballad by Campbell (1809). The lady eloped with the Chief of Ulva's Isle, and was pursued by her father with a party of retainers. The lovers reached a ferry, and promised to give the boatman "a silver pound" to row them across Lochgyle. The waters were very rough, and the father reached the shore just in time to see the boat capsize, and his daughter drowned.

> 'Twas vain; the loud waves lashed the shore,
> Return or aid preventing;
> The waters wild went o'er his child,
> And he was left lamenting.

Lorelei or **Lurlei.** A siren of German legend, who haunted a rock of the same name on the right bank of the Rhine, half-way between Bingen and Coblenz. She combed her hair with a golden comb, and sang a wild song, which enticed fishermen and sailors to destruction on the rocks and rapids.

Loren'zo. (1). A young man in Shakespeare's *Merchant of Venice* with whom Jes'sica, the daughter of the Jew Shylock, elopes.

(2). In Young's *Night Thoughts,* the embodiment of evil and atheism.

Loretto. *The house of Loretto.* The Santa Casa, the reputed house of the Virgin Mary at Nazareth. It was "miraculously" translated to Fiume in Dalmatia in 1291, thence to Recana'ti in 1294, and finally to a plot of land belonging to a certain Lady *Lauretta,* situated in Italy, 3 m. from the Adriatic, and about 14 S.S.E. from Ancona, round which the town of Loretto sprang up. The chapel contains bas-reliefs showing incidents in

the life of the Virgin, and a rough image which is traditionally held to have been carved by St. Luke.

Our house may have traveled through the air, like the house of Loretto, for aught I care.—*Goldsmith: The Good-natured Man*, iv, 1.

Lorge, De. The hero of a legend retold by Schiller in his ballad *The Glove* (*Der Handschuh*) and the subject of poems by Leigh Hunt and Browning. According to the tale, De Lorge's lady love threw her glove into the arena of wild beasts, purely to test his devotion. He recovered it, threw it in her face and scornfully left her. Browning's version presents a unique justification of the motives behind the lady's act. The tale is to be found in Froissart's *Chronicles*, attributed to the period of Francis I of France.

Lorna Doone, *A Romance of Exmoor.* A historical novel by R. D. Blackmore (1869). At the age of fourteen, the young hero, John Ridd, falls into the hands of the robber Doones, a band of high-born Devonshire outlaws. He is saved by Lorna Doone, a mere child, and when he is of age, he sets out to find her again. Because the Doones have killed his father he hates them; he protects Lorna against them and finally marries her.

Lorraine, Mrs. Felix. A clever intriguing woman in Disraeli's *Vivian Grey* (*q.v.*). This is one of the numerous characters of fiction for whom Lady Caroline Lamb is supposed to have been the model.

Lorrequer, Harry. See *Harry Lorrequer*.

Lost Leader, The. A poem by Browning suggested by the abandonment of Wordsworth, Southey, and others of the liberal cause.

Just for a handful of silver he left us,
Just for a ribband to stick in his coat.

Lot. (1) In the Old Testament, the nephew who accompanied Abraham (*q.v.*) to Canaan and divided the land with him. Lot was one of the inhabitants of the wicked city of Sodom (*q.v.*) and escaped by the intervention of an angel just before the city was destroyed by fire and brimstone. *Lot's wife* was turned to a pillar of salt for looking back at the city (*Gen.* xix. 26).

(2) In Arthurian romance, King of Orkney, one of the kings subdued by Arthur. Malory makes Lot's wife Margawse or Morgause (*q.v.*), but Tennyson in his Idylls calls her Bellicent. Lot was the father of Gawain, Agravain, Gaheris, Gareth and, according to Tennyson's account, of Modred.

Lot Sap Sago. See *Sago*.

Lothair. A novel by Disraeli (1871). The hero, Lothair, is a young English nobleman who, upon coming of age, inherits a great fortune; and the plot centers about the struggle between the Anglican Church, the Church of Rome and the Revolutionary societies of Italy to secure his money and support. One of the most interesting characters of the book is the witty Lord St. Aldegonde (*q.v.*). A primary cause for the popularity of the book was the interest taken by the English public in identifying the characters who were prominent people under slight disguise, generally supposed to represent the following:

The Oxford Professor, Goldwin Smith.
Grandison, Cardinals Manning and Wiseman.
Lothair, Marquis of Bute.
Catesby, Monseigneur Capel.
The Duke and Duchess, the Duke and Duchess of Abercorn.
The Bishop, Bishop Wilberforce.
Corisande, one of the Ladies Hamilton.

Lotha'rio. (1) *A gay Lothario.* A gay libertine, a seducer of women, a debauchee. The character is from Rowe's tragedy *The Fair Penitent* (1703), which is founded on Massinger's *Fatal Dowry*, though Rowe probably got the *name* from Davenant's *Cruel Brother* (1630), where is a similar character with the same name.

Is this that haughty, gallant, gay Lothario?
Fair Penitent, v. 1.

(2) A character in Cervantes' story *The Curious Impertinent* (*q.v.*) told in *Don Quixote*.

(3) The patron of Wilhelm Meister (*q.v.*) in Goethe's *Wilhelm Meister's Lehrjahre*.

Loti, Pierre. The pseudonym adopted by Louis Marie Julien Viaud (Fr. 1850–1923). It is the name of the hero in his novel *The Marriage of Loti* (*q.v.*) and in subsequent novels, *Le Roman d'un Spahi* and *Madame Chrysanthème*.

His best-known books are *The Island Fisherman*, *Madame Chrysanthème*, *The Marriage of Loti*. See those entries.

Lotte. The heroine of Goethe's *Sorrows of Werther*. See *Werther*.

Lotus. A name given to many plants, *e.g.* by the Egyptians to various species of water-lily, by the Hindus and Chinese to the Nelumbo (a water-bean, *Nymphæaceæ speciosum*), their "sacred lotus," and by the Greeks to *Zizyphus Lotus*, a north African shrub of the natural order Rhamneæ, the fruit of which was used for food.

According to Mahomet a lotus-tree stands in the seventh heaven, on the

right hand of the throne of God, and the Egyptians pictured God sitting on a lotus above the watery mud. One of the most familiar of Buddhist prayers begins "Hark the jewel in the lotus." See *Om.*

The classic myth is that *Lotis*, a daughter of Neptune, fleeing from Priapus was changed into a tree, which was called *Lotus* after her. Another story goes that *Dry'ope* of Œcha'lia was one day carrying her infant son, when she plucked a lotus flower for his amusement, and was instantaneously transformed into a lotus.

Lotus-eaters or *Lotoph'agi*, in Homeric legend, are a people who ate of the lotus-tree, the effect of which was to make them forget their friends and homes, and to lose all desire of returning to their native country, their only wish being to live in idleness in Lotus-land (*Odyssey*, xi). Hence, a *lotus-eater* is one living in ease and luxury. Tennyson has written one of his best-known poems on this subject.

Loudon, Joe. The hero of Tarkington's *Conquest of Canaan* (*q.v.*).

Louis XI of France is introduced by Scott in two of his novels, *Quentin Durward* and *Anne of Geierstein*. In *Quentin Durward* he appears disguised as Maitre Pierre, a merchant. He is the hero of a drama by Casimir de la Vigne and appears in Hugo's *Notre Dame de Paris* and Theodore de Banville's play of *Gringoire*.

Louis de Conte. In Mark Twain's *Joan of Arc* (*q.v.*), the friend who tells the story.

Louise de la Vallière. A historical romance by Alexandre Dumas which forms a part of his *Vicomte de Bragelonne*. See under *Three Musketeers*. Also a drama by Bulwer Lytton.

Louise, the Glee-maiden. In Scott's *Fair Maid of Perth* (*q.v.*).

Louvre. The former royal palace of the French kings in Paris.

Dagobert is said to have built here a hunting-seat, but the present magnificent pile of buildings was begun by Francis I in 1541. Since the French Revolution the greater part of the Louvre has been used for the national museum and art gallery.

Lövberg. A leading character in Ibsen's *Hedda Gabler* (*q.v.*).

Love for Love. A famous comedy by Congreve (1695). The heroine, Angelica, the ward of Sir Sampson Legend (*q.v.*) is courted by her guardian but is in love with his son Valentine and finally agrees to marry him. Angelica is said to represent the famous actress, Mrs. Bracegirdle, to whom Congreve addressed numerous attentions.

Love Me Little, Love Me Long. A novel by Charles Reade (1859). See *Dodd, David.*

Love's Labour's Lost. A comedy by Shakespeare (about 1594). Ferdinand, king of Navarre, with three lords named Biron, Dumain, and Longaville, agreed to spend three years in study, during which time no woman was to approach the court. Scarcely had they signed the compact, when the Princess of France, attended by Rosaline, Maria, and Katharine, besought an interview respecting certain debts said to be due from the King of France to the King of Navarre. The four gentlemen fell in love with the four ladies: the King with the Princess, Biron with Rosaline, Longaville with Maria, and Dumain with Katharine. In order to carry their suits, the four gentlemen, disguised as Muscovites, presented themselves before the ladies; but they being warned of the masquerade, disguised themselves also, so that the gentlemen in every case addressed the wrong lady. However, it was at length arranged that the suits should be deferred for twelve months and a day; and if, at the expiration of that time, they remained of the same mind, the matter should be taken into serious consideration.

Loves of the Angels. The stories of three angels, in verse, by T. Moore (1822). The stories are founded on the Eastern tale of *Harût and Marût*, and the rabbinical fictions of the loves of *Uzziel and Shamchazai.*

(1) The first angel fell in love with Lea, whom he saw bathing. She returned love for love, but his love was carnal, hers heavenly. He loved the woman, she loved the angel. One day, the angel told her the spell-word which opens the gates of heaven. She pronounced it, and rose through the air into paradise, while the angel became imbruted, being no longer an angel of light, but "of the earth, earthy."

(2) The second angel was Rubi, one of the seraphs. He fell in love with Liris, who asked him to come in all his celestial glory. He did so; and she, rushing into his arms, was burnt to death; but the kiss she gave him became a brand on his face forever.

(3) The third angel was Zaraph, who loved Nama. It was Nama's desire to love without control, and to love holily

but as she fixed her love on a creature, and not on the Creator, both she and Zaraph were doomed to live among the things that perish, till this mortal is swallowed up of immortality, when Nama and Zaraph will be admitted into the realms of everlasting love.

Lovel, Lord. Hero of Bayley's song, *The Mistletoe Bough* (*q.v.*).

Lovelace. The principal male character of Richardson's novel *Clarissa Harlowe* (1748). He is a selfish voluptuary, a man of fashion, whose sole ambition is to seduce young women. He is rich, proud, handsome, brave and gay; a type of the most unscrupulous but polished libertine.

Lovelace, Richard (1618–1658). English lyric poet of the so-called "Cavalier" school (*q.v.*). *To Lucasta, Going to the Wars* is his best-known lyric.

Loveless, Edward and **Amanda.** Husband and wife, the chief characters in *Love's Last Shift or the Fool in Fashion* by Colley Cibber (1695), in its sequel *The Relapse or Virtue in Danger* by *Sir John Vanbrugh* (1696) and in *The Trip to Scarborough*, an adaptation of *The Relapse* by Sheridan. The plays center about Amanda's successful schemes to win back her husband's roving affections.

Lovell, Charlotte. The "old maid" in Edith Wharton's short novel of that title published as one of the four parts of her *In Old New York* (Am. 1924). Actually a mother but forced for propriety's sake to seem only an old-maid aunt to her daughter Tiny, Charlotte accepts the home offered the two of them by her married cousin, Delia Ralston, but suffers intolerably from her situation.

Lovers' Leap. See *Leucadia's Rock.*

Lovey Mary. A novel by Alice Hegan Rice, a sequel to *Mrs. Wiggs of the Cabbage Patch* (*q.v.*).

Low Countries, The. Holland, Belgium and sometimes Luxemburg are so called.

Low Heels and High Heels. Two factions in the Lilliput of Swift's *Gulliver's Travels.* The High Heels were opposed to the Emperor, who wore low heels.

Lowell, Amy (1874–1925). American poet, one of the leading exponents of the Imagist school (*q.v.*). Her best-known volumes are *Sword Blades and Poppy Seeds, Men, Women and Ghosts* and *Pictures of the Floating World;* her best known single poem, probably, *Patterns.* She was the author of a definitive *Life of Keats,* published shortly before her death.

Lowell, James Russell (1819–1891). American poet and essayist. As a poet he is best remembered for his *Biglow Papers* (*q.v.*), *A Fable for Critics* and *The Vision of Sir Launfal* (see *Launfal*); as an essayist for his two series entitled *Among My Books.*

Lower Case. The printer's name for the small letters (minuscules) of a fount of type, as opposed to the capitals; these are, in a type-setter's "case," on a *lower* level than the others.

Lower Depths, The. A drama by Maxim Gorky (Rus. 1868–). The characters are the poor and wretched inmates of a fourth-rate boarding house.

Loyola, St. Ignatius. See under *Saint.*

Lubberland. A burlesque name for a sort of Utopia, the same as Cockaigne (*q.v.*).

Lucasta, to whom Richard Lovelace sang (1649), is usually supposed to have been Lucy Sacheverell, called by him *lux casta, i.e.* Chaste Lucy or Chaste Light.

Lucentio. In Shakespeare's *Taming of the Shrew,* son of Vicentio of Pisa. He marries Bianca, sister of "the Shrew."

Lucetta. In Shakespeare's *Two Gentlemen of Verona,* the waiting-woman of Julia, the lady-love of Proteus.

Lucia di Lammermoor. An opera by Donizetti (1835) based on Scott's *Bride of Lammermoor* (*q.v.*). In the opera Lucy Ashton is Lucia, Arthur Bucklaw Arturo and Edgar of Ravenswood Edgardo. Bucklaw does not recover from the wound given him by his bride, as he does in the novel, and Edgardo, instead of being swallowed up in the quicksands, kills himself.

Lucia, St. See under *Saint.*

Lu'cian. The chief character in the *Golden Ass* of Apule'ius (2nd century *A. D.*), a work which is in part an imitation of the *Metamorphoses* by Lucian, the Greek satirist who lived about 120 to 200. In the *Golden Ass* Lucian, changed into an ass, is the personification of the follies and vices of the age.

Lucifer. The morning star; also a name for Satan (*q.v.*).

Proud as Lucifer. Very haughty and overbearing. Lucifer is the name given by Isaiah to Nebuchadnezzar, the proud but ruined king of Babylon: "Take up this proverb against the King of Babylon, and say . . . How art thou fallen, from heaven, O Lucifer, son of the morning!" (*Isa.* xiv. 4, 12). The poets declare that Satan, before he was driven out of heaven for his pride, was called Lucifer. Milton introduces him as the demon of Sinful Pride in his *Paradise Lost.*

Lucif'era. In Spenser's *Faërie Queene* (I. iv) the typification of pride, luxury, and worldliness, and chief of the Seven Deadly Sins. She lived in a splendid palace, only its foundation was of sand; the door stood always open, and she gave welcome to every comer. Her carriage was drawn by six different animals — viz., an ass, swine, goat, camel, wolf, and lion, on each of which rode one of the Sins, Satan himself being coachman. While here the Red Cross Knight was attacked by Sans-joy, who would have been slain if Duessa had not rescued him.

Lucile. A narrative poem by Robert, Lord Lytton ("Owen Meredith") (1860). The heroine, Lucile, is beloved by two bitter rivals, the English Lord Alfred Hargrave and the French Duke of Luvois. She loves Alfred, but misunderstanding keeps them apart. Long years after, Alfred's son and the Duke's niece fall in love, are separated by the old feud but finally reunited through the efforts of Lucile, who has become a nursing nun, under the name of Soeur Seraphine.

Lucinde. (1). Heroine of Molière's *L'Amour Médecin* (The Love Doctor) (Fr. 1665), the daughter of Sganarelle. As she has lost her spirit and appetite, her father sends for four physicians, who all differ as to the nature of the malady and the remedy to be applied. Lisette, her waiting-woman, sends in the meantime for Clitandre, the lover of Lucinde, who comes under the guise of a mock doctor. He tells Sganarelle the disease of the young lady must be reached through the imagination, and prescribes the semblance of a marriage. As his assistant is in reality a notary, the mock marriage turns out to be a real one.

(2). Heroine of Molière's *Médecin Malgré Lui* (The Enforced Doctor) (Fr. 1666), daughter of Géronte. Her father wanted her to marry Horace, but as she was in love with Léandre, she pretended to have lost the power of articulate speech, to avoid a marriage which she abhorred. Sganarelle, the faggot-maker, was introduced as a famous dumb doctor, and soon saw the state of affairs; so he took with him Léandre as an apothecary, and the young lady received a perfect cure.

Lu'cio. A character in Shakespeare's *Measure for Measure*, not absolutely bad, but vicious and dissolute. He is "like a wave of the sea, driven by the wind and tossed," and has no abiding principle.

Lucio Settala. In D'Annunzio's *La Gioconda* (*q.v.*).

Lucius. One of the mythical kings of Britain, placed as the great-great-grandson of Cymbeline (*q.v.*), and fabled as the first Christian king. He is supposed to have died about 192.

Luck of Roaring Camp, The. A short story by Bret Harte in his volume by that name (Am. 1870). "The Luck," a baby born into a crude California mining camp where his mother is the only woman, soon makes his influence felt and the miners vie with one another in providing for his welfare. His death is very keenly felt by these rough men.

Lucrece. See *Lucretia, Lucrezia.*

Lucre'tia. (1). In Roman legend, the daughter of Spurius Lucretius, prefect of Rome, and wife of Tarquinius Collati'nus. She was dishonored by Sextus, the son of Tarquinius Superbus. Having avowed her dishonor in the presence of her father, her husband, and their friends Junius Brutus and Valerius, she stabbed herself. The outcome was an insurrection which changed the magistracy of kings to that of consuls. This subject has been dramatized in French by Ant. Vincent Arnault in a tragedy called *Lucrèce* (1792); and by François Ponsard in 1843; in Italian by Alfieri in *Brutus*; in English by Thomas Heywood, in a tragedy entitled *The Rape of Lucrece* (1630); by Nathaniel Lee, in *Lucius Junius Brutus* (17th century); and by John H. Payne, in *Brutus* or *The Fall of Tarquin* (1820). Shakespeare selected the same subject for his poem entitled *The Rape of Lucrece* (1594). Tennyson wrote a dramatic monologue called *Lucretius.*

(2). The titular heroine of a romance by Bulwer Lytton.

Lucrezia di Borgia. A famous or rather infamous historical personage (1480–1519), daughter of Pope Alexander VI. She was thrice married, her last husband being Alfonso, duke of Ferra'ra. Before this marriage, she had a natural son named Genna'ro, who was brought up by a Neapolitan fisherman. When grown to manhood, Gennaro had a commission given him in the army, and in the battle of Rim'ini he saved the life of Orsini. In Venice he declaimed freely against the vices of Lucrezia di Borgia, and on one occasion he mutilated the escutcheon of the Duke by knocking off the B, thus converting Borgia into Orgia. Lucrezia insisted that the perpetrator of this insult should suffer death by poison, but when she discovered that the offender was her own son, she gave him an antidote, and

released him from jail. Scarcely, however was he liberated, than he was poisoned at a banquet given by the Princess Neg'roni. Lucrezia now told Gennaro that he was her own son, and died as he breathed his last. Victor Hugo's drama *Lucrèce Borgia*, which embodies this story, is the basis of Donizetti's opera, *Lucrezia Borgia* (1834).

Lucullus. (1) A wealthy Roman (*B. C.* 110–57) noted for his banquets and self-indulgence. On one occasion, when a superb supper had been prepared, being asked who were to be his guests, he replied, "Lucullus will sup to-night with Lucullus."

(2) A false friend in *Timon of Athens* referred to as "thou disease of a friend."

Lucy and Colin. A ballad by Thomas Tickell (1720), called by Goldsmith "the best ballad in our language." Colin was betrothed to Lucy, but forsook her for a bride "thrice as rich as she." Lucy drooped, but was present at the wedding; and when Colin saw her, "the damps of death bedewed his brow, and he died." Both were buried in one tomb, and many a hind and plighted maid resorted thither, "to deck it with garlands and true-love knots."

Lucy Deane. In George Eliot's *Mill on the Floss* (*q.v.*).

Lucy Desborough. In Meredith's *Richard Feverel* (*q.v.*).

Lucy Lockit. (In Gay's *Beggar's Opera.*) See *Lockit, Lucy.*

Lucy, St. See under *Saint.*

Lud. A mythical king of Britain, founder of London (or *Lud's Town*). The account of his reign is given in the history of Geoffrey of Monmouth (1142). He was buried near what is still known as *Ludgate.*

Lud's Town. London; so called from King Lud.

General Lud. Leader of the distressed and riotous artisans in the manufacturing districts of England, who, in 1811, endeavoured to prevent the use of power-looms. His followers were called *Luddites.*

Ludovico. A character in Shakespeare's *Othello.*

Luggnagg. In *Gulliver's Travels*, an island where people live for ever. Swift shows the evil of such a destiny, unless accompanied with eternal youth. See *Struldbrugs.*

Luke. The mean and hypocritical hero of Massinger's comedy, *The City Madam* (1639), the type of the man in whom sudden acquisition of wealth releases his worst qualities.

Luke, Dr. See *Dr. Luke of the Labrador.*

Luke, St. See under *Saint.*

Lulu Bett. See *Miss Lulu Bett.*

Lumber State. Maine. See *States.*

Lumpkin, Tony. In Goldsmith's *She Stoops to Conquer*, a sheepish, mischievous, idle, cunning lout, "with the vices of a man and the follies of a boy"; fond of low company, but giving himself the airs of the young squire. He is described (Act I. 2) as "an awkward booby, reared up and spoiled at his mother's apron-string."

Luna, Count of. In Verdi's opera, *Il Trovatore* (*q.v.*), the rival of Manrico.

Lunar Month. From new moon to new moon, *i.e.* the time taken by the moon to revolve round the earth, about 29½ days. Popularly, the lunar month is 28 days. In the Jewish and Mohammedan calendars, the lunar month commences at sunset of the day when the new moon is first seen after sunset, and varies in length, being sometimes 29 and sometimes 30 days.

Lunar Year. Twelve lunar months, *i.e.* about 354¾ days.

Lunsford.

> Make children with your tones to run for't,
> As bad as Bloodybones or Lunsford.
> *Butler: Hudibras*, iii, 2.

Sir Thomas Lunsford was governor of the Tower; a man of most vindictive temper, and the dread of every one.

Lu'percal, The. In ancient Rome, an annual festival held on the spot where Romulus and Remus were suckled by the wolf (*lupus*), on February 15th, in honor of Lu'percus, the Lycæan Pan (so called because he protected the flocks from wolves). It was on one of these occasions that Antony thrice offered Julius Cæsar the crown, and Cæsar refused, saying, "Jupiter alone is king of Rome."

> You all did see that on the Lupercal,
> I thrice presented him a kingly crown,
> Which he did thrice refuse.
> *Shakespeare: Julius Cæsar*, iii, 2

Lu'ria. In Browning's tragedy of that title (1846), a noble Moor employed by the Florentines to lead their army against the Pisans. Luria was entirely successful; but meantime the Florentines had distrusted him and summoned him to trial. Overwhelmed by their ingratitude, he ended his life with poison. He was a historical character of the 15th century.

Lu'siad, The. The Portuguese national epic, written by Camoëns, and published in 1572. It relates the stories of illustrious

actions of the *Lusians*, or Portuguese, of all ages, but deals principally with the exploits of Vasco da Gama and his comrades in their "discovery of India." Gama sailed three times to India. It is the *first* of these voyages (1497) which is the groundwork of the epic; but its wealth of episode, the constant introduction of mythological "machinery," and the intervention of Bacchus, Venus, and other deities, make it far more than a mere chronicle of a voyage. Bacchus was the guardian power of the Mohammedans, and Venus, or Divine Love, of the Lusians. The fleet first sailed to Mozambique, then to Quil'oa, then to Melinda (in Africa), where the adventures were hospitably received and provided with a pilot to conduct them to India. In the Indian Ocean, Bacchus tried to destroy the fleet; but the "silver star of Divine Love" calmed the sea, and Gama arrived in India in safety.

Lusita'nia. (1) The ancient name for Portugal.

(2) The name of a passenger ship sunk by a German submarine (May 7, 1915). This event did much to solidify feeling against the German war policy and to bring about the entrance of the United States into the World War.

Lute'tia (Lat. *lutum*, mud). The ancient name of Paris, which, in Roman times, was merely a collection of mud hovels. Cæsar called it *Lutetia Parisiorum* (the mud-town of the Parisii), which gives the present name *Paris*.

Luther, Martin. See *Schonberg Cotta Family*.

Lu'tin. A goblin in the folklore of Normandy; similar to the house-spirits of Germany. The name was formerly *netun*, and is said to come from the Roman sea-god *Neptune*. When the *lutin* assumes the form of a horse ready equipped it is called *Le Cheval Bayard*.

To lutin. To twist hair into elf-locks. These mischievous urchins are said to tangle the mane of a horse or head of a child so that the hair must be cut off.

Lyca'on. In classical mythology, a king of Arcadia, who, desirous of testing the divine knowledge of Jove, served up human flesh on his table; for which the god changed him into a wolf. His daughter, Callisto, was changed into the constellation the Bear, whence this is sometimes called *Lycaonis Arctos*.

Lyce'um. A gymnasium on the banks of the Ilissus, in Attica, where Aristotle taught philosophy as he paced the walks.

Lyc'idas. The name under which Milton celebrates the untimely death of Edward King, Fellow of Christ College, Cambridge, who was drowned in his passage from Chester to Ireland, August 10th, 1637. He was the son of Sir John King, secretary for Ireland.

In Virgil's *Eclogue III* Lycidas is the name of a shepherd, and Milton borrowed the connotations as well as the name. *Lycidas* is one of the most famous elegies in the English language.

Lycurgus. A legislator, from the legendary Spartan lawgiver of antiquity.

Lydford Law. Punish first and try afterwards. Lydford, in the county of Devon, was a fortified town, where were held the courts of the Duchy of Cornwall. Offenders against the statutory laws were confined before trial in a dungeon so loathsome and dreary that the prisoners frequently died before they could be brought to trial.

> I oft have heard of Lydford law,
> How in the morn they hang and draw,
> And sit in judgment later.
> *A Devonshire Poet.*

Lydgate, Dr. In George Eliot's *Middlemarch* (*q.v.*) a doctor whose medical ideals gradually became dulled and tainted with a commercial spirit.

Lydia Blood. In Howells' *Lady of the Aroostook* (*q.v.*).

Lydia Languish. (In Sheridan's *Rivals*.) See *Languish, Lydia*.

Lygia. In Sienkiewicz' *Quo Vadis* (*q.v.*), a beautiful Christian maiden who undergoes many trials for her faith.

Lying Traveller, The. So Sir John Mandeville (*q.v.*), an explorer of the 14th century, has been called.

Lyly, John (1553–1606). English dramatist and prose writer of the Elizabethan era. His most important plays are *Alexander and Campaspe*, *Endymion* and *The Woman in the Moon*. Lyly is best known, however, for his *Euphues, The Anatomy of Wit* (*q.v.*), a prose romance written in an ornate, affected style that gave rise to the adjective "euphuistic."

Lyn'ceus. One of the Argonauts (*q.v.*). He was so sharp-sighted that he could see through the earth, and distinguish objects nine miles off.

Lynch Law. Mob-law, law administered by private persons. The origin of the term is unknown; old editions of Webster's *Dictionary* referred it to James Lynch, a farmer of Piedmont, Virginia, saying that, as Piedmont was seven miles from any law court, the

neighbors, in 1686, selected him to pass sentence on offenders for the nonce. Other conjectures father the phrase on a certain James Lynch Fitz-Stephen, said to have been warden of Galway in 1526, and to have passed sentence of death on his own son for murder; on Charles Lynch, a Virginian justice of the peace who was indemnified in 1782 for having imprisoned political opponents on his own responsibility, and on Lynche's Creek, South Carolina, where, in 1786, a body of men known as *Regulators* used to meet and try cases themselves because the regular administration of justice in those parts was lacking.

The term is first recorded in 1817, and is certainly American in origin, though there is an old northern English dialect word *linch*, meaning to beat or maltreat.

Lyndall. The heroine of Olive Schreiner's *Story of an African Farm* (*q.v.*).

Lyndon, Barry. See *Barry Lyndon.*

Countess Lyndon. The wife of Barry Lyndon (*q.v.*).

Lynette or **Linet.** A heroine of Arthurian romance (the first spelling is Tennyson's, the second Malory's), whose story Tennyson has told in his *Gareth and Lynette* (*q.v.*). Tennyson, however, makes a radical departure from the old romances by marrying Gareth to Lynette instead of her sister Lyonors (or Liones).

Tennyson describes Lynette thus:

> A damsel of high lineage; and a brow
> May-blossom; and a cheek of apple-blossom;
> Hawk-eyes; and lightly was her tender nose,
> Tip-tilted like the petal of a flower.

Lyon, Rufus. A lovable old Independent clergyman in George Eliot's *Felix Holt the Radical* (*q.v.*). His adopted daughter *Esther* is the heroine of the novel. Rufus Lyon is said to have been drawn from Rev. Francis Franklin, a Baptist minister, the pastor of the Cow Lane Chapel in Coventry.

> At the first glance, every one thought him a very odd-looking rusty old man; the free-school boys often hooted after him and called him "Revelations"; and to many respectable church people old Lyon's little legs and large head seemed to make Dissent additionally preposterous. But he was too shortsighted to notice those who tittered at him—too absent from the world of small facts and petty impulses in which titterers live.—*Ch. IV.*

Lyonors or **Liones.** A heroine of Arthurian romance (the first spelling is Tennyson's, the second Malory's) who was held captive in Castle Perilous by several knights until rescued by Gareth (*q.v.*). See also *Lynette.*

Lyonnesse. "That sweet land of Lyonnesse" — a tract of land fabled to stretch between the Land's End and the Scilly Isles, now submerged full "forty fathoms under water." Arthur came from this mythical country. The battle of Lyonnesse was the "last great battle of the West," and the scene of the final conflict between Arthur and Sir Modred. For variant spellings, see under *Leonesse; Liones.*

Lys, Diane de. See *Diane de Lys.*

Lys Rouge, Le. See *Red Lily.*

Lysander. In Shakespeare's *Midsummer Night's Dream* (*q.v.*), a young Athenian, in love with Hermia, daughter of Egeus.

Lysistrata. The title and heroine of a comedy by Aristophanes (c. *B. C.* 415), dealing with an effective women's peace organization. In the twenty-first year of the Peloponnesian War Lysistrata persuades the wives of Athens to shut themselves up in the Acropolis away from their husbands until peace shall be concluded. She has the satisfaction of dictating the terms.

M

M.P. Member of Parliament, but in slang use in England, Member of the Police.

Mab (perhaps the Welsh *mab*, a baby). In 15th century English and Welsh legend, Queen of the fairies, an honor later given to Titania. She is described in Shakespeare's *Romeo and Juliet* as the "fairies' midwife"—*i.e.* employed by the fairies as midwife to deliver man's brain of dreams. Excellent descriptions of Mab are given by Shakespeare (*Romeo and Juliet*, i. 4), by Ben Jonson, by Herrick, and by Drayton in *Nymphidea*.

Queen Mab. A speculative poem by Shelley (1810) written when he was about eighteen. Ianthe falls asleep, visits the court of Queen Mab in her dreams and hears of the scheme of the universe from Ahasuerus, the Wandering Jew (*q.v.*).

Mabinogion. A series of Welsh tales, chiefly relating to Arthur and the Round Table. These tales were long inaccessible because of the difficulties in the language but are now available. Many interesting variations from the legends of Arthur and his court as given in Malory's *Morte d'Arthur*, etc., are to be found in the Welsh version.

Macaber, The Dance. See *Dance of Death*.

Macaire. *Robert Macaire.* The typical villain of French comedy; from the play of this name (a sequel to *L'Auberge des Adrets*) by Frédéric Lemaître and Benjamin Antier (1834): Macaire is

> le type de la perversité, de l'impudence, de la friponnerie audacieuse, le heros fanfaron du vol et de l'assassinat.

Macaire was the name of the murderer of Aubrey de Montdidier in a famous old French legend. He was brought to justice by the sagacity of Aubrey's dog, Dragon, the Dog of Montargis, who showed such an aversion to Macaire that suspicion was aroused, and the man and dog were pitted to single combat. The result was fatal to the man, who died confessing his guilt.

Macaro'ni. A coxcomb (Ital. *un maccherône*). The word is derived from the Macaroni Club, instituted in London about 1760 by a set of flashy men who had travelled in Italy, and introduced at Almack's subscription table the new-fashioned Italian food, *macaroni*. The Macaronies were the most exquisite fops that ever disgraced the name of man; vicious, insolent, fond of gambling, drinking, and duelling, they were (about 1773) the curse of Vauxhall Gardens.

There is a tradition that an American regiment raised in Maryland during the War of Independence was called The Macaronies from its showy uniform. This presumably explains the allusion in the American song, *Yankee Doodle:*

> Yankee Doodle went to town
> A-riding on a pony
> Stuck a feather in his hat
> And called it macaroni.

Macaron'ic Latin. Dog Latin (*q.v.*), modern words with Latin endings, or a mixture of Latin and some modern language. From the Italian *macheroni* (macaroni), originally a medley or mixture of coarse meal, eggs, and cheese. The law pleadings of G. Steevens, as *Daniel* v. *Dishclout* and *Bullum* v. *Boatum*, are excellent examples.

Macaro'nic Verse. Verses in which foreign words are ludicrously distorted and jumbled together, as in Porson's lines on the threatened invasion of England by Napoleon or J. A. Morgan's "translation" of Canning's *The Elderly Gentleman*, the first two verses of which are —

> Prope ripam fluvii solus
> A senex silently sat
> Super capitum ecce his wig
> Et wig super, ecce his hat
>
> Blew Zephyrus alte, acerbus,
> Dum elderly gentleman sat;
> Et a capite took up quite torve
> Et in rivum projecit his hat.

It seems to have been originated by Odaxius of Padua (born *c.* 1450), but was popularized by his pupil, Teof'ilo Folengo (Merlinus Coccaius), a Mantuan monk of noble family, who published a book entitled *Liber Macaronico'rum*, a poetical rhapsody made up of words of different languages, and treating of "pleasant matters" (1520). A. Cunningham in 1801 published *Delectus Macaronicorum Carminum*, a history of macaronic poetry.

Macaulay, Rose. English novelist, author of *Potterism* (1920) (*q.v.*).

Macaulay, Thomas Babington (1800–1859). English historian and poet, famous for his *Essays*. As a poet he is best known for his *Lays of Ancient Rome*.

Macaulay's Schoolboy. An imaginary schoolboy. The phrase "Every schoolboy knows" was so frequently used by Macaulay to refute and put to shame his opponents that the boy became proverbial.

Macbeth. A tragedy by Shakespeare (*c.* 1606), based on an episode in Scottish

history as recorded in Holinshed's *Chronicles*. The victorious general Macbeth is hailed by three mysterious witches as thane of Glamis, thane of Cawdor (to be) and future king of Scotland. To his companion, Banquo, the witches promise that his children shall be kings. Macbeth is soon made thane of Cawdor; and urged by his own and Lady Macbeth's ambition, he murders King Duncan, is proclaimed king and encompasses the murder of Banquo. Banquo's ghost appears at a great banquet unseen by any but Macbeth, and one disaster now follows another. Lady Macbeth, tormented by conscience, walks in her sleep, washing from her hands imaginary blood stains, and finally takes her own life. Macbeth had been promised by the witches that none of woman born should kill him and that he should not die till Birnam Wood removed to Dunsinane. He was finally slain in battle by Macduff, who was "from his mother's womb untimely ripped"; and as for the moving wood, the soldiers of Macduff, in their march to Dunsinane, were commanded to carry boughs of the forest before them, to conceal their numbers. Duncan's son Malcolm was proclaimed king.

Maccabæ'us. The surname given to Judas (the central figure in the struggle for Jewish independence, about *B. C.* 170–160), third son of Mattathias, the Hasmonæan, and hence to his family or clan. Longfellow has a poem called *Judas Maccabæus*.

Maccabees, The. The family of Jewish heroes, descended from Mattathias the Hasmoæan (see above) and his five sons, John, Simon, Judas, Eleazar and Jonathan, which delivered its race from the persecutions of the Syrian king Antiochus Epiphanes (*B. C.* 175–164), and established a line of priest-kings which lasted till supplanted by Herod in *B. C.* 40. Their exploits are told in the two *Books of the Maccabees*, the last books in the Apocrypha.

McChestney, Emma. A breezy, energetic, whole-souled travelling saleswoman in the skirt and petticoat line, the heroine of many stories of business life by Edna Ferber (Am. 1887–), notably *Personality Plus*. Her son Jock, to whose interests she is devoted, is prominent in many of the stories.

Macdonald, Ranald. The hero of Ralph Connor's *Man from Glengarry* (*q.v.*).

Macduff'. The thane of Fife in Shakespeare's *Macbeth* (*q.v.*). His castle of Kennoway was surprised by Macbeth, and his wife and babes "savagely slaughtered." Macduff vowed vengeance and joined the army of Siward, to dethrone the tyrant. On reaching the royal castle of Dunsinane he attacked Macbeth and slew him.

McFee, William (1881–). American novelist, author of *Casuals of the Sea* (*q.v.*).

McFingal. An early American satire in verse by John Trumbull (1750–1830). The first canto was published shortly after Lexington and Concord in 1775 and greatly aided the Revolutionary cause. "Great Squire McFingal" is a Scotch-American Tory who exercises his oracular talents at a New England town meeting. After he is tarred and feathered, he repents his sins and prophesies final victory for the Whigs.

> Thus stored with intellectual riches
> Skilled was our Squire in making speeches,
> Where strength of brain united centers
> With strength of lungs surpassing Stentor's.

MacFleck'noe, in Dryden's famous satire so called (1682), is meant for Thomas Shadwell, who was promoted to the office of poet-laureate. The design of Dryden's poem is to represent the inauguration of one dullard as successor of another in the monarchy of nonsense. Flecknoe was an Irish priest and hackney poet of no reputation, and Mac is Celtic for son; *MacFlecknoe*, therefore, means the son of the poet so named. Flecknoe, seeking for a successor to his own dulness, selects Shadwell to bear his mantle.

> Shadwell alone my perfect image bears,
> Mature in dulness from his tender years; . . .
> The rest to some faint meaning make pretence,
> But Shadwell never deviates into sense.
> *Dryden: MacFlecknœ.*

M'Flimsey, Miss Flora. The heroine of W. A. Butler's humorous poem, *Nothing to Wear* (*q.v.*).

MacGregor, Rob Roy. See *Rob Roy*.

Macheath, Captain. A highwayman, hero of *The Beggar's Opera*, by Gay. A fine, gay, bold-faced and dissolute ruffian, game to the very last. He is married to Polly Peachum, but finds himself dreadfully embarrassed between Polly, his wife, and Lucy to whom he has promised marriage. Betrayed by eight women at a drinking bout, the Captain is lodged in Newgate, but Lucy effects his escape. He is recaptured, tried, and condemned to death; but upon being reprieved, acknowledges Polly to be his wife, and promises to remain constant to her for the future.

Mac'hiavelli, Niccolo (1469–1527). The celebrated Florentine statesman, author of *Il Principe*, whose name has long been used as an epithet or synonym for an unscrupulous politician. Political cunning and overreaching by diplomacy and intrigue are known as *Machiavellianism* or *Machiavellism*. The general trend of his treatise, *Il Principe* (The Prince, 1573) is to show that rulers may resort to any treachery and artifice to uphold their arbitrary power, and whatever dishonorable acts princes may indulge in are fully set off by the insubordination of their subjects.

The Imperial Machiavelli. Tiberius, the Roman emperor (*B. C.* 42 to 37 *A. D.*).

H. G. Wells has a novel called *The New Machiavelli* (*q.v.*).

MacIan, Gilchrist. In Scott's *Fair Maid of Perth*, chief of the Clan Quhele and father of Ian Eachin M'Ian.

Ian Eachin (or *Hector*) *M'Ian.* One of Scott's most famous characters, better known, however, under the name of Conachar (*q.v.*).

MacIvor, Fergus. In Scott's *Waverley* (*q.v.*) the chief of Glennaquoich, also known as "Vich Ian Vohr."

Flora M'Ivor. Sister of Fergus, and the heroine of *Waverley*.

Mackaye, Percy (1875–). American poet and dramatist. His best-known dramas are *Fenris the Wolf* (see under *Fenris*), *Jeanne d'Arc* (see *Joan of Arc*), *The Scarecrow* (*q.v.*), *Sappho and Phaon* (*q.v.*), *The Canterbury Pilgrims* (see under *Canterbury Tales*) and *Caliban* (*q.v.*). See also *Rip Van Winkle*.

Mackaye, Saunders. A prominent character in Kingsley's *Alton Locke*, said to have been drawn from Thomas Carlyle.

McKenna, Mr. One of the frequenters of Mr. Dooley's saloon. See *Dooley*.

McKenna, Stephen (1888–). English novelist, author of *Sonia: Between Two Worlds*, etc.

Mackenzie, Compton (1882–). English novelist, author of *Sinister Street* (*q.v*) and its sequels.

Mackenzie, Henry (1745–1831). English novelist, author of *The Man of Feeling* (*q.v.*) and frequently so called.

McLaughlin, Wully. The hero of Margaret Wilson's *Able McLaughlins* (*q.v.*).

McLean, Lin. See *Lin McLean*.

McLeod, Fiona. A pseudonym of William Sharp (1856–1905), a Scotch author.

Macpherson, James (1738–1796). English poet, famous for his rendition of *Ossian* (*q.v.*).

Macquart, Nana. The heroine of Zola's *Nana* (*q.v.*). Nana's mother Gervaise and other of the Macquarts and their offspring appear in other novels of the Rougon-Macquart series (*q.v.*), which deals with the complete history of the family.

Mac'reons. The island of the Macreons in Rabelais' *Gargantua and Pantagruel*, (Bk. IV. ch. xxv), has been taken by some commentators — rather unconvincingly — to be intended for Great Britain. The word is Greek, and means *long-lived*. Rabelais describes a terrible storm at sea (possibly a typification of the persecutions of the Reformers), in which Pantag'ruel and his fleet were tempest-tossed, but contrived to enter one of the harbors of this island, which was so called because no one was put to death there for his religious opinions. It was full of antique ruins, which may be taken as a symbol of decayed popery and ancient superstitions.

MacSyc'ophant, Sir Pertinax. In Macklin's comedy *The Man of the World* (1764), the hot-headed, ambitious father of Charles Egerton. His love for Scotland is very great, and he is continually quarrelling with his family because they do not hold his country in sufficient reverence.

MacTurk, Captain Mungo or **Hector.** In Scott's *St. Ronan's Well*, "the man of peace," in the managing committee of the Spa hotel.

Mad. *Mad as a hatter.* The probable origin of this phrase is "Mad as an *adder*" (A.S. *nædre*, A.S. *atter* being "poison"), but evidence is wanting. It was popularized by Lewis Carroll (*Alice in Wonderland*, 1865), but was well known earlier, and was used by Thackeray (*Pendennis*, Ch. x) in 1849.

Mad as a March hare. See *Hare*.

The Mad Cavalier. Prince Rupert (1619–1682), noted for his rash courage and impatience of control.

The Mad Parliament. See *Parliament*.

The Mad Poet. Nathaniel Lee (about 1653–1692), who was confined for four years in Bedlam, and wrote some of his best poetry there.

Madame. So the wife of Philippe, duc d'Orléans, was styled in the reign of Louis XIV; other ladies were only Madame This or That.

Madame la Duchesse. Wife of Henri-

Jules de Bourbon, eldest son of Prince de Condé.

Madame la Princesse. Wife of the Prince de Condé, and natural daughter of Louis XIV. See *Monsieur.*

Madame Bovary. A novel by Flaubert (Fr. 1856), tracing with grim, realistic detail the affairs of Emma Bovary, wife of a good-hearted but stupid village doctor. Self-centered and utterly bored with life, she has one lover, then another, piles up enormous debts and when she can see no other way out, commits suicide. *Madame Bovary* exerted a great influence as one of the first novels of the realistic school.

Madame Butterfly. An opera by Puccini (1904) based on a drama of the same title by Belasco and Long. The scene is laid in Japan. Lieutenant Pinkerton, U. S. N., contracts a temporary "Japanese marriage" with the gay and affectionate Cho-Cho-San, who thus becomes *Madame Butterfly.* She, on her part, believing the marriage a permanent one, cuts herself off from her religion and her people. Pinkerton is recalled to America and later returns with an American wife. The American consul, Sharpless, has vainly tried to fulfill Pinkerton's request and break the news to the trusting Cho-Cho-San, but she stands the shock bravely, plays her rôle with dignity and agrees to give her child into Mrs. Pinkerton's care. On Mrs. Pinkerton's departure, she kills herself with her father's sword.

Madame Chrysanthème. A novel by Pierre Loti (Fr. 1887), dealing with the love life of a French naval officer and a Japanese geisha.

Madame Sans Gêne. (Mistress Don't Care.) A drama by Sardou and Moreau (later made into an opera, by Giordano), with Napoleon as its central character. The heroine is Caterina Hubscher, a spirited French washwoman, and the first act takes place in her laundry before the French Revolution. Nineteen years later the laundress has become the Duchess of Danzig, and she and her bourgeois friends are prominent at Napoleon's court. Of them all, Madame Sans Gêne alone retains and rejoices in her old blunt crudities, and Napoleon finally orders her to divorce her husband and retire from court. With all the old fire and spirit she reminds him of the days of military struggle and triumph which she shared, and flaunts before him his unpaid laundry bill of bygone years, at which the Emperor relents and reinstates her.

The real *Madame Sans Gêne* was Marie Therese Figueur (1774–1861), who fought through all the Napoleonic wars, and later, by her marriage to Marshal Lefebre, became the Duchess of Danzig.

Madeleine, M. In Hugo's *Les Miserables* (*q.v.*), the name under which Jean Valjean gains wealth and position.

Mad'elon. In Molière's *Précieuses Ridicules* (*q.v.*), one of the affected heroines, cousin of Cathos.

Mademoiselle. The daughter of Philippe, duc de Chartres, grandson of Philippe, duc d'Orleans, brother of Louis XIV.

La Grande Mademoiselle. The Duchesse de Montpensier, cousin to Louis XIV, and daughter of Gaston, duc d'Orleans.

Mlle. de Maupin. A novel by Theophile Gautier (Fr. 1835) described by one critic as "a story of perverted morality beautifully told."

Madeline. The heroine of Keats' poem, *The Eve of St. Agnes* (1820).

Madge Wildfire. (In Scott's *Heart of Midlothian.*) See *Wildfire, Madge.*

Madison, Cora. The heroine of Tarkington's *Flirt* (*q.v.*).

Madison, John. The hero of Walter's *Easiest Way* (*q.v.*).

Madman. *Macedonia's madman.* Alexander the Great. (*B. C.* 356, 336–323.)

The brilliant madman or *Madman of the North.* Charles XII. of Sweden. (1682, 1697–1718).

Madoc. A legendary Welsh prince, youngest son of Owain Gwyneth, king of North Wales, who died in 1169. According to tradition he sailed to America, and established a colony on the southern branches of the Missouri. About the same time the Az'tecs forsook Aztlan, under the guidance of Yuhid'thiton, and founded the empire called Mexico, in honor of Mexitli, their tutelary god. Southey's poem, *Madoc* (1805), harmonizes these two events. In the poem Madoc is called "The Perfect Prince," "The Lord of Ocean," and is the very beau-ideal of a hero.

Ma'dor, Sir. In Arthurian legend, the Scottish knight slain in single combat by St. Launcelot of the Lake in defence of the reputation of Queen Guinevere.

Madras House, The. A play by Granville Barker (Eng. 1910). The Madras House is a great business concern; and the characters are the various members of the family that controls it and the employés to whom it provides a means of livelihood. Philip Madras and his wife,

Jessica, the central figures, represent the new generation.

Mæce'nas. A patron of letters; so called from C. Cilnius Mæce'nas (d. *B. C.* 8), a Roman statesman in the reign of Augustus, who kept open house for all men of letters, and was the special friend and patron of Horace and Virgil.

The last English Mæcenas. Samuel Rogers (1763–1855), poet and banker.

Maël, Saint. See *Saint Maël.*

Mæon'ides, or **The Mæonian Poet.** Homer (*q.v.*), either because he was the son of Mæon, or because he was born in Mæon'ia (Asia Minor).

Maeterlinck, Maurice (1862–). Belgian dramatist. His best-known plays are *Pélléas and Mélisande, Sister Beatrice, Ariane and Barbe Bleue, Monna Vanna, Mary Magdalene* and *The Blue Bird.* See those entries.

Maeviad. See *Baviad.*

Maffick. To celebrate an event, especially an occasion of national rejoicing, with wild and extravagant exuberance. From the uproarious scenes and unrestrained exultation that took place in London on the night of May 18th, 1900, when the news of the relief of Mafeking (besieged by the Boers since the previous November) became known.

Magda. (1) Heinrich's forsaken wife in Hauptmann's drama *The Sunken Bell* (*q.v.*).

(2) Heroine of *Magda* (*Die Heimat*) by Sudermann (Ger. 1893).

Mag'dalene. An asylum for the reclaiming of prostitutes; so called from Mary Magdalene or Mary of Mag'dala, "out of whom He had cast seven devils" (*Mark* xvi. 9). See *St. Mary Magdalene* under *Saint.*

Maggie Verver. In James' *Golden Bowl* (*q.v.*).

Maggie Wylie, later *Maggie Shand.* In Barrie's play, *What Every Woman Knows* (*q.v.*).

Ma'gi (Lat. pl. of *magus*). Literally "wise men"; specifically, the Three Wise Men of the East who brought gifts to the infant Savior. Tradition calls them Mel'chior, Gaspar, and Balthazar, three kings of the East. The first offered *gold,* the emblem of royalty; the second, *frankincense,* in token of divinity; and the third, *myrrh,* in prophetic allusion to the persecution unto death which awaited the "Man of Sorrows."

Melchior means "king of light," Gaspar, or Caspar "the white one," Balthazar, "the lord of treasures."

Medieval legend calls them the Three Kings of Cologne, and the Cathedral there claims their relics. They are commemorated on January 2nd, 3rd, and 4th, and particularly at the Feast of the Epiphany.

Henry Van Dyke in his story *The Other Wise Man* published in *The Blue Flower* (Am. 1902) tells of a fourth wise man, Artaban, who stopped at crucial moments to respond to appeals for help and so failed to reach his goal. The tale is a modern addition to the old legend.

Among the ancient Medes and Persians the *Magi* were members of a priestly caste credited with great occult powers, and in Camoëns' *Lusiad* the term denotes the Indian Brahmins.

Magic Flute, The. An opera by Mozart (*Die Zauberflöte*) (1791). The "flute" was bestowed by the powers of darkness, and had the power of inspiring love. Unless purified the love was only lust, but, being purified by the Powers of Light, it subserved the holiest purposes. Tamino and Pamina were guided by it through all worldly dangers to the knowledge of Divine Truth or the mysteries of Isis.

Magician. *The Great Magician* or *Wizard of the North.* Sir Walter Scott (1771–1832).

Magician of the North. The title assumed by Johann Georg Hamann, of Prussia (1730–1788).

Magliabecchi, A. A book-worm; from Antonio Magliabecchi (1633–1714), librarian to Cosmo III, grand duke of Tuscany. He never forgot what he had once read, and could turn at once to the exact page of any reference.

Magna Charta. The *Great Charter* of English liberty extorted from King John, 1215; called by Spelman —

Augustis'simum Anglica'rum, liberta tum diplo'ma et sacra an'chora.

It contained (in its final form) thirty-seven clauses, and is directed principally against abuses of the power of the Crown. Among other guarantees it insured that no subject should be kept in prison without trial and judgment by his peers.

Magnalia Christi Americana, or *The Ecclesiastical History of New England.* A history by Cotton Mather (1702), one of the first pretentious pieces of literary work in America and an important source book for the period.

Magnanimous, The. Alfonso V of Aragon (1385, 1416–1458).

Chosroes or Khosru, king of Persia, twenty-first of the Sassan'ides, surnamed

Noushir'wan (the Magnanimous) (531–579).

Magnet'ic Mountain. A mountain of medieval legend which drew out all the nails of any ship that approached within its influence. It is referred to in *Mandeville's Travels* and in many stories, such as the tale of the Third Calender and one of the voyages of Sinbad the Sailor in the *Arabian Nights*.

Magnif'icat. The hymn of the Virgin (*Luke* i. 46–55) beginning "My soul doth magnify the Lord" (*Magnificat anima mea Dominum*), used as part of the daily service of the Catholic Church since the beginning of the sixth century, and at Evening Prayer in England for over 800 years.

To correct Magnificat before one has learnt Te Deum. To try to do that for which one has no qualifications; to criticize presumptuously.

To sing the Magnificat at matins. To do things at the wrong time, or out of place. The Magnificat belongs to vespers, not to matins.

Magnificent Ambersons, The. A novel by Booth Tarkington (Am. 1918). The Ambersons were for years the most prominent family of the "Midland town" in which the story is laid, and the impressive Amberson Mansion, built by Major Amberson, the founder of the family fortune, was the pride of the inhabitants. The story is concerned chiefly with the Major's grandson, George Amberson Minafer, a spoiled young cub whose high and mighty scorn for people he disposes of as "riff-raff" is unendurable to the city that once worshipped at the Amberson shrine. He has, however, an adorer in Lucy Morgan, in spite of the fact that she sees through his pretensions. Eventually George becomes somewhat subdued and adopts a more wholesome attitude toward life. This novel was awarded the Pulitzer prize in 1918.

Magnum opus (Lat. great work). The chief or most important of one's literary works.

Magnus. A priest in George Sand's *Lélia* (*q.v.*).

Ma'gog. See *Gog and Magog*.

Magua. A bold and cruel Huron Indian, the enemy of Uncas in Cooper's *Last of the Mohicans* (*q.v.*). He was known as *Le Renard Subtil*.

Magwitch, Abel. In Dickens' *Great Expectations* (*q.v.*), the convict benefactor who arouses Pip's "expectations." When Pip was twenty-three years old, Magwitch who had become a successful sheep-farmer in Australia, returned to England under the assumed name of Provis, and made himself known to Pip. He was tracked by Orlick and Compeyson, arrested, condemned to death, and died in jail.

Mah-abade'an Dynasty. The first dynasty of Persian mythology. Mah (the great) Abad and his wife were the only persons left on the earth after the great cycle, and from them the world was peopled. Azer Abad, the fourteenth and last of this dynasty, left the earth because "all flesh had corrupted itself," and a period of anarchy ensued.

Mahabharata. One of the two great epic poems of ancient India (cp. *Ramayana*), about eight times as long as the *Iliad* and *Odyssey* together. Its main story is the long struggle between the five Pandavas, or sons of Pandu, and the Kauravas, a name applied, from their ancestor Kuru, to the family of Dhritarashtra, Pandu's brother, who refuses to give up the throne to his nephews, the rightful heirs. Of the five Pandavas, the most heroic are Yudhishthira, the eldest, who finally gains the kingdom, and Arjuna, who wins the hand of the lovely Draupadi in open contest and brings her home as the wife of all five brothers. Friendly to the Pandavas and very prominent throughout a large part of the epic is the man-god Krishna (*q.v.*), an avatar of Vishnu. After the death of Krishna, Yudhishthira tires of his throne and the five Pandavas, accompanied by their loyal wife and dog, start out to seek admission to the heaven of Indra on Mount Meru (*q.v.*). Only Yudhishthira and the dog succeed in completing the long journey; and when the dog is refused admittance, Yudhishthira will not enter. The dog turns out to be the god of justice, and all of the Pandavas eventually gain their just reward in heaven. The epic contains an immense number of episodes, among them the well-known story of Nala and Damayanta (*q.v.*).

Mahadeva (Sansk. great god). A widely used name of Siva (*q.v.*), one of the Hindu Triad.

Maharajah (Sansk. great king). The title of certain native rulers of India whose territories are very extensive. The wife of a *Maharajah* is a *Maharanee*. See *Rulers, Titles of*.

Mahâtma (Sansk. great soul). Max Muller tells us that —

Mahâtma is a well known Sanskrit word applied to men who have retired from the world, who, by means of a long ascetic discipline, have subdued the passions of the flesh, and gained a reputation for sanctity and knowledge. That these men are able to perform most startling feats, and to suffer the most terrible tortures, is perfectly true. — *Nineteenth Century*, May, 1893.

By the Esoteric Buddhists and by Theosophists the name is given to one who has reached perfection spiritually, intellectually and physically. As his knowledge is perfect he can produce effects which, to the ordinary man, appear miraculous.

Mahbub Ali. In Kipling's *Kim*, an Afghan horsedealer who befriends Kim. He is in the "Great Game," that is the British secret service in India and plays a prominent rôle in the book.

Mahdi (Arab, the divinely directed one). The expected Messiah of the Mohammedans; a title often assumed by leaders of insurrection in the Sudan, especially Mohammed Ahmed (1843–1885) who led the rising of 1883, and who, say some, is not really dead, but sleeps in a cavern near Bagdad, and will return to life in the fullness of time to overthrow Dejal (anti-Christ). The Shiahs or Shiites (*q.v.*) believe that the Mahdi has lived, and for the most part maintain that he is in hiding and will reappear at the appointed time as ruler of the Moslem world.

Mahomet or **Mohammed** (Arab. the praised one). The titular name of the founder of Islam (*q.v.*), or Mohammedanism (born at Mecca about 570, died at Medina, 632) which was adopted by him about the time of the Hegira to apply to himself the Messianic prophecies in the Old Testament (*Haggai* ii, 7, and elsewhere). His original name is given both as Kotham and Halabi.

Voltaire was the author of a drama *Mahomet* (Fr. 1738), an English version of which, by James Miller, called *Mahomet the Imposter* was produced in 1740. The plot centers about Mahomet's love for the captive, Palmira, and he is pictured as making utterly unscrupulous use of his religious authority to dispose of his rivals and secure his own ends.

Mahomet's Coffin. Legend used to have it that Mahomet's coffin is suspended in mid-air at Medina without any support. The story probably arose from the rough drawings sold to visitors.

Mahomet's Dove. Mahomet had a dove which he fed with wheat out of his ear. When it was hungry it used to light on the prophet's shoulder, and thrust its bill into his ear to find its meal. Mahomet thus induced the Arabs to believe that he was divinely inspired.

Was Mahomet inspired with a dove?
Shakespeare: 1 *Henry VI*, i. 2.

Mahomet and the Spider. See under *Spider.*

If the mountain will not come to Mahomet, Mahomet must go to the mountain. When Mahomet introduced his system to the Arabs, they asked for miraculous proofs. He then ordered Mount Safa to come to him, and as it did not move, he said, "God is merciful. Had it obeyed my words, it would have fallen on us to our destruction. I will therefore go to the mountain, and thank God that He has had mercy on a stiffnecked generation." The phrase is often used of one who, not being able to get his own way, bows before the inevitable.

Mahon, Christie. The Irish hero of Synge's drama *The Playboy of the Western World* (*q.v.*).

Mahoun, Mahound. Names of contempt for Mahomet, a Moslem, a Moor, particularly in romances of the Crusades. The name is sometimes used as a synonym for "the Devil."

Mahu. One of the fiends whose names Shakespeare got from Harsnett (see *Hobbididance*) and introduced into *King Lear.*

Five fiends have been in poor Tom at once: of lust, as Obidicut; Hobbididance, prince of dumbness; Mahu, of stealing; Modo, of murder; Flibbertigibbet, of mopping and mowing. (iv. 1.)

Maid. *Maid Marian.* A female character in the old May games and morris dances, in the former usually being Queen of the May. In the later Robin Hood ballads she became attached to the cycle as the outlaw's sweetheart, probably through the performance of Robin Hood plays at May-Day festivities. The part of Maid Marian both in the games and the dance was frequently taken by a man dressed as a woman.

Maid of Athens. A poem by Byron, said to refer to Theresa Macri.

Maid of Norway. Queen Margaret of Scotland (1283–1290), so called because she came from Norway.

Maid of Orleans. Joan of Arc (*q.v.*).

Maid of Perth. See *Fair Maid of Perth.*

Maid of Saragossa. Augustina Zaragoza, distinguished for her heroism when Saragossa was besieged in 1808 and 1809, and celebrated by Byron in his *Childe Harold* (I. liv-lvi).

Maid of the Mist. The steamboat on the Niagara River which takes passengers through the spray from the Falls.

Maiden. *Maiden King.* Malcolm IV of Scotland. (1141, 1153–1165.)

"Malcolm . . . son of the brave and generous Prince Henry . . . was so kind and gentle in his disposition, that he was usually called Malcolm the Maiden." — *Scott: Tales of a Grandfather*, iv.

Maiden or *Virgin Queen.* Elizabeth, queen of England, who never married. (1533, 1558–1603.)

Maiden Town. Edinburgh. So called (1) because it was never captured by a siege; or (2) because some maiden daughters of a Pictish monarch found a retreat there.

Maid's Tragedy, The. A famous drama by Beaumont and Fletcher (1619). The titular heroine is Aspasia (*q.v.*), the principal character Evadne (*q.v.*).

Mailed Fist, The. Aggressive military might; from a phrase (*gepanzerte Faust*) made use of by William II of Germany when bidding adieu to Prince Henry of Prussia as he was starting on his tour to the Far East (December 16th, 1897):

Should any one essay to detract from our just rights or to injure us, then up and at him with your mailed fist

Main. See *Spanish Main.*

Main Street. A novel by Sinclair Lewis (Am. 1921) which attained such popularity that *Main Street* and *Gopher Prairie* passed almost immediately into the language as expressions of small town provincialism and prejudice. The heroine, Carol Kennicott, is very much bored with the narrow round of her duties and interests as wife of the doctor of Gopher Prairie, Minn., and finally breaks away to lead her own life. Small town life is very minutely and realistically described. Hawthorne had used the phrase *Main Street* previously as the title of a sketch in his *Snow Image* dealing with the history of Salem.

Maironi, Piero. The hero of Antonio Fogazzaro's novels, *The Sinner* (*Piccolo mondo moderno*) and *The Saint* (*Il Santo*). The first novel of this trilogy, *The Patriot* (*Piccolo mondo antico*) (It. 1896) is the story of Piero's father, Franco Maironi, one of the patriots who fought for the cause of a United Italy. The struggle between his father's deeply religious nature and his mother's scepticism, as depicted in *The Patriot*, prepares the way for an understanding of Piero's own inner struggle in *The Sinner* and *The Saint.* In *The Sinner* (1901) he has an insane wife, Elisa, and is passionately in love with Jeanne Dessalle, a married woman who is living apart from her worthless husband. Elisa recovers her sanity just before she dies. At the end of the novel Piero renounces his property and all thought of Jeanne; and in *The Saint* (1901) she finds him as Benedetto, a lay brother in a Benedictine monastery. The news that her husband has died has little effect on him; he has become the spokesman of a new Christianity which will accept and make use of the findings of modern science. As such he arouses tremendous opposition from within the Catholic Church. Jeanne, whose love can find no other outlet, manages to ward off much of this opposition through her powerful friends. He sends for her on his death bed. A fourth novel, *Leila* (1910) deals primarily with the love affair of the titular heroine and Massimo Alberti, a young doctor and a disciple of Benedetto, "the Saint."

Maisie. The heroine of Kipling's *Light that Failed* (*q.v.*).

Maison Rouge, Chevalier de. See *Chevalier de Maison Rouge.*

Maitland, Sarah. The "Iron Woman" (*q.v.*) in Margaret Deland's novel of that title. Her children, *Blair and Nannie Maitland*, are leading characters in the novel.

Major Barbara. A play by George Bernard Shaw (Eng. 1905), presenting the theme that poverty is "the worst of crimes." The titular heroine, the granddaughter of an earl, becomes a Salvation Army lass. Undershaft, the other leading character, is the head of a great munitions factory.

Make-up. The materials used by an actor for painting his face and otherwise transforming his appearance to suit a character on the stage; the manner in which he is *made up;* hence, in colloquial use, the sum of one's characteristics, idiosyncrasies, etc. In *printing* the *make-up* is the arrangement of the printed matter in columns, pages, etc.

Making of an American, The. An autobiography by Jacob Riis (1901), an immigrant of Danish birth who attained distinction in America.

Malachi. The last book of the Old Testament, a book of prophecy.

Malade Imaginaire, Le (The Imaginary Invalid). A comedy by Molière (Fr. 1673). The titular rôle is taken by Argan (*q.v.*).

Malagigi. In Carlovingian legend, a great magician, one of Charlemagne's paladins; the same as Maugis (*q.v.*). Malagigi is the Italian, Maugis the French form.

Malagrowther, Malachi. The signature of Sir Walter Scott to a series of letters contributed in 1826 to the *Edinburgh Weekly Journal* upon the lowest limitation of paper money to £5. They caused an immense sensation, similar to that produced by *Drapier's Letters* (*q.v.*), or Burke's *Reflections on the French Revolution.*

Malagrowther, Sir Mungo. In Scott's *Fortunes of Nigel*, a crabbed old courtier, soured by misfortune, and peevish from infirmities. He tries to make every one as sour and discontented as himself.

Malambru'no. A giant in Cervantes' *Don Quixote* (II. iii. 45); he enchanted Antonomas'ia and her husband, and Don Quixote achieved their disenchantment by mounting the wooden horse, Clavileno.

Malaprop, Mrs. A famous character in Sheridan's comedy, *The Rivals*, noted for her blunders in the use of words (Fr. *mal à propos*). "As headstrong as an *allegory* on the banks of the Nile" is one of her grotesque misapplications; and she has given us the word *malapropism* to denote such mistakes.

Malbec'co. A "cankered, crabbed carle" in Spenser's *Faërie Queene* (III. x), wealthy, very miserly, and the impersonation of self-inflicted torments. His young wife, Helenore, set fire to his house, and eloped with Sir Pari'del, whereupon Malbecco cast himself from a rock, and his ghost was metamorphosed into Jealousy.

Malbrouk or **Marlbrough.** The old French song, *Malbrouk s'en va-t-en guerre* (Marlborough is off to the wars), is said to date from 1709, when the Duke of Marlborough was winning his battles in Flanders, but did not become popular till it was applied to Charles Churchill, third duke of Marlborough, at the time of his failure against Cherbourg (1758), and was further popularized by its becoming a favorite of Marie Antoinette about 1780, and by its being introduced by Beaumarchais into *Le Mariage de Figaro* (1784). The air, however (the same as "We won't go home till morning"), is of far older date, was well known in Egypt and the East, and is said to have been sung by the Crusaders. According to a tradition recorded by Chateaubriand, the air came from the Arabs, and the tale is a legend of Mambron, a crusader.

Malbrouk s'en va-t-en guerre;
Mironton, mironton, mirontaine;
Malbrouk s'en va-t-en guerre,
Nul sait quand reviendra.
Il reviendra z'à pâques—
Mironton, mironton mirontaine . . .
Ou à la Trinité.

Malcolm. In Shakespeare's *Macbeth*, the eldest son of Duncan, king of Scotland. When Duncan was murdered, the two young princes fled — Malcolm to the English court, and his brother Donalbain to Ireland. Later when Macduff slew Macbeth in the battle of Dunsinane, the son of Duncan was set on the throne of Scotland, under the name and title of Malcolm III.

Malebol'ge. The eighth circle of Dante's *Inferno* (Canto xviii), containing ten *bolgi* or pits. The name is used figuratively of any cesspool of filth or iniquity.

Malecasta. The impersonation of lust in Spenser's *Faërie Queene*, III. i. She is mistress of Castle Joyous.

Male'ger. The incarnation of evil passions in Spenser's *Faërie Queene*, II. xi. He is "thin as a rake," and cold as a serpent, and attacks the Castle of Temperance with a rabble in twelve troops, typifying the seven deadly sins and the lusts of the five senses. Prince Arthur stabs him again and again, but it is like stabbing a shadow, and finally the Prince calls to mind that every time the carl touches the earth his strength is renewed, so he squeezes all his breath out and tosses the body into a lake. Cp. *Antæus.*

Malengin. The typification of guile in Spenser's *Faërie Queene*, V. ix. Being attacked by Sir Artegal and his iron man, he turned himself first into a fox, then to a bush, then to a bird, then to a hedgehog, then to a snake; but Talus was a match for all his deceits, and killed him.

Malet, Lucas. The pseudonym of Mary St. Ledger Kingsley (Eng. 1852–), author of *Sir Richard Calmady*, etc.

Malfi or **Malfy, Duchess of.** See *Duchess of Malfi.*

Malikites. One of the four sects of Sunnites (*q.v.*).

Mallinger, Sir Hugo. A wealthy aristocrat in George Eliot's *Daniel Deronda.*

Malmesbury, The Philosopher of. Thomas Hobbes (1588–1679), author of *Leviathan* (*q.v.*), from his birthplace.

Malory, Sir Thomas. English prose writer, famous for his *Morte d'Arthur* (*q.v.*).

Malthu'sian Doctrine. That population increases more than the means of increasing subsistence does, so that in time, if no check is put upon the increase of population, many must starve or all be ill fed. This theory was promulgated by

T. R. Malthus (1766–1835), especially in his *Essay on Population* (1798). Applied to individual nations, it intimated that something must be done to check the increase of population, as all the land would not suffice to feed its inhabitants.

Maltravers, Ernest. See *Ernest Maltravers.*

Malvin, Roger. See *Roger Malvin's Funeral.*

Malvo'lio. In Shakespeare's *Twelfth Night,* Olivia's steward, Sir Toby Belch and Sir Andrew Ague-cheek join Maria in a trick against him; Maria forges a letter in the handwriting of Olivia, leading Malvolio to suppose that his mistress is in love with him, telling him to dress in yellow stockings and to smile on the lady. Malvolio falls into the trap; and when Olivia shows astonishment at his absurd conduct, he keeps quoting parts of the letter he has received, until he is shut up in a dark room as a lunatic.

Mamamouchi. A "spoof" Turkish title or dignity invented by Molière (*Bourgeois Gentilhomme*), which M. Jourdain is told has been conferred upon him by the Grand Signior. Hence, sometimes used in England of a mock honor or a fantastic piece of buffoonery. Better be a country gentleman in England than a foreign Mamamouchi.

Mambri'no. A pagan king of old romance, introduced by Ariosto into *Orlando Furioso.* He had a helmet of pure gold which rendered the wearer invulnerable, and was taken possession of by Rinaldo. This is frequently referred to in *Don Quixote,* and we read that when the barber was caught in a shower and clapped his brazen basin on his head, Don Quixote insisted that this was the enchanted helmet of the Moorish king.

Mamelukes (Arab. *mamluc,* a slave). The slaves brought from the Caucasus to Egypt, and formed into a standing army, who, in 1254, raised one of their body to the supreme power. They reigned over Egypt till 1517, when they were overthrown by the Turkish Sultan, Selim I, and the country, though nominally under a Turkish viceroy, was subsequently governed by twenty-four Mameluke beys. In 1811 the Pasha of Egypt, Mohammed Ali, by a wholesale massacre annihilated the Mamelukes.

Mamillius. A young prince of Sicilia in Shakespeare's *Winter's Tale.*

Mammet, or **Maumet.** An idol; hence a puppet or doll (as in *Romeo and Juliet,* iii. 5, and 1 *Henry IV,* ii. 3). The word is a corruption of *Mahomet.* Mohammedanism being the most prominent non-Christian religion with which Christendom was acquainted before the Reformation, it became a generic word to designate any false faith; even idolatry is called *mammetry;* and in a 14th century MS. Bible (first edited by A. C. Paues, 1904) 1 *John* v. 21, reads —

> My smale children, kepe ye you from mawmetes and symulacris.

Mammon. The god of this world. The word in Syriac means riches, and it occurs in the Bible (*Matt.* vi. 24, *Luke* xvi. 13): "Ye cannot serve God and mammon." Spenser (*Faërie Queene,* II. vii) and Milton (who identifies him with Vulcan or Mulciber, *Paradise Lost,* i. 738–751) both make Mammon the personification of the evils of wealth and miserliness.

> Mammon led them on —
> Mammon, the least erected Spirit that fell
> From Heaven; for even in Heaven his looks and thoughts
> Were always downward bent, admiring more
> The riches of Heaven's pavement, trodden gold,
> Than aught divine or holy.
> *Milton Paradise Lost,* i, 678.

The Mammon of Unrighteousness. Money; see *Luke* xvi. 9.

Sir Epicure Mammon. A worldly sensualist in Ben Jonson's *Alchemist.*

Man. (For titles beginning with Man, see also below under separate entries.)

Man Friday. A useful and faithful servant, like the Man Friday in *Robinson Crusoe.*

Man in Black. See below.

Man in the Moon. See *Moon.*

Man of Be'lial. Any wicked man. Shimei so called David (2 *Sam.* xvi. 7). The ungodly are called "children of Belial," or "sons of Belial." The word Belial means *worthlessness.*

Man of Blood. David is so called (2 *Sam.* xvi. 7). The Puritans applied the term to Charles I, because he made war against his Parliament. Any man of violence.

Man of Blood and Iron. Otto von Bismarck (Prince Bismarck) (1815–1898), for many years chancellor of Prussia and Germany, called "man of blood" from his great war policy, and "iron" from his indomitable will.

Man of Brass. Talus (*q.v.*).

Man of December. Napoleon III. He was made President of the French Republic Dec. 11, 1848; made his *coup d'état* Dec. 2, 1851; and was made emperor Dec. 2, 1852.

Man of Destiny. Napoleon Bonaparte

(1761, 1804–1814, died 1821). He looked on himself as an instrument in the hands of destiny. Bernard Shaw has a play so called (Eng. 1897), dealing with Napoleon.

Man of Feeling. The title of a novel by Henry Mackenzie, also used as a nickname for the author. His "man of feeling" is named Harley — a sensitive, bashful, kind-hearted, sentimental hero.

Man of Letters. An author.

Man of Remnants. A tailor.

Man of Ross. A name given to John Kyrle (1637–1724), a native of Whitehouse in Gloucestershire. He resided the greater part of his life in the village of Ross, Herefordshire, and was famous for his benevolence and for supplying needy parishes with churches.

> Who taught that heaven-directed spire to rise?
> "The Man of Ross," each lisping babe replies.
> *Pope: Moral Essays.*

Man of Sedan. Napoleon III was so called, because he surrendered his sword to William, king of Prussia, after the battle of Sedan (Sept. 2, 1870).

Man of Silence. Napoleon III (1808, 1852–70, died 1873).

Man of Sin (2 *Thess.* ii. 3). The Roman Catholics say the Man of Sin is Antichrist. The Puritans applied the term to the Pope of Rome; the Fifth-Monarchy men to Cromwell; many modern theologians apply it to that "wicked one" (identical with the "last horn" of *Dan.* vii.) who is to immediately precede the second advent.

Man of Straw. A person without capital. It used to be customary for a number of worthless fellows to loiter about the English law-courts to become false witness or surety for any one who would buy their services. Their badge was a straw in their shoes.

Man of the Sea. See under *Old.*

Man of the Third Republic. Napoleon III (1808, reigned 1852–1870, died 1873).

Man of the World. One "knowing" in world-craft; no greenhorn. Charles Macklin brought out a comedy (1704), and Henry Mackenzie a novel (1773) with the same title.

Man of Wax. A model man like one fashioned in wax. Horace speaks of the "waxen arms of Telephus," meaning model arms, or of perfect shape and colour; and the nurse says of Romeo, "Why, he's a man of wax" (i. 3), which she explains by saying, "Nay, he's a flower, i' faith a very flower."

Man of Whipcord. A coachman. The reference is to his whip.

> "He would not have suffered the coachman to proceed while the horses were unfit for service. . . . Yet the man of whipcord escaped some severe . . . reproach."—*Sir W. Scott: The Antiquary,* i.

Sick Man of the East. See under *Sick.*

Man and Superman. A comedy by George Bernard Shaw (Eng. 1903) on the theme that man is the pursued, woman the pursuer. The hero is Jack Tanner. Warned by 'Enery, his chauffeur, he makes every effort but is powerless to escape the schemings of the heroine, Ann Whitfield, the instrument of the Life Force, who marries him in triumph. One act of this play presents Don Juan (*q.v.*) in hell.

Man from Glengarry, The. A novel by Ralph Connor (Can. 1901). The hero, Ranold Macdonald, grows up in a Canadian lumber camp, whose feuds he inherits but learns to overcome. He becomes at last the manager of a great coal and lumber company.

Man from Home, The. A drama by Booth Tarkington (Am. 1908).

Man in Black. A character in Goldsmith's *Citizen of the World* (1759), said to be meant for Goldsmith's father. A true oddity, with the tongue of a Timon and the heart of an Uncle Toby. He declaims against beggars, but relieves every one he meets; he ridicules generosity, but would share his last cloak with the needy. Washington Irving has a tale called *The Man in Black.* A clergyman is frequently so called.

Man of Law's Tale or *Mannes Tale of Lawe.* (In Chaucer's *Canterbury Tales.*) See *Cunstance.* The Man of Law is perhaps best described in the following well-known lines:

> A Sergeant of the Lawe, war and wys. . . .
> No-wher so bisy a man as he ther was,
> And yet he seemed bisier than he was.
> *Chaucer: Prologue to the Canterbury Tales.*

Man that Corrupted Hadleyburg, The. A story by Mark Twain (Am. 1899), in which greed corrupts an entire town.

Man Who Laughs, The (*L'Homme Qui Rit*). A historical romance by Victor Hugo (Fr. 1869). In childhood the hero, Gwynplaine, had been deliberately disfigured by cuts made upward from both sides of his mouth as far as the ears, which leave him a monster with a horrible grin. Strangely enough it is his very deformity that appeals to the fancy of the Duchess Josiana, a wilful, temperamental being who scorns the love of

ordinary men and desires "either a god or a monster." Gwynplaine is loved also by the blind Dea whom he had found in the snow in her infancy and who has grown up to trust and adore him. Only in her love does he find the wholesome element he needs to withstand Josiana; and when she dies, he takes his own life.

Man Who Was, The. One of Kipling's best-known short stories, published in *Life's Handicap* (Eng. 1890) and later dramatized. The man is a mere "limp heap of rags" who responds to a number, speaks in disconnected fashion of life in Siberia and seems vaguely to recognize the regiment of the White Hussars. In the regimental records under date of "Sebastopol 1854," Lt. Austin Limmason is marked missing. The man recognizes his name but lives only a few days.

Man Who Would Be King, The. A short story by Rudyard Kipling in his volume called *The Phantom Rickshaw* (Eng. 1889). By natural white man's shrewdness Daniel Dravot sets himself up as god and king in Kafristan, dividing the kingdom with his servant Peachey Carnehan. A woman discovers that he is human and betrays him. Peachey escapes to tell the tale, but Dravot is killed.

Man with the Hoe. The best-known poem of Edwin Markham (Am. 1852–), inspired by Millet's celebrated painting with that title.

Man Without a Country, The. A story by E. E. Hale (Am. 1863), concerning Philip Nolan, a U. S. Navy officer involved in the treason of Aaron Burr. His expressed desire never to hear the name of his country again is carried out, and for fifty-five years Nolan goes from one vessel to another in his lonely exile, never permitted to see a newspaper or book containing any reference to the United States or to hear it mentioned in conversation. There is a sequel entitled *Philip Nolan's Friends.*

Manchester. A manufacturing city of England.

The Manchester of America. Lowell, Mass., from its cotton mills.

The Manchester of Belgium. Ghent.

The Manchester of Japan. Osaka.

The Manchester of Prussia. Elberfeld.

The Manchester Poet. Charles Swain (1801–1874).

Manciple's or **Maunciples Tale.** One of Chaucer's *Canterbury Tales* (1388). A manciple is a purveyor of food, a steward, or clerk of the kitchen. (Lat. *manceps, mancipis,* a buyer, manager.) The tale is as follows: Phœbus had a crow which he taught to speak. It was white as down, and as big as a swan. He had also a wife, whom he dearly loved. One day, when he came home, the crow cried, "Cuckoo, cuckoo, cuckoo!" and Phœbus asked the bird what it meant; whereupon it told the god that his wife was unfaithful to him. Phœbus, in his wrath, seized his bow, and shot his wife through the heart: but to the bird he said, "Curse on thy telltale tongue! never more shall it brew mischief." So he deprived it of the power of speech, and changed its plumage from white to black. Moral —

> My sone, bewar and be noon auctour newe,
> Of tydyngs, whether they ben fals or trewe;
> Wherso thou comest, amongst high or lowe,
> Kep wel thy tonge and think upon the crowe.
> *Chaucer: Canterbury Tales,* 17, 291–4.

This is Ovid's tale of *Coronis* in the *Metamorphoses,* ii. 543.

Mandane. The heroine of Mlle. de Scud'éry's romance called *Cyrus the Great* (*q.v.*).

Mandarin' is not a Chinese word, but one given by the Portuguese colonists at Maca'o to the officials called by the natives *Kwan.* It is from Malay and Hindi *mantri,* counsellor, from Sansk. *mantra,* counsel (man, to think).

The nine ranks of mandarins were distinguished by the button in their cap: — 1, ruby; 2, coral; 3, sapphire; 4, an opaque blue stone; 5, crystal; 6, an opaque white shell; 7, wrought gold; 8, plain gold; and 9, silver.

> The whole body of Chinese mandarins consists of twenty-seven members. They are appointed for (1) imperial birth; (2) long service; (3) illustrious deeds; (4) knowledge; (5) ability; (6) zeal; (7) nobility; and (8) aristocratic birth. — *Gutzlay.*

The word is sometimes used derisively for over-pompous officials, as, "The mandarins of our Foreign Office."

Mandate (Lat. *mandatum, mandare,* to command). An authoritative charge or command; in law, a contract of bailment by which the mandatory undertakes to perform gratuitously a duty regarding property committed to him. After the Great War it was decided by the victorious Powers that the former extra-European colonies and possessions of Germany and Turkey should be governed under *mandate* by one or other of the Powers. Thus, the German colonies in West Africa and parts of the Turkish possessions became *mandatory spheres* under Great Britain, Syria under France, etc.

Manders, Parson. In Ibsen's *Ghosts* (*q.v.*) the adviser of Mrs. Alving. He has

been called "the consummate flower of conventional morality."

Mandeville, Sir John. An explorer (1300–1372) whose *Travels*, despite their lack of veracity or perhaps because of it, are one of the classics of travel literature. Hence any one who tells an exaggerated story is a *Sir John Mandeville.*

Man'drabul. *From gold to nothing, like Man'drabul's offering.* Mandrabul, having found a gold-mine in Samos, offered to Juno a golden ram for the discovery; next year he gave a silver one, then a brazen one, and in the fourth year nothing.

Mandrake. The root of the mandrake, or mandrag'ora, often divides in two, and presents a rude appearance of a man. In ancient times human figures were cut out of the root, and wonderful virtues ascribed to them, such as the production of fecundity in women (*Gen.* xxx. 14–16). It was also thought that mandrakes could not be uprooted without producing fatal effects, so a cord used to be fixed to the root, and round a dog's neck, and the dog being chased drew out the mandrake and died. Another fallacy was that a small dose made a person vain of his beauty, and a large one made him an idiot; and yet another that when the mandrake is uprooted it utters a scream, in explanation of which Thomas Newton, in his *Herball to the Bible*, says, "It is supposed to be a creature having life, engendered under the earth of the seed of some dead person put to death for murder."

> Shrieks like mandrakes, torn out of the earth.
> *Shakespeare: Romeo and Juliet*, iv. 3.

Mandrakes called love-apples. From the old notion that they excited amorous inclinations; hence Venus is called *Mandragori'tis*, and the Emperor Julian, in his epistles, tells Calix'enes that he drank its juice nightly as a love-potion.

He has eaten mandrake. Said of a very indolent and sleepy man, from the narcotic and stupefying properties of the plant, well known to the ancients.

Manes. *To appease his Manes.* To do when a person is dead what would have pleased him or was due to him when alive. The spirit or ghost of the dead was by the Romans called his *Manes.* It never slept quietly in the grave so long as survivors left its wishes unfulfilled. February 19th was the day when all the living sacrified to the shades of dead relations and friends — a kind of non-Christian All Souls' Day.

Manette, Dr. A character in Dickens' *Tale of Two Cities.* He had been imprisoned eighteen years, and had gradually lost his memory. After his release he somewhat recovered it but any train of thought connected with his prison life produced a relapse. While in prison, the doctor made shoes, and, whenever the relapse occurred, his desire for cobbling returned.

Lucie Manette. The heroine of the novel, daughter of Dr. Manette. She married Charles Darnay.

> Lucie Manette had a forehead with the singular capacity of lifting and knitting itself into an expression that was not quite one of perplexity or wonder or alarm, or merely of bright fixed attention, though it included all the four expressions. — *Dickens: A Tale of Two Cities*, i. 4.

Manfred. (1) Count Manfred, the hero of Byron's dramatic poem of this name (1817), sold himself to the Prince of Darkness, was wholly without human sympathies, and lived in splendid solitude among the Alps. He had once loved the Lady As'tarte (*q.v.*), who died. Manfred went to the hall of Arima'nes to see her, and was told that he would die the following day and this prophecy was fulfilled.

(2) Prince of Otranto and the central figure in Horace Walpole's *Castle of Otranto* (*q.v.*).

Ma'ni. The moon, in Scandinavian mythology, the son of Mundilfœri, taken to heaven by the gods to drive the moon-car. He is followed by a wolf, which, when time shall be no more, will devour both Mani and his sister Sol.

Mani, Manes, or **Manichæus.** The founder of Manichæanism (see below), born in Persia probably about 216, prominent at the court of Sapor I (240–272), but crucified by the Magians in 277.

Manichæ'ans or **Manichees.** The followers of Mani (see above), who taught that the universe is controlled by two antagonistic powers, viz. light or goodness (identified with God), and darkness, chaos, or evil. The system was the old Babylonian nature-worship modified by Christian and Persian influences, and its own influence on the Christian religion was, even so late as the 13th century, deep and widespread. The headquarters of Manichæanism were for many centuries at Babylon, and later at Samarkand.

Mani'tou. The Great Spirit of the American Indians. The word is Algonquin, and means either the Great Good Spirit or the Great Evil Spirit. The former they call *Gitche-Manito*, and the latter *Matche-Manito.* The good spirit is symbolized by an egg, and the evil one

by a serpent. (Longfellow: *Hiawatha*, xiv.)

Manly. The chief character of Wycherly's *Plain Dealer* (1674), a comedy based to some extent upon Molière's *Misanthrope*. Manly is an honest, surly sea-captain, who thinks every one a rascal, and believes himself to be no better. "Counterfeit honors," says Manly, "will not be current with me. I weigh the man, not his titles. 'Tis not the king's stamp can make the metal better or heavier."

Mannering, Guy. See *Guy Mannering*.

Julia Mannering. Heroine of Scott's *Guy Mannering*, the daughter of Guy. She marries Captain Bertram.

Manners, Dorothy. The heroine of Churchill's *Richard Carvel* (*q.v.*).

Mano'a. The fabulous capital of El Dora'do (*q.v.*), the houses of which were roofed with gold.

Manon Lescaut. A novel by the Abbé Prevost (1733). It is the history of a young man the Chevalier des Grieux, possessed of many brilliant and some estimable qualities, but, being intoxicated by a fatal attachment to Manon, a girl who prefers luxury to faithful love, he is hurried into the violation of every rule of conduct. The novel is the basis of an opera by Puccini entitled *Manon Lescaut* (1893).

Manri'co. In Verdi's opera, *Il Trovatore* (*q.v.*) the supposed son of Azuce'na the gipsy, but in reality the son of Garzia.

Mansfield. *The Miller of Mansfield*. The old ballad (given in Percy's *Reliques*) tells how Henry II, having lost his way, met a miller, who took him home to his cottage. Next morning the courtiers tracked the king, and the miller discovered the rank of his guest, who, in merry mood, knighted his host as "Sir John Cockle." On St. George's Day, Henry II invited the miller, his wife and son, to a royal banquet, and after being amused with their rustic ways, made Sir John "overseer of Sherwood Forest, with a salary of £300 a year."

Mansfield, Katherine (1890-1923). English short story writer, author of *Bliss and Other Stories*, *The Garden Party and Other Stories*.

Mansfield Park. A novel by Jane Austen (1814). Due to the persuasions of the hateful bullying "Aunt Norris," perhaps the most celebrated character in the book, the heroine, Fanny Price, is adopted into the family of her rich uncle, Sir Thomas Bertram. Here she falls in love with her cousin, Edmund Bertram, a young clergyman. Fanny's life as a poor relation is anything but agreeable; she becomes accustomed to the comforts of life but is constantly patronized and taken advantage of. Edmund is uniformly kind to Fanny, but is irresistibly drawn to Mary Crawford, a girl of decidedly worldly interests who mocks at the church, but nevertheless returns his love. Her brother Harry Crawford makes love to Maria Bertram; and after Maria's marriage, to Fanny, but finally elopes with Maria. This incident causes Edmund to break away from Mary Crawford, and he and Fanny are now happily married.

Mantali'ni, Madame. A fashionable milliner in Dickens' *Nicholas Nickleby*, near Cavendish Square. Her husband, whose original name was "Muntle," noted for his white teeth, minced oaths, and gorgeous morning gown, is an exquisite man-doll, who lives on his wife's earnings, and ultimately goes to "the demnition bow-wows." Hence a husband supported in luxury by his wife is a *Mantalini*.

Mantle of Fidelity. A curious garment described in the old ballad *The Boy and the Mantle* in Percy's *Reliques* (*q.v.*) "which would become no wife that was not leal." Queen Guinevere tried it, but it changed from green to red, and red to black, and seemed rent into shreds. Sir Kay's lady tried it, but fared no better; others followed, but only Sir Cradock's wife could wear it. The theme is a very common one in old story, and was used by Spenser in the incident of Florimel's girdle.

Mantuan Bard. See under *Bard*.

Manu (Sans. man). The first man of Hindu mythology; according to some accounts the hero of a flood-myth.

Manuel, Count. The hero of Cabell's *Figures of Earth* (*q.v.*). In the Preface the author quotes an imaginary historian as commenting, "Where Manuel faces the world, Jurgen (*q.v.*) considers the universe . . . Dom Manuel is the Achilles of Poictesme as Jurgen is its Ulysses." Manuel is the father of Melicent, the heroine of *Domnei*, of Dorothy la Desirée, beloved by Jurgen in the novel of that title and of Ettare, the heroine of *The Cream of the Jest*, as well as of Emmerich, his successor in Poictesme, and through his affair with Alianora (*q.v.*) is supposedly the ancestor of the Plantagenet kings of England.

Maqueda. One of the names of the Queen of Sheba. See *Sheba, Queen of*.

Mar, Helen. Heroine of Jane Porter's

Scottish Chiefs. She is carried off to France but is rescued by Bruce and William Wallace.

Marah (Heb. bitter). *The waters of Marah.* Bitterness of spirit, from the spring into which the powdered dust of the Golden Calf (*q.v.*) was put as a punishment for the Children of Israel.

Marana'tha (Syriac, the Lord will come — *i.e.* to execute judgment). A word which, with *Anathema* (*q.v.*), occurs in 1 *Cor.* xvi. 22, and has been erroneously taken as a form of anathematizing among the Jews; hence, used for a terrible curse.

Marble Faun, The; or, *The Romance of Monte Beni.* A novel by Nathaniel Hawthorne (Am. 1860). The scene is laid in Rome. The "faun" is Count Donatello, a happy carefree being who resembles the Faun of Praxiteles and who might, the author half suggests, be found to have furry ears if the wind should blow his curls aside. Enraged because the beautiful and mysterious art student, Miriam, is constantly annoyed by a monk named Antonio who seems to have some evil hold on her, in an impulsive moment Donatello throws him over the Tarpeian rock. The secret knowledge of crime slowly changes the light-hearted Donatello into a wretched victim of conscience and he finally gives himself up to justice. Meantime another art student, Hilda, who has accidentally witnessed the murder which she can neither reveal nor forget, endures untold torments from her New England conscience and finds it impossible to work until she at last seeks relief in the Catholic confessional. Hilda marries Kenyon, a New England sculptor who has been a spectator of much of the drama; and Miriam disappears.

Marcel'la. (1) A fair shepherdess whose story forms an episode in *Don Quixote* (II. ii. 4, 5). She was "the most beautiful creature ever sent into the world," and every bachelor who saw her fell madly in love with her, but she declined their suits. One of her lovers, Chrysostom, the favorite of the village, died of disappointed hope, and the shepherds wrote on his tombstone: "From Chrysostom's fate, learn to abhor Marcella, that common enemy of man, whose beauty and cruelty are both in the extreme."

(2) A novel by Mrs. Humphry Ward (Eng. 1894). The heroine refuses to marry the young nobleman Aldous Raeburn, because of her ardor for social reform, but changes her mind after some years spent in London. In a sequel, *Sir George Tressady* (1896), Aldous Raeburn has become a prominent statesman. Tressady falls in love with Marcella, but she succeeds in keeping the relationship one of friendship only.

Marcellus. In Shakespeare's *Hamlet,* an officer of Denmark, to whom the ghost of the murdered King appeared before it presented itself to Prince Hamlet.

March, Basil and Isabel. Prominent characters in several of the novels of W. D. Howells (Am. 1837–1921), notably in *Their Wedding Journey, A Hazard of New Fortunes* and *Their Silver Wedding Journey.* (See under those entries.) According to D. G. Cooke, "Howells has incarnated in them his ideal of the normal male and female." Basil March is an American journalist of pleasant, kindly, unassuming nature with a drily humorous outlook on life. His wife, Isabel, for all her illogical and "contrary" feminine traits and her dangerous love of matchmaking, is a warm-hearted woman, combining both idealism and common sense. The Marches are sufficiently detached in temper to allow the author to use them, for the most part, as observers and commentators on the life about them, but they assume a somewhat more active rôle in *A Hazard of New Fortunes,* in which Basil goes to New York to become the editor of *Every Other Week.*

March Hare. See under *Hare.*

March, Meg, Jo, Beth and **Amy.** The four girl heroines of Louisa May Alcott's *Little Women* (*q.v.*).

March, Ursula. The heroine of Craik's *John Halifax, Gentleman* (*q.v.*).

Marchbanks, Eugene. An ardent young poet in Shaw's *Candida* (*q.v.*).

Marchioness, The. The half-starved girl-of-all-work in Dickens' *Old Curiosity Shop.* As she had no name of her own Dick Swiveller called her the *Marchioness* when she played cards with him, "because it seemed more real and pleasant" to play with a *Marchioness* than with a domestic slavey. When Dick Swiveller was turned away and fell sick, the *Marchioness* nursed him and he afterwards married her.

Marcia. Heroine of Addison's drama called *Cato,* 1713. Beloved both by Sempronius and by Juba.

Marck, William de la. In Scott's *Quentin Durward,* a French nobleman, called "The Wild Boar of Ardennes" (*Sanglier des Ardennes*).

Marco Bozzaris. A heroic ballad by

Fitz-Greene Halleck (Am. 1790–1820) on the last battle of the Greek hero, Bozzaris. It begins:

> At midnight, in his guarded tent
> The Turk was dreaming of the hour
> When Greece, her knee in suppliance bent
> Should tremble at his power.

Marco Polo. A Venetian merchant of the 13th century who made extensive journeys in the East and whose *Travels* constitutes one of the most remarkable travel books ever written. In 1921 Donn Byrnne made him the hero of a romance, *Messire Marco Polo*, dealing with his prolonged adventures at the court of China.

Mardi Gras (Fr. fat Tuesday). The last day of the Lent carnival in France, Shrove Tuesday, which is celebrated with all sorts of festivities. In Paris a fat ox used to be paraded through the principal streets, crowned with a fillet, and accompanied with mock priests and a band of tin instruments in imitation of a Roman sacrificial procession. In the United States, New Orleans is famed for its Mardi Gras celebration.

Mare clausum (Lat. a closed sea). A sea that is closed by a certain Power or Powers to the unrestricted trade of other nations, as, *e.g.* the Black Sea; the free and open sea is called *mare liberum*. Selden in 1635 published a treatise with the title *Mare Clausum*.

Margaret. The heroine of Goethe's *Faust*. Faust first encounters her on her return from church, falls in love with her, and seduces her. Overcome with shame, Margaret destroys the infant to which she gives birth, and is condemned to death. Faust attempts to save her; and, gaining admission to her cell, finds her huddled up on a bed of straw, singing wild snatches of ancient ballads, her reason faded, and her death at hand. Faust tries to persuade the mad girl to flee with him, but in vain. Mephistoph'eles, passionless and grim, arrives to hurry them both to their spiritual ruin; but Margaret calls upon the judgment seat of God, and when Mephistopheles says, "She is judged," voices from above answer, "Is saved." She ascends to heaven as Faust disappears with Mephistopheles. Margaret is often called by the pet diminutive Gretchen, and in Gounod's opera, *Faust* (1859), and Boito's opera, *Mephistopheles* (1868), both based on Goethe's *Faust*, she appears as Marguerite.

Margaret Brandt. In Reade's *Cloister and the Hearth* (*q.v.*).

Margaret, Ladye. Heroine of Scott's *Lay of the Last Minstrel* (*q.v.*).

Margaret of Anjou. Widow of King Henry VI of England. She appears in Scott's *Anne of Geierstein* and presents herself, disguised as a mendicant, to Philipson (*i.e.* the Earl of Oxford).

Margaret Ogilvy. A biography of his mother by J. M. Barrie (1896). He calls her by her maiden name, according to the old Scotch custom.

Margaret, St. See under *Saint*.

Margause. See *Morgause*.

Marguerite. Heroine of Gounod's opera *Faust* and Boito's *Mephistopheles;* the same as Margaret (*q.v.*) in Goethe's *Faust*.

Marguerite des Marguerites (the pearl of pearls). So François called his sister, Marguerite de Valois (1492–1549), authoress of the *Heptameron*. She married twice: first, the Duc d'Alençon, and then Henri d'Albret, king of Navarre, and was the mother of Henry IV of France. She is a prominent character in Meyerbeer's opera, *The Huguenots*.

Sylvius de la Haye published (1547) a collection of her poems with the title *Marguerites de la marguerite des princesses*, etc.

Marguerite Gautier, called "*La Dame aux Camélias.*" See *Camille*.

Margutte. In Pulci's *Morgante Maggiore* (*q.v.*), a low-minded, vulgar giant, ten feet high, with enormous appetite and of the grossest sensuality. He died of laughter on seeing a monkey pulling on his boots. Leigh Hunt refers to him as the first unmitigated blackguard in history and the greatest no less than the first.

Maria. (1) In Sterne's *Sentimental Journey*, a fair, quick-witted, amiable maiden, whose banns were forbidden by the curate who published them; in consequence of which she lost her reason, and used to sit by the roadside near Moulines, playing vesper hymns to the Virgin all day long.

(2) In Shakespeare's *Love's Labour's Lost* (*q.v.*), a lady in attendance on the Princess of France. Longaville, a young lord in the suite of Ferdinand, king of Navarre, asks her to marry him, but she defers her answer for twelve months.

(3) In Shakespeare's *Twelfth Night*, the waiting-woman of the Countess Olivia.

(4) In Cervantes' *Don Quixote* Sancho Panzo's wife, Maria Theresa is sometimes called Maria and sometimes Theresa.

Maria, Black. See under *Black*.

Mariage Forcé, Le (The Enforced Marriage). A comedy by Molière (Fr. 1664). The chief character is Sganarelle (*q.v.*).

Mariamne. A Jewish princess, daughter of Alexander and wife of Herod the Great. Mariamne was the mother of Alexander and Aristobu'lus, both of whom Herod put to death in a fit of jealousy, and then fell into a state of morbid madness, in which he fancied he saw Mariamne and heard her asking for her sons. This story has been made the subject of several tragedies: A. Hardy's *Mariamne* (1623); Pierre Tristan l'Ermite's *Mariamne* (1640) Voltaire's *Mariamne* (1724), and in more modern times, Stephen Phillips' *Herod and Mariamne* (Eng. 1900).

Marian'a. In Shakespeare's *Measure for Measure* (*q.v.*), a lovely and lovable lady, married to Angelo, deputy duke of Vienna, by civil contract, but not by religious rites. After he abandoned her, she passed her sorrowful hours "at the moated grange." Thus the Duke says to Isabella —

> Haste you speedily to Angelo. . . . I will presently to St. Luke's. There, at the moated grange, resides the dejected Mariana. — *Shakespear : Measure for Measure*, Act iii. sc. 1.

Tennyson has written a poem in two parts, *Mariana* and *Mariana in the South* (1830–1832) enlarging upon the woes of the dejected Mariana at the moated grange.

Marianne. (1) In Goethe's *Wilhelm Meister* (*q.v.*), an actress with whom Wilhelm is in love.

(2) The heroine of Turgenev's *Virgin Soil* (*q.v.*).

See also *Mary Anne* under *Mary*.

Marianne Dashwood. In Jane Austen's *Sense and Sensibility* (*q.v.*).

Marie de Verneuil. (In Balzac's *Chouans.*) See *Verneuil, Marie de.*

Marigold, Dr. See *Dr. Marigold's Prescriptions.*

Marina. The heroine of an Elizabethan drama, *Pericles, Prince of Tyre* (*q.v.*), the daughter of Pericles, long mourned by him as dead.

Mari'nel. In Spenser's *Faërie Queene*, the beloved of Florimel the Fair. See *Florimel.*

Marinism. Excessive literary ornateness and affectation. So named from Giambattista Marini (1569–1625), the Neapolitan poet, famous for his whimsical comparisons, pompous and overwrought descriptions, and "conceits."

Mari'no Falie'ro. The forty-ninth doge of Venice, elected 1354. He joined a conspiracy to overthrow the republic, under the hope and promise of being made a king, but was betrayed by Bertram, one of the conspirators, and was beheaded on the "Giant's Staircase," the place where the doges were wont to take the oath of fidelity. In Byron's tragedy of this name (1820) we are told that the patrician, Michel Steno, having behaved indecently to women at a civic banquet, was kicked off the solajo by order of the doge. In revenge he wrote a scurrilous libel against the dogaressa; and the doge joined the conspiracy because he was furious with the Council of Forty for condemning the young patrician to only one month's imprisonment.

Marion, General. An American Revolutionary general. The exploits of "Marion's men" form the subject matter of W. G. Simms' historic trilogy. See *Katherine Walton.*

Marion Delorme. A tragedy by Victor Hugo (Fr. 1831). The titular heroine, Marion, was a courtesan in the reign of Louis XIII. In the drama, she is shown in the throes of a genuine love for a young man named Didier, who is ignorant of her past. Many complications arise from the interventions of the Marquis de Saverney, a former lover, and the affair ends tragically.

Marius. Cosette's lover and husband in Hugo's *Les Miserables* (*q.v.*).

Marius the Epicurean. A philosophic romance by Walter Pater (Eng. 1885) The hero is a young Roman noble of the time of Marcus Aurelius, and the book records his "sensations and ideas" rather than outward events. Though he makes no formal profession of Christianity, Marius is greatly drawn to it through his friend Cornelius and his own high principles and deeply religious nature. His death is of such a nature that the Christian Church looks upon him as a martyr.

Marjorie Daw. A celebrated short story by T. B. Aldrich (Am. 1873). To amuse his sick friend, John Flemming, Edward Delaney writes letter after letter about the charms of his neighbor, Marjorie Daw. Flemming recovers and comes to pay court to the lady with surprising consequences.

Mark, King. A king of Cornwall in the Arthurian romances, Sir Tristram's uncle. He lived at Tintag'el, and is principally remembered for his treachery and cowardice, and as the husband of Iseult or Is'olde the Fair, who was passionately enamored of his nephew, Tristram (*q.v.*)

Mark Rutherford, *The Autobiography of.* A novel by William Hale White ("Reuben Shapcott") (1881) which with its sequel *Mark Rutherford's Deliverance* (1885) presents the story of an honest, idealistic young minister tormented by intellectual scepticism, his break with the church and the gradual working out of his ideals in a life of social service.

Mark Sabre. In Hutchinson's *If Winter Comes* (*q.v.*).

Mark, St. See under *Saint.*

Mark Tapley. (In Dickens' *Martin Chuzzlewit.*) See *Tapley, Mark.*

Markham, Edwin (1852–). American poet, best known for his poem, *The Man with the Hoe.*

Markheim. A short story by R. L. Stevenson in his volume, *The Merry Men* (1887), a tale of gradual degeneration and of last-minute repentance. The hero, Markheim, is driven by conscience to confess that he murdered a man for his money in cold blood.

Marko, Prince. In George Meredith's *Tragic Comedians* (*q.v.*), a rival of Dr. Alvan for the affections of the heroine, Clotilde von Rüdiger.

Markleham, Mrs. In Dickens' *David Copperfield,* the mother of Annie. Devoted to pleasure, she always maintained that she indulged in it for "Annie's sake." Mrs. Markleham is generally referred to as "the old soldier."

Marlbrough. See *Malbrouk.*

Marley, Jacob. In Dickens' *Christmas Carol,* the partner of Scrooge, the grasping, cheating "old-sinner." He was dead before the story begins, but his ghost contributes to the conversion of Scrooge.

Marlow. The narrator in several of Conrad's tales and novels, notably *Lord Jim, Youth, Chance* and *The Heart of Darkness.* The reader sees the events of the story through the eyes of this detached yet keenly interested observer and shares his effort to understand what is behind mere externals and his concern over the happiness of the human beings involved.

Marlow, Sir Charles. In Goldsmith's *She Stoops to Conquer* (*q.v.*), the kind-hearted old friend of Squire Hardcastle.

Young Marlow. Son of Sir Charles. "Among women of reputation and virtue he is the modestest man alive; but his acquaintances give him a very different character among women of another stamp" (Act i. sc. 1). Having mistaken Hardcastle's house for an inn, and Miss Hardcastle for the barmaid, he is quite at his ease, and makes love freely. When fairly caught, he discovers that the supposed "inn" is a private house, and the supposed barmaid is the Squire's daughter; but as the ice of his shyness is broken, he has no longer any difficulty in loving according to his station.

Marlowe, Christopher (1564–1593). The most brilliant of the pre-Shakespearian playwrights. His tragedies include *Tamburlane the Great, Doctor Faustus, The Jew of Malta* and *Edward II.* Josephine Preston Peabody made him the hero of a poetic drama entitled *Marlowe* (Am. 1901).

Marmion, *a Tale of Flodden Field.* A romantic narrative poem by Scott (1808). Lord Marmion was betrothed to Constance de Beverley, but he jilted her for Lady Clare, an heiress. She was in love with Ralph de Wilton and therefore rejected Marmion's suit and took refuge from him in the convent of St. Hilda in Whitby. Constance took the veil in another convent, but after a time she made her escape, was captured, taken back and buried alive in the walls of a deep cell. Eventually Marmion was slain in the battle of Flodden Field, Lady Clare was released from the convent and married her old love, Ralph de Wilton.

Marneffe, Mme. Valére. One of Balzac's most heartless coquettes, a prominent character in his *Cousin Betty.* She is used by her friend Lisbeth Fischer (*q.v.*) to bring unhappiness to the relatives whom Lisbeth secretly hates.

Marner, Silas. See *Silas Marner.*

Ma'ro. Virgil (*B. C.* 70–19), whose full name was Publius Virgilius Maro; born on the banks of the rivers Mincio, at the village of Andes, near Mantua.

> Sweet Maro's muse, sunk in inglorious rest,
> Had silent slept amid the Mincian reeds.
> *Thomson: Castle of Indolence.*

Marocco or **Morocco.** The name of Banks' horse (*q.v.*).

Marotte. Footman of Gorgibus, in Molière's *Précieuses Ridicules* (*q.v.*), a plain bourgeois, who hates affectation. When the fine ladies of the house try to convert him into a fashionable flunky, and teach him a little grandiloquence, he bluntly tells them he does not understand Latin.

Marpessa. In Greek legend, daughter of Evenus, courted by both Idas and Apollo. When Idas opposed his mortal strength to that of the god and carried her off, Zeus intervened to insure Marpessa the lover of her own choice. Fearing that Apollo would tire of her when she lost her youth, she decided in favor of Idas.

Stephen Phillips (Eng. 1868–1915) has a poetic drama called *Marpessa.*

Marphu'rius. In Molière's *Mariage Forcé*, a doctor of the Pyrrhonian school. Sganarelle consults him about his marriage; but the philosopher replies, "Perhaps; it is possible; it may be so; everything is doubtful"; till at last Sganarelle beats him, and Marphurius says he will bring action for assault and battery. "Perhaps," replies Sganarelle; "it is possible; it may be so," etc., using the philosopher's own words. See *Sganarelle.*

Marplot. The hero of two comedies by Mrs. Centlivre, *The Busy Body* (1709) and *Marplot in Lisbon* (1711). The character is to some extent based on the heroes in *Sir Martin Marall* by Dryden and *Sir Martin Marplot* by William Cavendish, duke of Newcastle, both in turn adapted from Molière's *L'Etourdi.* Marplot is a blundering, good-natured, meddlesome young man, very inquisitive, too officious by half, and always bungling whatever he interferes in.

> That unlucky dog Marplot . . . is ever doing mischief, and yet (to give him his due) he never designs it. This is some blundering adventure, wherein he thought to show his friendship, as he calls it. — *Mrs. Centlivre: The Busy Body*, iii. 5.

Marprelate Controversy. The name given to the vituperative paper war of about 1589, in which the Puritan pamphleteers attacked the Church of England under the pseudonym "Martin Marprelate." Thomas Cooper, Bishop of Winchester, defended the Church, and the chief of the "Martinists" were Udall, Throckmorton, Penry, and Barrow.

Marquis, Don (1878–). American columnist, associated with the New York *Evening Sun* and more recently with the New York *Tribune.* See *Hermione, The Old Soak, Archie.*

Marriage of Figaro, The. See *Figaro.*

Marriage of Loti, The (*Le Mariage de Loti*). A novel by Pierre Loti (Fr. 1880). first published as *Rarahu*, the name of the Tahitian heroine. The story is the favorite one, with Loti, of a transitory love affair between a European and a beautiful and passionate young native. The pseudonym, Pierre Loti (*q.v.*), later adopted by the author, is the name of the hero of this book.

Marriage of the Adriatic. See *Bride of the Sea.*

Marriage of William Ashe, The. A political novel by Mrs. Humphry Ward (Eng. 1905), dealing with the married life of William Ashe and his turbulent, unconventional wife, Kitty. Lady Caroline Lamb is said to have been in some measure the original of Kitty, Lord Melbourne of her devoted husband and Byron of her ardent lover, Geoffrey Cliffe.

Marrow Controversy. A memorable struggle in Scotland about 1719 to 1722, between Puritanism and Presbyterianism; so called from Edward Fisher's *Marrow of Modern Divinity*, a book of ultra evangelical tendency (pubd. 1644), which was condemned by the General Assembly in 1720.

Marryat, Captain Frederick (1792–1848). English novelist of the sea, best known for his *Mr. Midshipman Easy, Peter Simple* and *Masterman Ready.*

Mars. The Roman god of war; identified in certain aspects with the Greek Ares. He was also the patron of husbandmen. Camoëns introduces him in the Portuguese epic, *The Lusiad*, as typifying divine fortitude. As Bacchus, the evil demon, is the guardian power of Mohammedanism, so Mars is the guardian of Christianity.

The planet of this name was so called from early times because of its reddish tinge, and under it, says the *Compost of Ptholomeus*, "is borne theves and robbers . . . nyght walkers and quarell pykers, bosters, mockers, and skoffers; and these men of Mars causeth warre, and murther, and batayle. They wyll be gladly smythes or workers of yron . . . lyers, gret swerers . . . He is red and angry . . . a great walker, and a maker of swordes and knyves, and a sheder of mannes blode . . . and good to be a barboure and a blode letter, and to drawe tethe." Among the alchemists Mars designated iron.

The Mars of Portugal. Alfonso de Albuquerque, viceroy of India (1452–1515).

Marsay, Henri, Count de. A nobleman who appears in several of the novels of Balzac's *Comédie Humaine*, is involved in numerous love affairs with women of the world, and becomes finally the prime minister of Louis Philippe. He has been described as "one of the finest gentlemen and most utter cads in fiction." He was a member of the Cénacle (*q.v.*).

Marse Chan. A short story by Thomas Nelson Page (Am. 1884) in negro dialect. The narrator is a faithful old Southern slave who tells of the effects of the Civil War on the household to which he is attached and particularly on *Marse Chan.*

Marseillaise. The hymn of the French Revolution. Claude Joseph Rouget de Lisle (1760–1835), an artillery officer in

garrison at Strasburg, composed both the words and the music (April 24th, 1792). On July 30th, 1792, the Marseillaise volunteers entered Paris singing the song, and the Parisians, enchanted with it, called it the *Hymne des Marseillais*.

Marsh City. Petrograd. See under *City*.

Marsh, "Pink." A city negro, the hero of George Ade's humorous volume, "*Pink*" *Marsh* (Am. 1897). "Pink" made his first appearance in the columns of the Chicago *Record*.

Marshal Forwards. See *Forwards*.

Marshall, Archibald (1866–). English novelist, best known for his book, *The Greatest of These*.

Marshall, Sylvia. The heroine of Dorothy Canfield's *Bent Twig* (*q.v.*).

Marsig'lio, Marsile or **Marsil'ius.** In Carlovingian romance, a Saracen king who with the Christian traitor Ganelon (*q.v.*) plotted the attack upon Roland, under "the tree on which Judas hanged himself." With a force of 600,000 men, divided into three armies, he attacked the paladin and overthrew him, but was in turn overthrown by Charlemagne, and hanged on the very tree beneath which he had arranged the attack. Of the spellings given above, the first is the Italian, the second the French and the third the English form.

Mar'syas. The Phrygian flute-player who challenged Apollo to a contest of skill, and, being beaten by the god, was flayed alive for his presumption. From his blood arose the river so called.

Martano. A braggart in Ariosto's *Orlando Furioso*, who decoyed Origilla from Gryphon. He was a great coward, and fled from the tournament amidst the jeers of the spectators. While Gryphon was asleep he stole his armor, went to King Norandi'no to receive the honors due to Gryphon, and then quitted Damascus with Origilla. Another knight encountered them and brought them back to Damascus, where Marta'no was committed to the handman's mercies.

Martext, Sir Oliver. A vicar in Shakespeare's comedy of *As You Like It*.

Martha. (1) A light opera by Flotow (1847), libretto by St. Georges and Friedrich. Disguised as servants, Lady Henrietta, a maid of honor to Queen Anne, and her maid Nancy go to a Country Fair and in fun unwittingly bind themselves out to service for a year with two rich farmers, Lionel and Plunkett by name. When the sheriff decrees that the contract is legal, Henrietta takes the name of Martha, but the two are not very successful as servants. After a gay comedy of errors, they escape. Later, when the love-stricken Lionel becomes the Earl of Derby, another Country Fair is staged, the mystery is cleared up and all ends happily for the two couples.

(2) In Goethe's *Faust* (*q.v.*), a friend of Margaret. She makes love to Mephistopheles with great worldly shrewdness. She also appears in Gounod's opera, *Faust*.

Martha, St. See under *Saint*.

Martin Chuzzlewit. A novel by Charles Dickens (1840). Because of his love for Mary Graham, the titular hero is forced by his old grandfather to leave home and emigrates to America. He has some sadly disillusioning experiences with real estate in an over-advertised swamp named Eden (*q.v.*) and returns to England with little love for anything American. The hypocrite, Pecksniff (*q.v.*), is a prominent character as are the various members of the Chuzzlewit family. See under *Chuzzlewit*.

Martin, St. See under *Saint*.

Martin-Bellême, Thérèse. The leading character in Anatole France's *Red Lily* (*q.v.*).

Martine. In Molière's *Médecin Malgré Lui*, wife of Sganarelle (*q.v.*).

Martinet. A strict disciplinarian; so called from the Marquis of Martinet, a young colonel in the reign of Louis XIV, who remodelled the infantry, and was slain at the siege of Doesbourg, in 1672 (Voltaire, *Louis XIV*). The French still call a cat-o'-nine-tails a martinet. The French martinet was a whip with twelve leather thongs.

Martinus Scrible'rus. See *Scriblerus*.

Martyr (Gr.) simply means a witness, but is applied to one who witnesses a good confession with his blood.

The martyr king. Charles I of England, beheaded January 30th, 1649. He was buried at Windsor, and was called "The White King."

Martyr to science. Claude Louis, Count Berthollet (1748–1822) who determined to test in his own person the effects of carbolic acid on the human frame, and died under the experiment.

The first martyr. St. Stephen. See under *Saint*.

The Book of Martyrs. See under *Book*.

Marvel, Ik. The pseudonym under which Donald Grant Mitchell issued his *Reveries of a Bachelor* and *Dream Life* (Am. 1850–1851).

Marvellous. *The marvellous boy.* Thomas

Chatterton (1753–1770), the poet, author of *Rowley Poems.*

I thought of Chatterton, the marvellous boy,
The sleepless soul, that perished in his pride.
Wordsworth: Resolution and Independence.

Marwood, Alice. In Dickens' *Dombey and Son* (1846), daughter of an old woman who called herself Mrs. Brown. When a mere girl, she was concerned in a burglary and was transported. Carker, manager in the firm of Dombey and Son, seduced her, and both she and her mother determined on revenge. Alice bore a striking resemblance to Edith (Mr. Dombey's second wife).

Marxian. Socialistic; in line with the theories of the German socialist, Karl Marx (1818–1883).

Mary. *Mary the mother of Jesus.* See under *Saint.*

Little Mary. A euphemism for the stomach; from the play of that name by Sir J. M. Barrie (1903).

The four Marys. Mary Beaton (or *Bethune*), Mary Livingston (or *Leuson*), Mary Fleming (or *Flemyng*), and Mary Seaton (or *Seyton*); called the "Queen's Marys," that is, the ladies of the same age as Mary, afterwards Queen of Scots, and her companions. Mary Carmichael was not one of the four, although introduced in the well-known ballad.

Yestre'en the queen had four Marys,
This night she'll hae but three:
There was Mary Beaton, and Mary Seaton,
Mary Carmichael, and me.

Mary Ambree. See *Ambree.*

Mary Anne or **Marianne.** A slang name for the guillotine. *Mary Anne Associations* were secret republican societies in France. The name comes about thus: Ravaillac, the assassin of Henri IV, was honored by the red republicans as "patriot, deliverer, and martyr." This regicide was incited to his deed of blood by reading the celebrated treatise *De Rege et Regio Institutione,* by Mariana the Jesuit, published 1599 (about ten years previously). As Mariana inspired Ravaillac "to deliver France from her tyrant" the name was attached to the republican party generally. *Marianne* is also a statuette to which the republicans of France pay homage. It symbolizes the republic, and is arrayed in a red Phrygian cap. This statuette is sold at earthenware shops, and in republican clubs, enthroned in glory, and sometimes carried in procession to the tune of the *Marseillaise.*

Mary Barton. A novel by Mrs. Gaskell (1848) dealing with labor problems among the weavers of Manchester.

Mary, Highland. See *Highland Mary.*

Mary, Lovey. See *Lovey Mary.*

Mary Magdalene, St. See under *Saint.*

Mary, Mary Quite Contrary. The heroine of an old nursery rhyme. St. John Ervine wrote a play entitled *Mary, Mary Quite Contrary* (1923).

"Mary, Mary quite contrary,
How does your garden grow,
With silver bells and cockle shells
And pretty maids all in a row?"

Mary Olivier. A novel by May Sinclair (Eng. 1919), a psychological study of a brilliant, sensitive girl, a member of a family tainted with insanity. Most of her life is devoted to the care of her mother. Intellectual interests, always strong with her, result in her becoming an author in later years. Although she considers marriage out of the question, she finds happiness in a very intense love affair.

Mary Queen of Scots. This ill-fated queen who was executed in 1587, is a prominent character in Scott's *Abbot,* which has for its subject her flight to England. She is the heroine of Schiller's tragedy *Maria Stuart* (Ger. 1800), of Swinburne's trilogy of poetic tragedies, *Chastelard* (*q.v.*), *Bothwell* (*q.v.*) and *Mary Stuart* and of John Drinkwater's *Mary Stuart* (Eng. 1921). The Norwegian poet and dramatist Bjornstjerne Bjornson (1832–1910) made his dramatic reputation with a play entitled *Mary, Queen of Scots.*

Maurice Hewlett's *Queen's Quair* also tells her story.

Mary Stuart. See *Mary, Queen of Scots* above.

Mary the Virgin, St. See under *Saint.*

Mary Tudor. Victor Hugo has a tragedy so called (1833), and Tennyson, in 1878 published a play called *Queen Mary,* an epitome of her reign. It centers about her love for Philip of Spain, her marriage, and her hopeless yearning for a son who might inherit the crown of Great Britain and of Spain. Mary Tudor is also the heroine of Major's historical novel, *When Knighthood Was in Flower* (*q.v.*).

Maryland, My Maryland. A well-known song of Civil War times by James R. Randall.

Thou wilt not cower in the dust, Maryland
Thy beaming sword shall never rust, Maryland
Remember Carroll's sacred trust,
Remember Howard's warlike thrust,
And all thy slumbers with the just,
Maryland! My Maryland!

Masaniello. A corruption of Tommaso Aniello, a Neapolitan fisherman, who led the revolt of July, 1647. The great grievance was heavy taxation, and the immediate cause of Masaniello's inter-

ference was the seizure of his property because his wife had smuggled flour. He obtained a large following, was elected chief of Naples, and for nine days ruled with absolute control; but then he was betrayed by his own people, shot, and his body flung into a ditch. Next day, however, it was reclaimed and interred with a pomp and ceremony never equalled in Naples. Auber's opera *Masaniello*, or *La Muette de Portici* (1828) takes the story for its groundwork. The libretto is by Scribe.

Mascarille. A valet who appears in Molière's *Précieuses Ridicules* (1659). Molière had already introduced the same name in two other of his comedies, *L'Etourdi* (1653) and *Le Dépit Amoureux*, (1654). In his devotion to his master Mascarille will go to any extreme of trickery.

Masefield, John (1874–). English poet and dramatist. His best-known works are *The Tragedy of Nan, The Everlasting Mercy and The Widow in the Bye Street, Reynard the Fox* and *King Cole*. See those entries.

Mask, Man in the Iron. See under *Iron*.

Mask'well. In Congreve's comedy, *The Double Dealer*, the titular hero. He pretends to love Lady Touchwood, but it is only to make her a tool. Maskwell pretends friendship for Mellefont merely to throw dust in his eyes respecting his designs to carry off Cynthia, to whom Mellefont is betrothed. Cunning and hypocrisy are his substitutes for wisdom and honesty.

Maslova. The heroine of Tolstoi's *Resurrection* (*q.v.*). She is also called Katusha.

Mason and Dixon's Line. The southern boundary line which separated the free state of Pennsylvania from what were at one time the slave states of Maryland and Virginia. It lies in 39° 43′ 26″ north latitude, and was fixed by Charles Mason and Jeremiah Dixon, English astronomers and surveyors (1763–1767).

Massacre of the Innocents. See *Innocents*.

Massinger, Philip (1583–1640). English dramatist in the period of decline succeeding Shakespeare. His best play is *A New Way to Pay Old Debts* (*q.v.*).

Master, The Old. A character who figures in O. W. Holmes' *Poet at the Breakfast Table*. The Poet says that "he suspects himself of a three-story intellect, and I don't feel sure that he isn't right."

Master Builder, The. A drama by Henrik Ibsen (Nor. 1893). Intoxicated by his success as a builder and fearful of the rivalry of younger, better trained men, Halvard Solness "the Master Builder," outdoes himself and falls from the heights of one of his own towers. The tragedy is largely due to the young heroine, Hilda Wangel, who has relentlessly urged him on.

Master Humphrey's Clock. A proposed series of tales by Charles Dickens, purporting to be told by Master Humphrey, an old deformed clockmaker, who appears in *Old Curiosity Shop*. This novel and *Barnaby Rudge* were the only two included in the series (1840–1841), and according to its author, *Master Humphrey's Clock* "as originally constructed became one of the lost books of the earth, which, we all know, are far more precious than any that can be read for love or money."

Master of Ballantrae, The. A romance by Robert Louis Stevenson (1889), the tale of a bitter hatred between two Scotch brothers. In the Stuart uprising of 1745 the elder brother, James, supports the Pretender, the younger, Henry, is for King George. When the Master does not come back, Alison Graeme, who had been betrothed to him, marries Henry instead. James, however, returns to subject Henry to persecutions of every imaginable sort. Eventually, after years of enmity, the end comes in a lonely American wilderness. The Master has been buried alive by Secundra Dass, his East Indian attendant, to deceive his foes, and Henry finds the Indian digging him up. James is only able to open his eyes, but at this dreadful portent Henry falls dead, and the two brothers are buried together. Much of the tale is told by the old steward of Ballantrae, John MacKellar.

Masters, Edgar Lee (1868–). American poet, best known as the author of the *Spoon River Anthology* (*q.v.*).

Matali. In Hindu mythology, the charioteer of Indra.

Mather, Cotton (1663–1728). American clergyman, author of the *Magnalia Christi Americana* (*q.v.*).

Mathew, Father. Theobald Mathew (1790–1856), called *The Apostle of Temperance*. He was an Irish priest, and in his native country the success of his work in behalf of total abstinence was almost miraculous.

O Father Mathew!
Whatever path you
In life pursue
God grant your Reverence

May brush off never hence
Our mountain dew.
An Irishman to Father Mathew: Walter Savage Landor.

Matho. In Flaubert's *Salammbo* (*q.v.*), the leader of the mercenary rebels, in love with Salammbo.

Mathurin, St. See under *Saint.*

Matilda. Heroine of Scott's poem *Rokeby* (1812), daughter of Rokeby, and niece of Mortham. Matilda was beloved by Wilfred, son of Oswald; but she herself loved Redmond, her father's page, who turned out to be Mortham's son.

Matiwan. Mother of Occonestoga in Simms' novel, *The Yemassee* (*q.v.*).

Matsya. See *Avatar.*

Matterhorn. The German name of the mountain in the Pennine Alps known to the French as *Mont Cervin* and to the Italians as *Monte Silvio;* so called from its peak (*horn*) and the scanty patches of green meadow (*matter*) which hang around its base. Above a glacier-line 11,000 feet high, it rises in an almost inaccessible obelisk of rock to a total elevation of 14,703 feet. It was first scaled in 1865 by Whymper, when four of his party lost their lives.

Figuratively any danger, desperate situation threatening destruction, or leap in the dark, as *the matrimonial Matterhorn.*

Matthew Merrygreek. See *Merrygreek, Matthew.*

Matthew Parker's Bible. See *Bible, the English.*

Matthew, St. See under *Saint.*

Matthew's Bible. See *Bible, the English.*

Mattie. In Edith Wharton's *Ethan Frome* (*q.v.*), the cousin of his wife, with whom Ethan falls in love.

Maud. A dramatic poem by Tennyson. Maud is described as a young lady —

Faultily faultless, icily regular, splendidly null.
Tennyson: Maud, I. ii.

Maud Muller. A narrative poem by Whittier (Am. 1854). It records a chance meeting between the Judge and Maud, a rustic beauty who laid aside her rake and gave him a drink from the spring. Each married another, in a more suitable station of life, but was tormented by regretful illusions:

For of all sad words of tongue or pen
The saddest are these: "It might have been."

Maufrigneuse, The Duchess of. (In Balzac's *Comédie Humaine.*) See *Cadignan, Diane de.*

Maugham, William Somerset (1874–). English novelist and dramatist. His best-known novel, *The Moon and Sixpence,* is based on the life of the French artist, Paul Gaughin. *Of Human Bondage* is another of his novels.

Maugis. In Carlovingian legend, the French form of the Italian Malagigi (*q.v.*), one of Charlemagne's paladins, a magician and champion. The French romance of *Maugis d'Aygremont* relates that he was the son of Duke Bevis d'Aygremont, stolen in infancy by a female slave. As the slave rested under a white thorn, a lion and a leopard devoured her, and then killed each other in disputing over the infant. Oriande the fairy, attracted to the spot by the crying of the child, exclaimed, "By the powers above, the child is *mal gist* (badly nursed)" and ever after he was called Mal-gist or Mau-gis'. When grown to manhood, he obtained the enchanted horse Bayard, and took from Anthenor, the Saracen, the sword Flamberge. Subsequently he gave both to his cousin Renaud (Rinaldo). His adventures also form a part of *The Four Sons of Aymon.*

Maul. In Bunyan's *Pilgrim's Progress,* a giant who used to spoil young pilgrims with sophistry. He attacked Mr. Greatheart with a club; but Greatheart pierced him under the fifth rib, and then cut off his head.

Maule, Matthew. In Hawthorne's *House of the Seven Gables* (*q.v.*), the man whom old Colonel Pyncheon had executed for witchcraft in order to confiscate his property.

Mauley, Sir Edward. The real name of the "Black Dwarf" (*q.v.*) in Scott's novel of that title. Because of sensitiveness over his physical deformity and cynical disillusionment at having been robbed of his bride by his best friend, he lived alone and got the reputation of being in league with the devil. Gradually, however, he won many friends through his wisely directed kindness to all who sought his help and at last he came out of his retirement and assumed his own name and station.

Maunciple's Tale. See *Manciple.*

Maundy Thursday. The day before Good Friday is so called from the Latin *dies manda'ti* (the day of Christ's great mandate). After He had washed His disciples' feet, He said, "A new commandment give I unto you, that ye love one another" (*St. John* xiii. 34). In the monasteries it was the custom to wash the feet of as many poor people as there were monks, and for centuries in England the sovereign, as a token of humility, did the same.

Maupassant, Guy de (1850–1893). French fiction writer, famous for his short stories. His best-known novel is *Pierre et Jean* (*q.v.*); his most famous story, probably, *The Necklace*.

Maupin, Mlle. de. See *Mlle. de Maupin*.

Mauprat, Adrien de. In Bulwer Lytton's drama *Richelieu*, a colonel and chevalier in the King's army; "the wildest gallant and bravest knight of France." He married Julie; but the King accused him of treason for so doing, and sent him to the Bastille. He was released by Cardinal Richelieu.

Mausole'um. Originally the name of the tomb of Mauso'lus, king of Caria, to whom Artemis'ia (his wife) erected at Halicarnassus a splendid sepulchral monument, *B. C.* 353. Parts of this sepulcher, which was one of the Seven Wonders of the World, are now in the British Museum. The name is now applied to any sepulchral monument of great size or architectural quality.

The chief mausoleums are: that of Augustus; that of Ha'drian, *i.e.* the castle of St. An'gelo, at Rome; that erected in France to Henry II by Catherine de Medici; that of St. Peter the Martyr in the church of St. Eustatius, by G. Balduccio in the 14th century; and that erected to the memory of Louis XVI.

Mauthe Dog. A ghostly black spaniel that for many years haunted Peel Castle, in the Isle of Man. It used to enter the guardroom as soon as candles were lighted, and leave it at daybreak. While this specter dog was present the soldiers forbore all oaths and profane talk. One day a drunken trooper entered the guardhouse alone out of bravado, but lost his speech and died in three days. Scott refers to it in his *Lay of the Last Minstrel*, vi stanza, 26, and again in a long note to ch. xv of *Peveril of the Peak*.

Mauves, Madame de. Heroine and title of a short story in *A Passionate Pilgrim and Other Tales* by Henry James. The story is a study of the marriage of a young and idealistic American girl and a worthless Frenchman.

Mavering, Dan. The hero of W. D. Howells' *April Hopes* (*q.v.*).

Mavournin. Irish (*mo mhurnin*) for "My darling," Erin mavournin = Ireland, my darling; Erin go bragh = Ireland for ever!

> Land of my forefathers, Erin go bragh! . . .
> Erin mavournin, Erin go bragh!
> *Campbell: Exile of Erin.*

Mawworm. A hypocritical pretender to sanctity, a pious humbug, from the character of this name in Isaac Bickerstaffe's *The Hypocrite* (1769).

Max. Hero of Weber's opera, *Der Freischütz* (*q.v.*), a huntsman, and the best marksman in Germany.

Maxwell, W. B. (1876–). English novelist, author of *In Cotton Wool*, etc.

May. The heroine of *The Merchant's Tale* in Chaucer's *Canterbury Tales*. See *January and May*.

May. *May Day.* The first day of May. Polydore Virgil says that the Roman youths used to go into the fields and spend the calends of May in dancing and singing in honor of Flora, goddess of fruits and flowers. The English consecrated May Day to Robin Hood and the Maid Marian, because the favorite outlaw died on that day, and villagers used to set up Maypoles around which to dance, elect a May Queen and spend the day in archery, morris dancing, and other amusements.

Evil May Day. See *Evil*.

The May Queen. A poem by Tennyson (1842). Alice, the heroine, says:

> I sleep so sound all night, mother, that I shall never wake,
> If you do not call me loud when the day begins to break:
> But I must gather knots of flowers, and buds and garlands gay,
> For I'm to be queen o' the May, mother, I'm to be queen o' the May.

She falls ill and pines away, but before she dies she speaks of the old sweetheart she had despised:

> And say to Robin a kind word, and tell him not to fret;
> There's many a worthier than I, would make him happy yet.
> If I had lived — I cannot tell — I might have been his wife;
> But all these things have ceased to be, with my desire of life.

Mayeux. Since about 1830 the stock name in French plays for a vain and licentious hunchback, who always has a wide command of slang and wit.

Mayflower. The name of the ship that took the Pilgrim Fathers (*q.v.*) from Southampton to Massachusetts in 1620. It is sometimes used in allusion to the snobbery of Americans of good family whose ancestors came over in the Mayflower.

Maylie, Rose. In Dickens' *Oliver Twist*, a character who turns out to be Oliver's aunt. Before she marries Henry Maylie, she is Rose Fleming.

Mayo, Robert and **Andrew.** The two brothers in Eugene O'Neill's play, *Beyond the Horizon* (*q.v.*).

Mayor of Casterbridge, The. A novel by Thomas Hardy (Eng. 1886). Michael

Henchard, a young hay trusser while intoxicated at a fair, sells his wife and child at auction for five pounds to a man named Newson. Eighteen years afterward when Henchard has become the Mayor of Casterbridge, they reappear; and most of the novel deals with the problems and embitterments of his later life. The girl, Elizabeth Jane, who, he finally learns, is not his own daughter but Newson's, marries his business rival, Farfrae.

Mayor of the Palace (*Maire du Palais*). The superintendent of the king's household, and steward of the royal *leudes* (companies) of France, before the accession of the Carlovingian dynasty. The position became one of great influence, a "power behind the throne."

Mazarin Bible. See *Bible, Specially Named.*

Mazeppa, Ivan (1644–1709). The famous Cossack hetman, hero of Byron's poem *Mazeppa* (1819), was born of a noble Polish family in Podolia, became a page in the court of John Casimir, king of Poland, but intrigued with There'sia, the young wife of a Podolian count, who had the young page lashed naked to a wild horse, and turned adrift. The horse dropped dead in the Ukraine, where Mazeppa was released and cared for by Cossacks and in time became hetman and prince of the Ukraine under Peter the Great of Russia. Byron makes Mazeppa tell his tale to Charles XII of Sweden after the battle of Pultowa, in which he had deserted to Charles and fought against Russia. Mazeppa is the hero of a Russian drama *Pultowa* by Pushkin.

Maz'ikeen or **Shedeem.** A species of beings in Jewish mythology resembling the Arabian Jinn (*q.v.*), and said to be the agents of magic and enchantment. When Adam fell, says the Talmud, he was excommunicated for 130 years, during which time he begat demons and specters, for, it is written "Adam lived 130 years and (*i.e.* before he) begat children in his own image" (*Gen.* v. 3). (*Rabbi Jeremiah ben Eliezar.*)

And the Mazikeen shall not come nigh thy tents. — *Ps.* xci, 5 (Chaldee version).

Swells out like the Mazikeen ass. The allusion is to a Jewish tradition that a servant, whose duty it was to rouse the neighborhood to midnight prayer, one night mounted a stray ass and neglected his duty. As he rode along the ass grew bigger and bigger, till at last it towered as high as the tallest edifice, where it left the man, and where next morning he was found.

Meadows, Mr. In Fanny Burney's novel *Cecilia*, a young gallant, very much fêted by the ladies and ostensibly very much bored with life.

Meal-tub Plot. A pretended conspiracy against Protestants, fabricated by Thomas Dangerfield (d. 1685) in 1679, so called because he said that the papers relating to it were concealed in a meal-tub in the house of Mrs. Cellier, a Roman Catholic. She was tried for high treason and acquitted, while Dangerfield was convicted of libel, whipped, and pilloried.

Measure for Measure. A comedy by Shakespeare (c. 1604). The Duke of Vienna pretends to leave the city, deputing his authority to Angelo, while he assumes the disguise of a friar and stays to watch proceedings. Angelo almost immediately sentences Claudio to death for seducing Juliet, but when Claudio's sister Isabel comes to plead for him, Angelo brazenly endeavors to seduce her. The "friar" persuades her to appear to consent to the plan but to send Angelo's deserted fiancée Mariana to the rendezvous instead. Eventually the Duke assumes authority again and matters are straightened out. The plot of the play is founded on Whetstone's *Promos and Cassandra* (1582), which was taken from the 85th tale in Cinthio's *Hecatommithi* (1565).

Mecca. A long desired goal; the end of a pilgrimage, from Mecca in Arabia, the birthplace of Mahomet and the Holy City to which all pious Mohammedans make the *hadj* (*q.v.*) or pilgrimage at least once in a lifetime.

Medam'othi. The island at which the fleet of Pantagruel landed on the fourth day of their voyage, and where they bought many choice curiosities, such as the picture of a man's voice, an echo drawn to life, Plato's ideas, the atoms of Epicu'rus, a sample of Philome'la's needlework, and other objects of *vertu* which could be obtained in no other portion of the globe (Rabelais: *Pantagruel*, iv. 3). The word is Greek, and has the same meaning as More's *Utopia* and Butler's *Erewhon, i.e.* "Nowhere."

Mede'a. In Greek legend, a sorceress, daughter of Ætes, king of Colchis. She married Jason, the leader of the Argonauts, whom she aided to obtain the golden fleece, and was the mother of Medus, whom the Greeks regarded as

the ancestor of the Medes. After being married ten years, Jason repudiated her for Glauce, and Medea, in revenge, sent the bride a poisoned robe, which killed both Glauce and her father. Medea then tore to pieces her two sons, and fled to Athens in a chariot drawn by dragons. The story has been dramatized in Greek, by Euripides; in Latin, by Seneca and by Ovid; in French, by Corneille (*Médée*, 1635). Longepierre (1695), and Legouve (1849); in English, by Glover, (1761).

Mede'a's kettle or *cauldron*. A means of restoring lost youth. Medea cut an old ram to pieces, threw the pieces into her cauldron, and a young lamb came forth. Jason's father Æson was then given back his youth. The daughters of Pelias thought to restore their father to youth in the same way; but Medea refused to utter the magic words, and the old man ceased to live. See also *Absyrtus*.

Médecin Malgré Lui, Le (The Doctor in Spite of Himself). A comedy by Molière (1666). The "enforced doctor" is Sganarelle, a faggot-maker, who is called in by Géronte to cure his daughter *Lucinde* (*q.v.*) of dumbness.

Medes and Persians, Laws of. Unalterable decisions; rules that cannot be modified. The allusion is to *Dan.* vi. 12.

Medicine, Father of. See under *Father*.

Medina. In Spenser's *Faërie Queene* (II. ii) the typification of "the golden mean" (Lat. medium). She was stepsister of Perissa (excess) and Elissa (deficiency), who could never agree upon any subject.

Medina (Arab. city). The second holy city of the Mohammedans, called "Yathrib" before Mahomet fled thither from Mecca, but afterwards Medinat-al-Nabi (the city of the prophet), whence its present name.

Medo'ra. In Byron's poem *The Corsair* (*q.v.*), the beloved wife of Conrad, the corsair. When Conrad was taken captive by the pasha Seyd, Medora sat day after day expecting his return, and feeling the heart-anguish of hope deferred. Still he returned not, and Medora died.

Medo'ro. In Ariosto's *Orlando Furioso* (*q.v.*), a Moorish youth of extraordinary beauty, but of humble race; page to Agramante. Angelica dressed his wounds, fell in love with him, married him, and retired with him to Cathay, where, in right of his wife, he became king. This event was the cause of Orlando's madness.

Medrawd. In the Welsh *Triads* the name given to Modred (*q.v.*).

Medusa. The chief of the Gorgons (*q.v.*) of Greek mythology. Legend says that she was a beautiful maiden, specially famous for her hair; but that she violated the temple of Athene, who thereupon transformed her hair into serpents and made her face so terrible that all who looked on it were turned to stone. Perseus, assisted by Athene (who lent him her shield wherein he looked only on the *reflection* of Medusa during his attack), struck off her head, and by its means rescued Andromeda (*q.v.*) from the monster. Medusa was the mother by Poseidon of Chrysaor and Pegasus.

Meg Dods. See *Dods, Meg*. (In Scott's *St. Ronan's Well*.)

Meg Merrilies. See Merrilies, Meg. (In Scott's *Guy Mannering*.)

Megissog'won (the great pearl-feather). In Longfellow's poem *Hiawatha*, a magician, and the Manito of wealth. It was Megissogwon who sent the fiery fever on man, the white fog, and death. This great Pearl-Feather slew the father of Noko'mis (the grandmother of Hiawatha). Hiawatha all day long fought with the magician without effect; at nightfall the woodpecker told him to strike at the tuft of hair on the magician's head, the only vulnerable place; accordingly, Hiawatha discharged his three remaining arrows at the hair-tuft, and Megissogwon died.

Meh Lady. A negro dialect story of the old South by Thomas Nelson Page. See *Marse Chan*.

Meiklewham, Mr. Saunders. In Scott's *St. Ronan's Well*, one of the Managing Committee of the Spa. He was known as "the man of law."

Meister, Wilhelm. See *Wilhelm Meister*.

Meistersingers. Burgher poets or minstrels of Germany, who attempted, in the 14th to 16th centuries, to revive the national minstrelsy of the *Minnesingers* (*q.v.*), which had fallen into decay. Hans Sachs, the cobbler (1494–1576), was the most celebrated. The original corporation of meistersingers was called the Twelve Wise Masters.

Die Meistersinger von Nürnberg. An opera by Wagner (1868) in which he satirized his critics. The hand of the fair young Eva Pogner, daughter of the town goldsmith, is promised as the prize for a Nuremberg singing contest. The chief rivals are Beckmesser the town clerk, and a young nobleman, Walter or Walther von Stolzing, who is loved by the lady and has dreamed a beautiful song but is

hampered by his ignorance of all the petty artificial rules of the song-*fest*. Walter's cause is championed by Hans Sachs, the cobbler, and with his aid Beckmesser is put to confusion.

Mejnoun and Leilah. A Persian love tale, the *Romeo and Juliet* or *Pyramus and Thisbe* of Eastern romance.

Mel. *The great Mel.* Melchisedec Harrington, the tailor, father of Evan Harrington (*q.v.*) in Meredith's novel of that name.

Melaine. A narrative poem by N. P. Willis (Am. 1806–1867). The heroine, Melaine, learns just before her wedding that she has fallen in love with her own brother. The shock causes her death.

Melancholy, The Anatomy of. See *Anatomy*.

Melanch'thon is merely the Greek for *Schwarzerde* (black earth), the real name of the noted reformer (1497–1560) whose pseudonym has quite replaced his given name. Similarly, *Œcolampa'dius* is the Greek version of the German name *Hausschein*, and *Desiderius Erasmus* is one Latin and one Greek rendering of the name *Gheraerd Gheraerd*.

Melchior. One of the three Magi (*q.v.*).

Melea'ger. A hero of Greek legend, son of Œneus of Calydon and Althæa, distinguished for throwing the javelin, for slaying the Calydonian boar, and as one of the Argonauts. It was declared by the Fates that he would die as soon as a piece of wood then on the fire was burnt up; whereupon his mother snatched the log from the fire and extinguished it; but after Meleager had slain his maternal uncles, his mother threw the brand on the fire again, and Meleager died.

Melema, Tito. In George Eliot's *Romola* (*q.v.*), the scapegrace husband of Romola.

> [He] made almost every one fond of him for he was young, and clever, and beautiful, and his manners to all were gentle and kind. I believe when I first knew him, he never thought of anything cruel or base. But because he tried to slip away from everything that was unpleasant, and cared for nothing else so much as his own safety, he came at last to commit some of the basest deeds — such as make men infamous. He denied his father, and left him to misery; he betrayed every trust that was reposed in him, that he might keep himself safe and get rich and prosperous. — *Epilogue.*

Melia'dus. Father of Tristram in the Arthurian romances, and King of Lyonesse. He was drawn to a chase by the wiles of a fay who was in love with him, and from whose thraldom he was ultimately released by Merlin.

Melibœ'us or **Melibe.** The central figure in Chaucer's prose *Tale of Melibœus* (*Canterbury Tales*), which is a translation of a French rendering of Albertano da Brescia's Latin *Liber Consolationis et Concilii*. Melibœus is a wealthy young man, married to Prudens. One day, when gone "into the fields to play," enemies of his beat his wife and left his daughter for dead. Melibœus resolved upon vengeance, but his wife persuaded him to call together his enemies, and he told them he forgave them "to this effect and to this ende, that God of His endeles mercy wole at the tyme of oure deyinge forgive us oure giltes that we have trespased to Him in this wreeched world."

Melicent. The heroine of Cabell's *Domnei* (*q.v.*) originally published as *The Soul of Melicent*. She is the daughter of Count Manuel, the hero of *Figures of Earth* and appears in that romance as a child.

Melicer'tes. Son of Ino, a sea deity of Greek legend (see *Leucothea*). Ath'amas imagined his wife to be a lioness, and her two sons to be lion's cubs. In his frenzy he slew one of the boys, and drove the other (named Melicertes) with his mother into the sea. The mother became a sea goddess, and the boy the god of harbors.

Mélisande. (1) See *Pelléas and Mélisande;* (2) See *Melusina;* (3) See *Mélissande*.

Melisen'dra. In medieval romance, the supposed daughter of Marsilio and Charlemagne, married to his nephew Don Gwyfe'ros. She was taken captive by the Moors, and confined seven years in a dungeon, before Gwyfe'ros rescued her. See *Don Quixote* II. ii. 7, where the story is played as a puppet-show.

Melis'sa. The prophetess in Ariosto's *Orlando Furioso*, who lived in Merlin's cave. Brad'amant gave her the enchanted ring to take to Roge'ro; so, assuming the form of Atlantes, she went to Alci'na's island, and not only delivered Roge'ro, but disenchanted all the forms metamorphosed in the island. In Book xix she assumes the form of Rodomont, and persuades Agramant to break the league which was to settle the contest by single combat. A general battle ensues.

In Spenser's *Faërie Queene* (VI. xii) Melissa is Pastorella's handmaid.

Mélissande. The heroine of Rostand's *Far Away Princess* (*La Princesse Lointaine*, 1895), based on a 13th century Provençal romance. Her beauty was far-famed.

Mell, Mr. In Dickens' *David Copperfield*, a poor down-trodden second master at Salem House, assistant to Mr. Creakles.

The fact that his mother lives in an almshouse brings upon him the sneers of Steerforth. Mr. Mell plays the flute with great pleasure.

Mellichampe: *a Legend of the Santee.* The second novel in W. G. Simms' trilogy of the American Revolution (Am. 1836). The first was *The Partisan*, the third, *Katherine Walton* (*q.v.*).

Mellifluous Doctor. See under *Doctor.*

Melnotte, Claude. Hero of Bulwer Lytton's comedy, *The Lady of Lyons.* Though only a gardener's son, he plays the rôle of Prince of Como with such success that he wins the fair Pauline Deschapelles. When she learns the truth she repudiates him, but he wins her back.

Melting Pot, The. A drama by Israel Zangwill (Eng. 1910). The hero, David Quixano, is a young Russian Jew, the composer of a symphony "America," which expresses his idealistic conception of his new country as a great crucible that will dissolve racial prejudices. He is in love with Vera Revendal, a Russian Gentile, but when her father comes over from Russia, he recognizes the officer responsible for the massacre of his father, mother and sister at Kishenev and leaves her. The performance of his symphony "America" brings him back to his ideals and to the girl he loves.

Melun. In Shakespeare's *King John*, a French lord.

Melus'ina, or **Melisande.** The most famous of the *fées* of French romance, looked upon by the houses of Lusignan, Rohan, Luxemburg, and Sassenaye as their ancestor and founder. Having enclosed her father in a high mountain for offending her mother, she was condemned to become every Saturday a serpent from her waist downward. She married Raymond, count of Lusignan, and made her husband vow never to visit her on a Saturday; but the Count hid himself on one of the forbidden days, and saw his wife's transformation. Melusina was now obliged to quit her husband, and was destined to wander about as a specter till the day of doom, though some say that the Count immured her in the dungeon of his castle. Cp. *Undine.*

A sudden scream is called *un cri de Mélusine*, in allusion to the scream of despair uttered by Melusina when she was discovered by her husband; and in Poitou certain gingerbread cakes bearing the impress of a beautiful woman "*bien coiffée*," with a serpent's tail, made by confectioners for the May fair in the neighborhood of Lusignan, are still called *Mélusines.*

Melville, Herman (1819–1891). American novelist, author of *Typee, Omoo, Moby Dick.* See those entries.

Melville, Julia. In Sheridan's *Rivals* (1775), a ward of Sir Anthony Absolute, in love with Faulkland, who saved her life when she was thrown into the water by the upsetting of a boat.

Melyhalt, Lady. In the old romances, a powerful subject of King Arthur, whose domains Galiot invaded. She chose Galiot as her lover.

Memento mori (Lat., remember you must die). An emblem of mortality, such as a skull; something to put us in mind of the shortness and uncertainty of life.

> I make as good use of it [Bardolph's face] as many a man doth of a death's head or a memento mori. — *Shakespeare: Henry IV*, iii, 3.

Memnon. The Oriental or Ethiopian prince who, in the Trojan War, went to the assistance of his uncle Priam and was slain by Achilles. His mother Eos (the Dawn) was inconsolable for his death, and wept for him every morning.

The Greeks called the statue of Am'enoph'is III, in Thebes, that of Memnon. When first struck by the rays of the rising sun it is said to have produced a sound like the snapping asunder of a cord. Poetically, when Eos kissed her son at daybreak, the hero acknowledged the salutation with a musical murmur. *Memnon* is the title of a novel by Voltaire, the object of which is to show the folly of aspiring to too much wisdom.

Mem'ory. *The Bard of Memory.* See under *Bard.*

Memory Woodfall. William Woodfall (1746–1803) who would attend a debate, and, without notes, report it accurately next morning.

Menal'cas. Any shepherd or rustic. The name figures in the *Eclogues* of Virgil and the *Idyls* of Theoc'ritus.

Mencia of Mosquera. Heroine of an episode in Le Sage's *Gil Blas* (Fr. 1715). As a young girl she married Don Alvaro de Mello. A few days after the marriage, Alvaro happened to quarrel with Don An'drea de Baesa and kill him. He was obliged to flee from Spain, leaving his bride behind, and his property was confiscated. Seven years later, having heard the news of his death, she married the wealthy Marquis of Guardia. Alvaro, however, appeared one day as an undergardener on the place. She fled with him only to see him killed by robbers and

returned to the Marquis, only to find him dying.

Mendelism. The theory of heredity promulgated by Gregor Johann Mendel (1822–1884), the Austrian scientist and Abbot of Brunn, showing that the characters of the parents of cross-bred offspring reappear in certain proportions in successive generations according to definite laws. *Mendel's Law* was discovered by him in 1865 through experiments with peas.

Mendicant Orders, or **Begging Friars** The orders of the Franciscans (*Grey Friars*), Augustines (*Black Friars*), Carmelites (*White Friars*), and Dominicans (*Preaching Friars*).

Menech'mians. Persons exactly like each other; so called from the *Menæchmi* of Plautus, the basis of Shakespeare's *Comedy of Errors*, in which not only the two Dromios are exactly like each other, but Antipholus of Ephesus is the facsimile of his brother, Antipholus of Syracuse.

Menelaus. In Greek legend, son of Atreus, brother of Agamemnon, and husband of Helen, through whose desertion of him was brought about the Trojan War. He was the King of Sparta or of Lacedæmon. See *Helen; Iliad.*

Meng-tse. The fourth of the sacred books of China; so called from the name of its author (d. about *B. C.* 290), Latinized into Mencius. It was written in the 4th century *B. C.* Confucius or Kung-fu-tse wrote the other three; viz. Ta-heo (*School of Adults*), Chong-yong (*The Golden Mean*), and Lun-yu (or *Book of Maxims*).

Mother of Meng. A Chinese expression, meaning "an admirable teacher." Meng's father died soon after the birth of the sage, and he was brought up by his mother.

Men'nonites. Followers of Simons Menno (1492–1559), a native of Friesland, who modified the fanatical views of the Anabaptists. The sect still survives, in the United States as well as in Holland and Germany.

Mental Tests. See *Simon Binet Tests.*

Mentor. A guide, a wise and faithful counsellor; so called from Mentor, a friend of Ulysses, whose form Minerva assumed when she accompanied Telemachus in his search for his father.

Mephibosheth. In the Old Testament the lame son of Jonathan to whom David showed great kindness for his dead father's sake.

Mephib'osheth in Dryden's *Absalom and Achitophel*, Pt. ii (*q.v.*) is meant for Samuel Pordage (d. 1691), a poetaster.

Mephistoph'eles. A manufactured name (possibly from three Greek words meaning "not loving the light") of a devil or familiar spirit which first appears in the late medieval Faust legend. He is well known as the sneering, jeering, leering tempter in Goethe's *Faust* and in Gounod's opera of the same name and Boito's opera, *Mephistopheles.* He is mentioned by Shakespeare (*Merry Wives*, i. 1) and Fletcher as *Mephostophilus*, and in Marlowe's *Faustus* as *Mephostopilis.*

Mercedes. (1) In Dumas' *Count of Monte Cristo* (*q.v.*), the Catalan sweetheart of Edmund Dantes.

(2) A drama (Am. 1883) by T. B. Aldrich. The heroine, Mercedes, is a Spanish woman whose native town has been invaded by French soldiers. They are to be poisoned, and to allay their suspicions, she and her child drink the fatal wine with them.

Merchant of Venice. A comedy by Shakespeare (c. 1606). The titular "merchant" is Antonio, from whom his young friend Bassanio, who is in love with Portia, borrows 3,000 ducats to carry on his suit. According to the terms of the will left by Portia's father, the lover who would win her hand and fortune must rightly choose the one of three caskets, of lead, gold and silver, that contains her picture. Bassanio chooses the leaden casket and is successful. Meantime Antonio has met with ill fortune. He had borrowed the 3,000 ducats for Bassanio from Shylock, the Jew on these conditions: if the loan was repaid within three months, only the principal would be required; if not, the Jew should be at liberty to claim a pound of flesh from Antonio's body. Antonio's ships have not returned as he expected and the Jew demands the forfeiture. Portia in the disguise of a doctor of law, conducts the defence and saves Antonio by reminding the Jew that a pound of *flesh* gives him no drop of blood and that he must cut neither more nor less than an exact pound or his life will be forfeited.

The interwoven stories of this comedy are drawn from medieval legends the germs of which are found in the *Gesta Romano'rum.* The tale of the bond is ch. xlviii, and that of the caskets is ch. xcix. Much of the plot is also given in the 14th century *Il Pecorone* of Ser Giovanni; but Shakespeare could not read Italian, there was no translation in his

day, and it is more than doubtful whether he ever saw or was aware of it.

Merchant's or **Marchantes Tale.** (In Chaucer's *Canterbury Tales.*) See *January and May.*

Merciless Parliament. See *Parliament.*

Mer'cury. The Roman equivalent of the Greek Hermes (*q.v.*), son of Maia and Jupiter, to whom he acted as messenger. He was the god of science and commerce, the patron of travellers and also of rogues, vagabonds and thieves. Hence, the name of the god is used to denote both a messenger and a thief:

Mercury is represented as a young man with winged hat and winged sandals (*talaria*), bearing the *caduceus* (*q.v.*), and sometimes a purse.

Mercury fig (Lat. *Ficus ad Mercurium*). The first fig gathered off a fig-tree was by the Romans devoted to Mercury. The proverbial saying was applied generally to all first fruits or first works.

You cannot make a Mercury of every log. Pythagoras said: *Non ex quovis ligno Mercurius fit.* That is, "Not every mind will answer equally well to be trained into a scholar." The proper wood for a statue of Mercury was box.

Mercu'tio. In Shakespeare's *Romeo and Juliet*, kinsman of Prince Escalus, and Romeo's friend. An airy, sprightly, elegant young nobleman, so full of wit and fancy that Dryden says Shakespeare was obliged to kill him in the third act, lest the poet himself should have been killed by Mercutio.

Mercutio's wit, gaiety, and courage will always procure him friends that wish him a longer life; but his death is not precipitated — he has lived out the time allotted him in the construction of the play. — *Dr. Johnson.*

The light and fanciful humour of Mercutio serves to enhance and illustrate the romantic and passionate character of Romeo. — *Sir W. Scott: The Drama.*

Mercy. In Bunyan's *Pilgrim's Progress*, a young pilgrim who accompanied Christiana in her walk to Zion. When Mercy got to the Wicket Gate, she swooned from fear of being refused admittance. Mr. Brisk proposed to her, but, being told that she was poor, left her, and she was afterwards married to Matthew, the eldest son of Christian.

Merdle, Mr. In Dickens' *Little Dorrit*, a banker who was called the "Master Mind of the Age." He became insolvent and committed suicide. The great banker was "the greatest forger and greatest thief that ever cheated the gallows."

Meredith, George (1828–1909). English novelist and poet. His novels include *The Ordeal of Richard Feverel, Evan Harrington, Sandra Belloni, Rhoda Fleming, Beauchamp's Career, The Egoist, The Tragic Comedians, Diana of the Crossways, Lord Ormont and His Aminta* and *The Amazing Marriage.* See those entries.

Meredith, Janice. Heroine of P. L. Ford's *Janice Meredith* (*q.v.*).

Meredith, Owen. A pseudonym adopted by Edward Robert Bulwer Lytton (1831–1891), the author of *Lucile*, etc. He chose the name from two of his ancestors, *Owen* Gwynned ap. Griffith, king of North Wales and ap. *Meredith* ap. Tudor, great-grandfather of Henry VI of England.

Merle, Madame. A prominent character in Henry James' *Portrait of a Lady* (*q.v.*).

Merlin. The historical Merlin was a Welsh or British bard, born towards the close of the 5th century, to whom a number of poems have been very doubtfully attributed. He is said to have become bard to King Arthur, and to have lost his reason and perished on the banks of the river after a terrible battle between the Britons and their Romanized compatriots about 570.

His story has been mingled with that of the enchanter Merlin of the Arthurian romances, which, however, proceeds on different lines. This Prince of Enchanters was the son of a damsel seduced by a fiend, but was baptized by Blaise, and so rescued from the power of Satan. He became an adept in necromancy, but was beguiled by the enchantress Nimuë, who shut him up in a rock, and later Vivien, the Lady of the Lake, entangled him in a thornbush by means of spells, and there he still sleeps, though his voice may sometimes be heard.

He first appears in Nennius (as Ambrosius). Geoffrey of Monmouth wrote the *Vita Merlini* (about 1145); this was worked upon by Wace and Robert de Borron, and formed the basis of the English prose romance *Merlin*, and of most of the Merlin episodes in the Arthurian cycle. He is prominent in Malory's *Morte d'Arthur*, in Spenser's *Faërie Queene* (III. iii), and Tennyson's *Idylls of the King.* Edwin Arlington Robinson has made him the subject of a narrative poem (Am. 1917).

The English Merlin. William Lilly (1602–1681), the astrologer, who published two tracts under the name of "Mer'linus An'glicus" and was the most famous charlatan of his day.

Mermaid. The popular stories of the mermaid, a fabulous marine creature half

woman and half fish — allied to the Siren (*q.v.*) of classical mythology — probably arose from sailors' accounts of the dugong, a cetacean whose head has a rude approach to the human outline, and the mother while suckling her young holds it to her breast with one flipper, as a woman holds her infant in her arm. If disturbed she suddenly dives under water, and tosses up her fishlike tail.

In Elizabethan plays the term is often used for a courtesan. *See* Massinger's *Old Law*, iv. 1, Shakespeare's *Comedy of Errors*, iii, 2, etc.

The Mermaid Tavern. The famous meeting-place (in Bread Street, Cheapside) of the wits, literary men, and men about town in the early 17th century. Among those who met there at a sort of early club were Ben Jonson, Sir Walter Raleigh, Beaumont, Fletcher, John Selden, and in all probability Shakespeare.

> What things have we seen
> Done at the Mermaid! Heard words that have been
> So nimble, and so full of subtile flame,
> As if that everyone from whence they came
> Had meant to put his whole wit in a jest.
> *Beaumont: Lines to Ben Jonson.*

Merman, The Forsaken. See *Forsaken Merman.*

Merodach or **Marduk.** A god of Babylon identified with the Baal of the Old Testament and Apocrypha.

Mer'ope. (1) One of the Pleiades; dimmer than the rest, because, according to Greek legend, she married Sisyphus, a mortal. She was the mother of Glaucus.

(2) In classic myth, the daughter of Œnopion, king of Chios. Her too-eager lover Orion (*q.v.*) was blinded for his treatment of her.

(3) In classic myth, the mother of Æpytus by Cresphontes, king of Messenia. Her royal husband was murdered by Polyphontes, who possessed himself of both throne and widow, but years later Æpytus returned under pretext of claiming a reward for having murdered Cresphontes' son and avenged his father's death. This legend is the subject of a drama by Euripides, now lost, and dramas in Italian by Maffei (1713) and Alfiero, in French by Voltaire and in English by Matthew Arnold.

Merops' Son or *A son of Merops.* One who thinks he can set the world to rights, but can only set it on fire. The allusion is to Phaeton, son of Merops, who thought himself able to drive the car of Phœbus but, in the attempt, nearly set the world on fire.

Merrick, Leonard (1864–). English novelist, sometimes called "the novelist's novelist." His best-known novels are *Conrad in Quest of His Youth* (*q.v.*), and *The Position of Peggy Harper.*

Merrilies, Meg. One of Scott's most famous characters, a half-crazy sibyl, queen of the gipsies, who appears in *Guy Mannering.* She was the nurse of the young Mannering heir before he was kidnapped and recognizes him when he returns as Harry Bertram.

Merry. The original meaning is *pleasing, delightful;* hence, *giving pleasure;* hence *mirthful, joyous.*

The old phrase *Merrie England* (*Merry London,* etc.) merely signified that these places were pleasant and delightful, not necessarily bubbling over with merriment; and so with *the merry month of May.*

Merry Andrew. A buffoon, jester, or attendant on a quack doctor at fairs. Said by Hearne (1735) — with no evidence — to derive from Andrew Borde (d. 1549), physician to Henry VIII, who to his vast learning added great eccentricity. Prior has a poem on *Merry Andrew.* Andrew is a common name in old plays for a man-servant, as Abigail is for a waiting-woman.

Merry as a Grig (*Greek*). See *Grig.*

Merry Monarch. Charles II of England.

Merry Wives of Windsor. A comedy by Shakespeare (c. 1598). The redoubtable Sir John Falstaff (*q.v.*) is shown making ardent love to Mrs. Ford and Mrs. Page, and these "merry wives" by comparing notes, contrive to make a pretty fool of him. Even Ford introduces himself to Falstaff under an assumed name, gets into his confidence concerning the progress of his love affair with Mrs. Ford and helps along the sport. On one occasion Falstaff is put into a basket, covered with dirty linen and tossed into the Thames to escape the return of the supposedly irate husband; on another, having hurried into the garments of Old Mother Pratt on Ford's approach, he is beaten black and blue; and still later he is persuaded to disguise himself as Herne the Hunter, wearing a buck's head, and is pinched, and burned by "fairies" who have no mercy on him. There is a subplot dealing with the love affair of Mrs. Page's daughter, "sweet Anne Page."

Merrygreek, Matthew. In the first English comedy, *Ralph Roister Doister* (1634) by Nicholas Udall, the servant of Ralph Roister Doister.

Mertoun, Mordaunt. In Scott's *Pirate,* the son of the ex-pirate, Basil Mertoun. He marries Brenda Troil.

Meru. The "Olympus" of the Hindus; a fabulous mountain in the center of the world, 80,000 leagues high, the abode of Vishnu, and a perfect paradise.

Merveilleuse (Fr. marvellous). The sword of Doolin of Mayence (*q.v.*). It was so sharp that when placed edge downwards it would cut through a slab of wood without the use of force.

The term is also applied to the dress worn by the fops and ladies of the Directory period in France, who were noted for their extravagance and aping of classical Greek modes.

Meshach. In the Old Testament, one of three Hebrews cast into a fiery furnace. See *Shadrach*.

Mes'merism. So called from Friedrich Anton Mesmer (1733–1815), of Meersburg, Baden, who introduced his theory of "animal magnetism" into Paris in 1778. It has long since fallen into disrepute.

Mesopota'mia (Gr. the land between the rivers, *i.e.* the Euphrates and Tigris). The territory bounded by Kurdistan on the N. and N.E., the Persian Gulf on the S. and S.E., Persia on the E., and Syria and the Arabian Desert on the W. Since the Great War — as a consequence of which it was freed from Turkish rule and constituted a separate kingdom — its name has been changed to *Irak*, or *Iraq*.

The true "Mesopota'mia" ring. Something high-sounding and pleasing, but wholly past comprehension. The allusion is to the story of an old woman who told her pastor that she "found great support in that blessed word *Mesopotamia*."

Messala. In the historical novel *Ben Hur* (*q.v.*) by Lew Wallace, Ben Hur's false friend and lifelong enemy.

Messali'na. Wife of the Emperor Claudius of Rome, executed by order of her husband in 48 *A. D.* Her name has become a byword for lasciviousness and incontinency. Catherine II of Russia (1729–1796) has sometimes been called *The Modern Messalina*.

Messenger, Angela Marsden. The heroine of Besant's *All Sorts and Conditions of Men* (*q.v.*).

Messiah, The. (1) An oratorio by Handel (1749). The libretto was by Charles Jennens, nicknamed "Soliman the Magnificent."

(2) An epic poem in fifteen books by the German poet Klopstock, dealing with the life of Christ. The first three books were published in 1748 and the last in 1773.

Messiah complex. See under *Complex*.

Metamorphoses. A series of tales in Latin verse by Ovid, chiefly mythological (*B. C.* 43–*A. D.* 18). They are in Latin hexameters, in fifteen books, beginning with the creation of the world, and ending with the deification of Cæsar and the reign of Augustus.

Metaphysical School. A term originated by Samuel Johnson and applied to several poets of the early 17th century, particularly Donne and Cowley because of the intellectual and metaphysical quality conspicuous in their lyrics. Dryden said previously of Donne, "He affects the metaphysics not only in his satires, but in his amorous verse, where Nature only should reign."

Metathesis. A figure of speech in which letters or syllables are transposed, as "You occupew my pie [py]," instead of "You *occupy my pew*."

Methuselah. *Old as Methuselah.* Very old indeed, almost incredibly old. He is the oldest man mentioned in the Bible, where we are told (*Gen.* v. 27) that he died at the age of 969.

Gelett Burgess entitled one of his humorous volumes *Maxims of Methuselah* (Am. 1907). George Bernard Shaw has a drama entitled *Back to Methuselah* (Eng. 1921) (*q.v.*).

Metonymy. The substitution of one noun for another closely associated with it, as "The kettle boils," "The pen is mightier than the sword," "He drank the cup."

Me'um and Tu'um. That which belongs to me and that which is another's. *Meum* is Latin for "what is mine," and *tuum* is Latin for "what is thine." If a man is said not to know the difference between *meum* and *tuum*, it is a polite way of saying he is a thief.

"*Meum est pro'pos'itum in taberna mori.*" A famous drinking song usually credited to Walter Map, who died in 1210.

> Meum est propositum in taberna mori;
> Vinum sit oppositum morientis ori
> Ut dicant cum venerint angelorum chori:
> Deus sit propitius huic potatori (etc.).

It is my intention to die in a tavern. May wine be placed to my dying lips, that when the choirs of angels shall come they may say, "God be merciful to this drinker."

Mexico, Conquest of. See under *Conquest*.

Mexitl, or **Mextli.** The principal god of the ancient Mexicans (whence the name of their country), to whom enormous sacrifices, running into many thou-

sands of human beings, were offered at a time. Also called *Huitzilopochtli*.

Meyerbeer, Jacob (1791–1864). Composer of German birth but generally considered of the French school. His chief operas are *Robert le Diable*, *The Huguenots*, *The Prophet* and *L'Africaine*. See those entries.

Meyerhofer, Paul. The hero of Sudermann's *Dame Care* (*q.v.*).

Meynell, Alice (1850–1922). English poet and essayist.

Meyrick, Hans. In George Eliot's *Daniel Deronda*, an artist friend of the hero.

Mezen'tius. A legendary king of the Tyrrhenians, noted for his cruelties and impiety, who put his subjects to death by tying a living man to a dead one. He was driven from his throne by his subjects, and fled to Turnus, King of the Rutuli. When Æneas arrived he fought with Mezentius, and slew both him and his son Lausus.

Micah. One of the Minor Prophets of the Old Testament; also the name of the book in which his prophecy is recorded.

Micah Clarke. A romance of 16th century England by A. Conan Doyle (Eng. 1888).

Micawber. An incurable optimist; from Dickens' Mr. Wilkins Micawber (*David Copperfield*), a great speechifier and letter-writer, and projector of bubble schemes sure to lead to fortune, but always ending in grief. Notwithstanding his ill success, he never despaired, but felt certain that something would "turn up" to make his fortune. Having failed in every adventure in the old country, he emigrated to Australia, where he became a magnate. He is said to have been drawn from Dickens' father.

Michael. A narrative poem by Wordsworth, telling the story of an honest, hard-working herdsman whose virtues were ill-rewarded by the failure of a nephew and the crime of his only son.

Michael and His Lost Angel. A drama by Henry Arthur Jones (Eng. 1896), portraying the struggle of the stern and upright young minister, Rev. Michael Faversham, to resist his love for Mrs. Lesdon, a wilful, lovable, irresistible woman who comes suddenly into his life and will not be put out. He sins and forces himself to make public confession, but finds he cannot forget her.

Michael Angelo. The celebrated painter born 1475, died 1564, full name, Michelangelo Buonarroti.

The Michael-Angelo of battle-scenes. Michael-Angelo Cerquozzi (1600–1660), a native of Rome, famous for his battle scenes and shipwrecks.

Michel-Ange des Bamboches. Peter van Laar (1613–1673), the Dutch painter.

Michael-Angelo of Music. Christoph Willibald von Glück (1714–1787), the German musical composer.

Michael-Angelo of Sculptors. Pierre Puget (1622–1694), the French sculptor. Also Réné Michael Slodtz (1705–1764.)

Michael Fane. In Compton Mackenzie's *Sinister Street* (*q.v.*).

Michael, St. See under *Saint*.

Michaelis, Ulrich. Titular hero of Moody's *Faith Healer* (*q.v.*).

Michaelmas Day. September 29th, the Festival of St. Michael (see under *Saint*) and All Angels. In England it is one of the quarter-days when rents are due and the day when magistrates are elected. It is customary to eat goose on Michaelmas Day in England.

Michel or **Cousin Michael.** A German.

Mi'das. A legendary king of Phrygia who requested of the gods that everything he touched might be turned to gold. His request was granted, but as his food became gold the moment he touched it, he prayed the gods to take their favor back. He was then ordered to bathe in the Pacto'lus, and the river ever after rolled over golden sands.

Another story told of him is, that when appointed a judge to musical contest between Apollo and Pan, he gave judgment in favor of the satyr; whereupon Apollo in contempt gave the king a pair of ass's ears. Midas hid them under his Phrygian cap; but his barber discovered them, and, not daring to mention the matter, dug a hole and relieved his mind by whispering in it, "Midas has ass's ears," then covering it up again. The rushes were ever after murmuring the secret to the winds.

Middle Ages. The period from about 476 (the fall of the Roman Empire) to 1453 (the capture of Constantinople by the Turks). It varies a little with almost every nation; in France it is usually dated from Clovis to Louis XI (481 to 1461); in England, from the Heptarchy to the accession of Henry VII (409 to 1485). The earlier part of this time (to about 1200) is usually referred to as the Dark Ages (*q.v.*).

Middle Border, *A Son of the.* The title of Hamlin Garland's autobiography (Am. 1917), which deals with life in the Middle

West. His *Daughter of the Middle Border* (1921) which treats of the life of his mother and continues his own experiences, was awarded the Pulitzer prize for biography in 1922.

Middle Kingdom. An old name for China.

Middlemarch: *A Study of Provincial Life.* A novel by George Eliot (1872), with a double plot interest. The heroine, Dorothea Brooke, longs to devote herself to some great cause and for a time expects to find it in her marriage to Rev. Mr. Casaubon, a middle-aged scholar. Mr. Casaubon lives only eighteen months after their marriage, but this is a more than sufficient period to disillusion her completely. On his death he leaves her his estate with the express proviso that she is to forfeit it if she marries his young cousin Will Ladislow, whom she had seen something of in Rome. In the endeavor to find happiness without Ladislow, whom she now comes to care for deeply, Dorothea throws herself into the support of the medical reforms advocated by the young Dr. Lydgate. Finally, however, she decides to give up her property and marry Ladislow. The second plot has to do with the efforts and failure of Dr. Lydgate to live up to his early ideals. Handicapped by financial difficulties into which his marriage to the selfish and ambitious Rosamond Vincy had thrown him and by the criticism and opposition of his medical associates, he drifts gradually into cultivating a wealthy practice at the expense of his medical standards. There is a subplot dealing with the love affair of Rosamond's brother Fred Vincy and Mary Garth, the daughter of Caleb Garth, the builder.

Middlesex. The territory of the Middle Saxons — that is, between Essex, Sussex, and Wessex. In fiction it is best known as the scene of Hardy's novels. See *Wessex.*

Middleton, Clara. The heroine of Meredith's novel *The Egoist* (*q.v.*). Her father, Dr. Middleton, also plays a part in the story.

Middleton, Sir John. In Jane Austen's novel *Sense and Sensibility,* the great squire of the neighborhood in which the story is laid. He is fairly amiable and loves "collecting parties of young people to eat ham and chicken out of doors," but his wife is "reserved, cold and had nothing to say for herself beyond the most commonplace inquiry or remark."

Midgard. In Scandinavian mythology, the abode of the first pair, from whom sprang the human race. It was made of the eyebrows of Ymer, and was joined to Asgard by the rainbow bridge called Bifrost.

Midlothian, The Heart of. See *Heart of Midlothian.*

Midnight Oil. Late hours.

Burning the midnight oil. Sitting up late, especially when engaged on literary work.

Midrash. The rabbinical investigation into and interpretation of the Old Testament writings, which began when the Temple at Jerusalem was destroyed and was committed to writing in a large number of commentaries between the 2nd and 11th centuries *A. D.* The three ancient *Midrashim* (*Mechiltha, Sifre,* and *Sifra* — first half of the 2nd century) contain both the Halachah and the Haggadah (*q.v.*).

Midsummer Night's Dream. A drama by Shakespeare (c. 1594). Plans are on foot for the wedding of Theseus, duke of Athens, and the Amazon queen, Hippolyta, whom he has defeated in battle. Egeus, an Athenian, has promised his daughter Hermia to Demetrius, and although Hermia is in love with Lysander, the Duke orders her to obey her father. The two lovers escape to the forest, followed by Demetrius and by Helena, who is in love with Demetrius. Here they are found by Oberon (*q.v.*), king of the fairies, his queen, Titania, with whom he is extremely disgruntled, and the merry Puck. Puck has a magic love-juice that will make the one whose eyelids are anointed fall in love with the first object he sees upon awaking, and as he uses it somewhat indiscriminately, a strange comedy ensues, but eventually Demetrius abandons Hermia to Lysander and devotes himself to Helena. At the Duke's wedding feast, which celebrates three weddings in place of one, Bottom the Weaver (*q.v.*) and his group of players present as an interlude the play of *Pyramus and Thisbe* (*q.v.*). Shakespeare's comedy is indebted to Chaucer's *Knight's Tale* for the Athenian setting, and to Ovid's *Metamorphoses* for the *Pyramus and Thisbe* interlude.

Mifflin, Roger. The bookseller of Christopher Morley's *Parnassus on Wheels* (Am. 1917) and *The Haunted Bookshop* (1919).

Miggs, Miss. In Dickens' *Barnaby Rudge,* the handmaiden and "comforter" of Mrs. Varden, a tall, gaunt young

woman, addicted to pattens; slender and shrewish, of a sharp and acid visage. She held the male sex in utter contempt, but had a secret exception in favor of Sim Tappertit, who irreverently called her "scraggy." Miss Miggs always sided with madam against master, and made out that she was a suffering martyr, and he an inhuman Nero.

> Miss Miggs, baffled in all her schemes . . . and cast upon a thankless, undeserving world, turned very sharp and sour . . . but the justices of the peace for Middlesex . . . selected her from 124 competitors to the office of turnkey for a county Bridewell, which she held till her decease, more than thirty years afterwards, remaining single all that time. — *Last Chapter.*

Miggsie. See *Jiggsie and Miggsie.*

Mign'on. In Goethe's *Wilhelm Meister* (*q.v.*), a beautiful, dwarfish, fairy-like Italian girl, in love with Wilhelm, her protector. Full of fervor, full of love, she is overwhelmed with the torrent of despair at finding her love is not returned, becomes insane, and dies. The opera *Mignon* by Thomas (1866) is based on her story.

Mikado. See *Rulers, Titles of.*

Mikado, The. A Gilbert and Sullivan comic opera (1885). Nanki-Poo, the son of the Mikado, traveling in disguise, falls in love with Yum-Yum, the lovely ward of Ko-Ko. The latter, who is Lord High Executioner but never beheads any one, is now informed by Pooh-Bah, Lord High Everything Else, that he will lose his office unless there is an execution within a month. Nanki-Poo agrees to be the victim if he may marry Yum-Yum. When the Mikado is told that his son, Nanki-Poo, has been executed, his wrath is fearful, but luckily Ko-Ko's report of the execution was a false one, so all is well.

Mike. A common name for an Irishman. Cp. *Pat.*

Milan. *The Mil'an Decree.* A decree made by Napoleon, dated "Milan, Dec. 27th, 1807," declaring "the whole British Empire to be in a state of blockade, and forbidding all countries either from trading with Great Britain or from even using an article of British manufacture."

Milden'do. The metropolis of Lilliput in Swift's *Gulliver's Travels*, the wall of which was two and one-half feet in height, and at least eleven inches thick. The city was an exact square; two main streets divided it into four quarters, and the emperor's palace, Belfab'orac, was in its center.

Mildmay, Frank. See *Frank Mildmay.*

Miles Gloriosus (Lat. glorious soldier). A Latin comedy by Plautus. The hero is Captain Pyropolinices, the original who furnished the impetus for a long line of military braggarts in Continental and English drama. Cp. *Bobadil, Copper Captain, Parolles,* etc.

Miles Standish. See *Courtship of Miles Standish.*

Milesian Fables. A Greek collection of witty but obscene short stories by Antonius Diogenes, compiled by Aristides, of *Miletus* (2nd century *B. C.*), whence the name. They were translated into Latin by Sisen'na about the time of the civil wars of Ma'rius and Sulla, and were greedily read by the luxurious Sybarites, but are no longer extant. Similar stories, however, are still sometimes called *Milesian Tales.*

Mile'sians. Properly, the inhabitants of Miletus; but the name has been given to the ancient Irish because of the legend that two sons of Milesius, a fabulous king of Spain, conquered the country and repeopled it after exterminating the Firbolgs — the aborigines.

Milholland, Ramsey. See *Ramsey Milholland.*

Milky Way. A great circle of stars entirely surrounding the heavens, apparently so crowded together that they look to the naked eye like a "way" or stream of faint "milky" light. The *Galaxy* or *Via Lactea.*

> A broad and ample road, whose dust is gold
> And pavement stars, as stars to thee appear,
> Seen in the galaxy — that Milky Way,
> Thick, nightly, as a circling zone, thou seest
> Powdered with stars.
> *Milton: Paradise Lost,* vii, 577, etc.

Mill Boy of the Slashes. Henry Clay (1777–1852) was so called from the district in Virginia where he spent his boyhood.

Mill on the Floss, The. A novel by George Eliot (1860). The principal characters are Maggie Tulliver and her brother Tom (see *Tulliver*), who grow up together at Dorlcote Mill, united by a strong bond in spite of their opposing temperaments. Maggie is loved by Philip Wakeham, the deformed son of the lawyer responsible for the ruin of Maggie's father, but Tom's opposition makes their relationship impossible. Later she falls in love with Stephen Guest, the handsome and passionate fiancé of her cousin, Lucy Deane. They go off together on impulse, and although Maggie repents before it is too late, her return is misconstrued and her life is made desperately unhappy. Only death unites her with Tom; the two are drowned together in a great flood of the Floss.

Millamint. In Congreve's comedy *The*

Way of the World (1700), a brilliant girl, who says she "loves to give pain because cruelty is a proof of power; and when one parts with one's cruelty, one parts with one's power." Beautiful, witty and full of caprice, she arouses the jealousy of women and the adoration of many men, but particularly of Edward Mirabell.

Millay, Edna St. Vincent (1892–). Contemporary American poet, best known as the author of *Renascence*. Other volumes include *A Few Figs from Thistles*, *Second April*, etc.

Miller. *A Joe Miller.* A stale jest. A certain John Mottley compiled a book of facetiæ in 1739, which he, without permission, entitled *Joe Miller's Jests*, from Joseph Miller (1684–1738), a popular comedian of the day who could neither read nor write. A stale jest is still called a "Joe Miller," implying that it is stolen from Mottley's compilation.

Miller, Daisy. See *Daisy Miller.*

Miller, Joaquin (1841–1913). American poet of the Far West.

Miller of Trompington. See *Reeve's Tale.*

Millerin, Luise. Heroine of Schiller's drama *Love and Intrigue*, a poor musician's daughter loved by Ferdinand von Walther, son of a German prince. She is persuaded to give him up, writes a compromising letter which is allowed to fall into his hands and steadfastly continues the deception.

Miller's or Milleres Tale. (In Chaucer's *Canterbury Tales.*) See *Nicholas.*

Millet. *The Millet of literature* or *The Millet without the Angelus.* The English novelist Thomas Hardy (1820–) has been so called, from the French artist Millet, whose best known painting is *The Angelus* (*q.v.*).

Mills, Miss. In Dickens' *David Copperfield* (1849), the bosom friend of Dora, supposed to have been blighted in early life in some love affair. Hence she looks on the happiness of others with a calm, supercilious benignity, and talks of herself as being "in the desert of Sahara."

Milly Theale. In Henry James' *Wings of a Dove* (*q.v.*).

Mi'lo. An athlete of Croto'na. It is said that he carried through the stadium at Olympia a heifer four years old, and ate the whole of it afterwards. When old he attempted to tear in two an oak tree, but the parts closed upon his hands, and while held fast he was devoured by wolves.

Milton, John (1608–1674). One of the greatest of English poets. His masterpiece is *Paradise Lost* (*q.v.*); his lesser works include its sequel, *Paradise Regained*, *Lycidas* (*q.v.*), *Comus, a Masque* (*q.v.*), *Samson Agonistes* (see *Samson*) and the companion poems *L'Allegro* and *Il Penseroso.* His greatest prose work is the *Areopagitica* (*q.v.*).

Milton of Germany. Friedrich G. Klopstock (1724–1803), author of *The Messiah.*

The Anglo-Saxon Milton. Caedmon (fl. 670).

Milvain, Jasper. A successful essayist, one of the chief characters in Gissing's *New Grub Street* (*q.v.*).

Mime. In Wagner's *Nibelungen Ring* (*q.v.*), a dwarf who brought up the hero Siegfried and was slain by him. He appears in *Siegfried*, the third of the four Ring operas. Mime was one of the principal dwarfs of old Teutonic myth.

Mimi. Heroine of Puccini's opera, *La Boheme* (*q.v.*).

Mi'mir. The Scandinavian god of wisdom, a water-demon, and one of the most celebrated of the giants. The Vanir, with whom he was left as a hostage, cut off his head. Odin embalmed it by his magic art, pronounced over it mystic runes, and ever after consulted it on critical occasions. Mimir dwelt under the roof of Yggdrasil (*q.v.*), where was Mimir's Well (*Mimisbrunnr*), in which all wisdom lay concealed, and from which Mimir drank with the horn Giallar. Odin gave one of his eyes to be permitted to drink of its waters, and thereby became the wisest of the gods.

Min. See *Gump, Andy and Min.*

Minafer, George Amberson. The central figure in Booth Tarkington's *Magnificent Ambersons* (*q.v.*).

Minerva. The Roman goddess of wisdom and patroness of the arts and trades, fabled to have sprung, with a tremendous battle-cry, fully armed from the head of Jupiter. She is identified with the Greek Athene, and was one of the three chief deities, the others being Jupiter and Juno. She is represented as grave and majestic, clad in a helmet and with drapery over a coat of mail, and bearing the ægis on her breast. The most famous statue of this goddess was by Phidias, and was anciently one of the Seven Wonders of the World.

Invita Minerva. (In spite of Minerva.) Against the grain. The phrase is from Horace's *Ars Poetica*, l. 385 — *Tu nihil invita dices faciesve Minerva* (Beware of

attempting anything for which nature has not fitted you).

The Minerva Press. A printing establishment in Leadenhall Street, London, famous in the late 18th century for its trashy, ultra-sentimental novels, which were characterized by complicated plots, and the labyrinths of difficulties into which the hero and heroine got involved before they could be married.

Minerva's bird. The owl.

Minister's Charge, The. A novel by W. D. Howells (Am. 1887). Against the judgment of his wife, the "minister" of the title, Rev. Mr. Sewell, known to readers of *The Rise of Silas Lapham*, encourages Lemuel Barker, a promising young country boy, to come to Boston and try his fortune in the literary field.

Minister's Wooing, The. A historical novel by Harriet Beecher Stowe (Am. 1859), which Lowell ranked as her best. The scene is laid in 18th century Newport. The heroine, Mary Scudder, is in love with James Marvyn, but his failure to profess Christianity keeps them apart and he is later drowned at sea. Mary finally marries Dr. Hopkins, the "minister" of the title.

Minjekah'wun. In Longfellow's *Hiawatha*, Hiawatha's mittens, made of deer-skin. When Hiawatha had his mittens on, he could smite the hardest rocks asunder.

> He [Hiawatha] had mittens, Minjekahwun,
> Magic mittens made of deer-skin;
> When upon his hands he wore them,
> He could smite the rocks asunder.
> *Longfellow: Hiawatha*, iv.

Minna Troil. (In Scott's *Pirate*) See *Troil, Minna.*

Minna von Barnhelm. A drama by Lessing (Ger. 1767). The heroine, Minna, is an heiress; her fiancé, Major von Tellheim, a Prussian officer in the Seven Years' War, who suddenly suffers disgrace on a false charge of embezzlement. He frees her from their engagement in spite of her wishes, but she wins him back by the subterfuge of pretending to be disinherited on his account, and eventually his honor is cleared.

Minneha'ha (Laughing-water). The lovely daughter of the old arrow-maker of the Daco-tahs, and wife of Hiawath'a in Longfellow's poem, *Hiawatha.* She died of famine. She was called Minnehaha from the waterfall of that name between St. Anthony and Fort Snelling.

> From the waterfall, he named her,
> Minnehaha, Laughing Water.
> *Longfellow: Hiawatha*, iv.

Min'ne'singers. Minstrels. The lyric poets of 12th to 14th century Germany were so called, because the subject of their lyrics was *minne-sang* (love-ditty). The chief *minnesingers* were Heinrich von Ofterdingen, Wolfram von Eschenbach, Walther von der Vogelweide, and (the earliest) Heinrich von Veldeke. All of them were men of noble birth. They were succeeded by the Meistersingers (*q.v.*).

Minnie. The heroine of Belasco's drama *The Girl of the Golden West* (*q.v.*) and Puccini's opera of the same title.

Minor Prophets See *Prophets.*

Mi'nos. A legendary king and lawgiver of Crete, made at death supreme judge of the lower world, before whom all the dead appeared to given an account of their stewardship, and to receive the reward of their deeds. He was the husband of Pasiphæ and the owner of the labyrinth constructed by Dædalus. From his name we have the adjective *Minoan*, pertaining to Crete: the *Minoan period* is the Cretan bronze age, roughly about *B. C.* 2500–1200.

Mi'notaur. A mythical monster with the head of a bull and the body of a man, fabled to have been the offspring of Pasiphæ and a bull that was sent to her by Poseidon. Minos (*q.v.*) kept it in his labyrinth and fed it on human flesh, 7 youths and 7 maidens being sent as tribute from Athens every year for the purpose. Theseus slew this monster.

Minstrel. *Minstrel of the Border.* Sir Walter Scott (1771–1832); also called "*The Border Minstrel.*"

Lay of the Last Minstrel. See *Lay.*

Minute Men. Militia organized in Massachusetts at the time of the American Revolution.

Miol'nir or **Mjolnir** (*i.e.* lightning). The magic hammer of Thor (*q.v.*). It was fashioned by the dwarfs, and Thor used it in peace to bless and in war to shatter. It would never miss whatever it was thrown at, always returned to the owner of its own accord, and became so small when not in use that it could be put into Thor's pocket.

Mirabell, Edward. In Congreve's comedy *The Way of the World* (1700), the hero, in love with Millamant. He liked her, "with all her faults; nay, liked her for her faults, . . . which were so natural that (in his opinion) they became her."

Mirabella. In Spenser's *Faërie Queene*, a scornful but beautiful lady. She was summoned to Cupid's judgment-hall and

sentence passed on her that she should "ride on a mangy jade, accompanied by a fool, till she had saved as many lovers as she had slain." Mirabella was also doomed to carry a leaky bottle which she was to fill with tears, and a torn wallet which she was to fill with repentance; but her tears and her repentance dropped out as fast as they were put in, and were trampled under foot by Scorn.

Mirab'ilis Doctor. See under *Doctor*.

Miracle Plays or **Miracles.** The name given to medieval dramatic presentations of the miracles of Christian saints. They developed from the earlier Biblical Mystery Plays (*q.v.*) and the term *Miracle* is sometimes used to include both. *The Miracle*, a Geddes-Gest-Reinhardt production dealing with a miracle of the Virgin Mary, presented in New York in 1924, was an adaptation of this old form of drama. Cp. *Morality Plays*.

Miran'da. (1) In Shakespeare's *Tempest*, daughter of Prospero, the exiled duke of Milan, and niece of Antonio, the usurping duke. She is brought up on a desert island, with Ariel, the fairy spirit, and Cal'iban the monster as her only companions. Ferdinand, son of the King of Naples, is shipwrecked on the island, falls in love with her, and marries her

(2) A Boston blue stocking in Lowell's *Fable for Critics* (Am. 1848), said to be a caricature of Margaret Fuller (1810–1850), one of the New England Transcendentalists. Cp. *Zenobia*.

Miriam. (1) In the Old Testament, the sister of Moses.

(2) A mysterious and beautiful art student in Rome, a leading character in Hawthorne's *Marble Faun* (*q.v.*).

(3) A poem by Whittier (Am. 1870), the story of a Christian maiden and her Moslem lord.

Mirouet, Ursula. See *Ursula Mirouet*.

Mirror of Knighthood. A famous romance of chivalry. It was one of the books in Don Quixote's library, and the curé said to the barber —

"In this same *Mirror of Knighthood* we meet with Rinaldo de Montalban and his companions, with the twelve peers of France, and Turpin the historian. These gentlemen we will condemn only to perpetual exile, as they contain something of the famous Bojardo's invention, whence the Christian poet Ariosto borrowed the groundwork of his ingenious compositions; to whom I should pay little regard if he had not written in his own language [*Italian*]." — *Cervantes: Don Quixote*, I. i. 6.

Mirvan, Captain. In Fanny Burney's novel *Evelina*, a sea captain, whose conversation is full of oaths and "unintelligible sea terms."

Misanthrope, The (*Le Misanthrope*) A comedy by Molière (Fr. 1666). The hero is Alceste (*q.v.*).

Miserables, Les. A romance by Victor Hugo (Fr. 1862). The central figure is the convict Jean Valjean. For stealing bread for his sister's starving family, he had been sentenced to the galleys and by his numerous attempts to escape had lengthened his term to nineteen years. Free at last, he becomes a beggar and is befriended by the Bishop of D———, but repays the Bishop's hospitality by stealing his silver. When he is brought back by the police, the charitable Bishop declares that the silver was a gift, and by this one act changes Jean Valjean's entire life. During the years that follow, the ex-convict prospers and even becomes mayor of his town under the name of M. Madeleine. He is, however, pursued by the detective Javert, a man with a ruthless sense of justice, and finally when another man is mistakenly arrested in his place, gives himself up and is sent back to the galleys. Again he escapes. One of his acts of kindness had been to befriend Fantine, an abandoned woman of the streets. She is now dead and he rescues her daughter, little Cosette, from the abusive Thenardiers, with whom she has been living and brings her up as his own child. In time she falls in love with and marries the brave and handsome young Marius. *Les Miserables* is painted on an enormous canvas with innumerable characters and episodes. Chief of the characters not mentioned above is Little Gavroche, an impish young street Arab, who helps defend the barricades and sings a brave defiance to the enemy as he goes to his death in the fray. Among the most famous chapters are the account of the battle of Waterloo and Jean Valjean's exciting flight through the Paris sewers.

Misere're. The fifty-first psalm is so called because its opening words are *Miserere mei Deus* (Have mercy upon me, O God. One of the evening services of Lent is called *misere're*, because this penitential psalm is sung, after which a sermon is delivered. The under side of a folding seat in choir-stalls is called a *misere're*, or, more properly, a *misericord;* when turned up it forms a ledge-seat sufficient to rest the aged in a kneeling position.

Mishe-Mok'wa. The great bear slain by Mudjekeewis in Longfellow's *Hiawatha*.

Mishe-Nah'ma. In Longfellow's *Hiawatha*, the great sturgeon, "king of

fishes," subdued by Hiawatha. With this labor, the "great teacher" taught the Indians how to make oil for the winter. When Hiawatha threw his line for the sturgeon, that king of fishes first persuaded a pike to swallow the bait and try to break the line, but Hiawatha threw it back into the water. Next, a sun-fish was persuaded to try the bait, with the same result. Finally the sturgeon, in anger, swallowed Hiawatha and canoe also; but Hiawatha smote the heart of the sturgeon with his fist, and the king of fishes swam to the shore and died. Then the sea-gulls opened a rift in the dead body, out of which Hiawatha made his escape.

> I have slain the Mishe-Nahma,
> Slain the king of fishes," said he.
> *Longf llow: Hiawatha*, viii.

Mishna (Heb., repetition or instruction). The collection of moral precepts, traditions, etc., forming the basis of the Talmud; the second or oral law (see *Gemara*). It is divided into six parts: (1) agriculture; (2) Sabbaths, fasts, and festivals; (3) marriage and divorce; (4) civil and penal laws; (5) sacrifices; (6) holy persons and things.

Misog'onus, by Thomas Rychardes. The third English comedy (1560). It is written in rhyming quatrains, and not in couplets like *Ralph Roister Doister* and *Gammer Gurton's Needle*.

Miss Lulu Bett. A novel by Zona Gale (Am. 1920) which in its dramatic version received the Pulitzer prize as the best American play of 1921. It is a story of the much abused unattractive old-maid sister who is "given a home," expected to do all the work, take the worst of everything and be properly grateful. When Lulu Bett in a sudden flare of rebellion runs off with a man and later returns alone, the Deacon family expect her to be more abject than ever, but to their utter bewilderment she has gained an independent outlook that makes it impossible for them to treat her as they did before.

Missing Link. A popular term for the hypothetical being that is supposed, according to the theory of evolution, to bridge the gap between man and the anthropoid apes. Haeckel held it to be *Pithecanthropus erectus;* but scientists are not agreed, either on this or on the number of "missing links" there may be.

Mississippi.

Mississippi Bubble. The "South Sea scheme" of France (1717–1720), projected by John Law, a Scotchman. So called because the projector was to have the exclusive trade of Louisiana, on the banks of the Mississippi, on condition of his taking on himself the National Debt of France. The scheme was a notorious fiasco. Cp. *South Sea Bubble.*

Life on the Mississippi. See under *Life.*

Missouri. *He's from Missouri.* He must be shown; he will have to have proof; he will take nothing on faith.

Missouri Compromise. An act passed by the U. S. Congress in 1821 prohibiting slavery north of the Missouri boundary (36° 30′) but admitting Missouri as a slave state.

Mistletoe Bough, The. The song so called is by Thomas Haynes Bayley, who died 1839. The tale is this: Lord Lovel married a young lady, a baron's daughter, and on the wedding night the bride proposed that the guests should play "hide-and-seek." The bride hid in an old oak chest, and the lid, falling down, shut her in. Lord Lovel sought her that night and sought her next day, but nowhere could he find her. Some years after, the old oak chest was sold, and, on being opened, was found to contain the skeleton of the bride. See also *Ginevra.*

Mitchell, S. Weir (1829–1914). American novelist, author of *Hugh Wynne; Free Quaker* (*q.v.*), *The Adventures of François* (*q.v.*), *The Red City*, etc.

Mite, Sir Matthew. In Foote's comedy, *The Nabob*, a returned East Indian merchant, dissolute, dogmatical, ashamed of his former acquaintances, hating the aristocracy, yet longing to be acknowledged by them. He squanders his wealth on toadies, dresses his livery servants most gorgeously, and gives his chairmen the most costly exotics to wear in their coats. Sir Matthew is for ever astonishing weak minds with his talk about rupees, lacs, jaghires, and so on.

Mith'ra or **Mith'ras.** The god of light of the ancient Persians, one of their chief deities, and the ruler of the universe. Sometimes used as a synonym for the sun. The word means *friend*, and this deity is so called because he befriends man in this life, and protects him against evil spirits after death. He is represented as a young man with a Phrygian cap, a tunic, a mantle on his left shoulder, and plunging a sword into the neck of a bull (see *Thebais*, i).

Mithrida'tes. King of Pontus (*B. C.* 120–63), conquered by the Romans. To guard against being poisoned by his

enemies, Mithridates had so accustomed his system to poison of various sorts that he found it impossible to end his life by this means even when he wished to do so. He was slain by a Gaul at his own orders. Racine has written a French tragedy on the subject, called *Mithridate* (1673); and Lee brought out his *Mithridates* in English about the same time.

Mitra. See *Mithra.*

Mitre Tavern. A place of resort in the time of Shakespeare. It was in Mitre Court, leading south of Cheapside, and was in existence from before 1475 till the Great Fire (1666), when it was destroyed and not rebuilt. There was another tavern of the same name in Fleet Street (see Barrey's *Ram Alley*, v. 1611).

Mjolnir. See *Miolnir.*

Mnemos'yne. Goddess of memory and mother by Zeus of the nine Muses of Greek mythology. She was the daughter of Heaven and Earth (Uranus and Ge).

> To the Immortals every one
> A portion was assigned of all that is;
> But chief Mnemosyne did Maia's son
> Clothe in the light of his loud melodies.
> *Shelley: Homer's Hymn to Mercury*, lxxiii.

Mobtown. Baltimore. See under *City.*

Moby Dick. A South Sea romance by Herman Melville (Am. 1851). Moby Dick is a ferocious white whale, who was known to whalers of the period as Mocha Dick. He is pursued in a fury of revenge by Captain Ahab, whose leg he has bitten off; and under Melville's handling the chase takes on a significance beyond mere externals, Moby Dick becomes a symbol of the terrific forces of the natural universe, and Captain Ahab is doomed to disaster, even though Moby Dick is killed at last.

Modern. For *Modern Athens, Modern Babylon*, etc., see under *Athens, Babylon.*

Modern Chivalry. A once widely popular satirical novel by Hugh Henry Brackenridge (Am. 1748–1816), published in parts between 1792 and 1805. It is a sort of American *Don Quixote* in which the hero, Captain Farrago, and his man Teague leave western Pennsylvania to travel about and "observe human nature." Carl Van Doren in *The American Novel* says that as a description of manners in the early days of the Republic the book is unapproached by any other. It satirizes primarily the rule of political upstarts, of which the scalawag Teague is chief; in Part II when Ferrago becomes governor of a backwoods community, the settlers are persuaded to give the vote to beasts as well as men and to make use of a monkey clerk and a hound lawyer. But the book also satirized contemporary life in all phases and was frequently brought up to date in new revisions.

Modern Instance, A. A novel by W. D. Howells (Am. 1882), dealing with the courtship, marriage and subsequent misfortunes of Bartley Hubbard and Marcia Gaylord. Marcia's Yankee father, Squire Gaylord, whose newspaper in Equity, Maine, young Hubbard runs for a time, distrusts him from the start and endeavors in vain to protect Marcia from unhappiness. Bartley Hubbard is what Hamlin Garland calls "the modern substitute for a villain" — good-natured but unprincipled, and above all things "smart."

Modernists and Fundamentalists. Names adopted into general usage in 1923 and 1924 for theological radicals and conservatives respectively in several of the Protestant churches. The issue of difference centered most conspicuously in the effort of the Presbyterian Fundamentalists to force the withdrawal of Dr. Harry Fosdick, a Baptist minister of liberal intellectual tendencies, from the pulpit of the First Presbyterian Church in New York City; but it was also marked by several heresy trials in various ecclesiastical bodies, by the efforts of William Jennings Bryan to discredit the theory of evolution on the ground that it was not in accord with Biblical teaching and by a widespread opposition on the part of the Fundamentalists to the principles of higher criticism (*q.v.*). The Fundamentalists are so called because they wish to preserve the fundamental principles of Christianity from attack.

Mo'do. The fiend mentioned in *King Lear* (iv. 1) as he who urges to murder; one of the five that possessed "Poor Tom." See *Mahu.*

Mo'dred or **Mordred.** One of the knights of the Round Table in Arthurian romance, nephew and betrayer of King Arthur. He is represented as the treacherous knight. He revolted from the King, whose wife he seduced, was mortally wounded in the battle of Camlan, in Cornwall, and was buried in the island of Avalon. The accounts of Modred vary considerably. In the older romances his mother is King Arthur's half sister Morgause (or sometimes Anne) and he is son as well as nephew of Arthur by unconscious incest, but Tennyson departs from this tradition in his *Idylls of the King* where his mother is Bellicent. (See also *Arthur.*) According to the older versions

Arthur was off fighting the Romans, but according to Tennyson, punishing Launcelot when Modred, whom he had left in charge of the kingdom, raised his fatal revolt. Modred, who hated Launcelot, had been at the bottom of the plot to expose his guilty relations with Guinevere. With twelve other knights he forced his way into the Queen's chamber when Launcelot was there (see also *Guinevere*). The name is spelled Mordred by Malory in his *Morte d'Arthur;* Modred by Tennyson. In the Welsh *Mabinogion* Modred appears as Medrawd.

Mods. In Oxford a contracted form of moderations. The three necessary examinations in Oxford are the Smalls, the Mods, and the Greats. No one can take a class till he has passed the Mods.

Mo'dus operandi (Lat.) The mode of operation; the way in which a thing is done or should be done.

Modus vivendi (Lat., way of living). A mutual arrangement whereby persons not at the time being on friendly terms can be induced to live together in harmony. The term may be applied to individuals, to societies, or to peoples.

Mogli the Frog. A native baby brought up by Mother Wolf with her cubs, in Kipling's *Jungle Books* (Eng. 1894–1895). After a boyhood spent with the animals of the jungle, he finally becomes a man among men.

Mogul. *The Mogul Empire.* The Mohammedan-Tatar Empire in India which began in 1526 with Baber, great-grandson of Timur, or Tamerlane, and split up after the death of Aurungzebe in 1707, the power passing to the British and the Mahrattas. The Emperor was known as the *Great* or *Grand Mogul;* besides those mentioned, Akbar, Jahangir, and Shah Jehan are the most noteworthy.

Mogul cards. The best quality playing-cards were so called because the wrapper, or the "duty card" (cards are subject to excise duty) was decorated with a representation of the Great Mogul. Inferior cards were called "Harrys," "Highlanders," and "Merry Andrews" for a similar reason.

Mohammed. See *Mahomet.*

Mohicans, Last of the. See *Last of the Mohicans.*

Mokanna. The "Veiled Prophet of Khorassan," chief figure in the first story told in Moore's *Lalla Rookh* (1817). Mokanna was the name given to Hakem ben Haschem, from a silver gauze veil worn by him "to dim the lustre of his face," or rather to hide its extreme ugliness. See under *Veiled.*

Molière, Jean Baptiste Poquelin (1622–1673). The greatest French dramatist and one of the greatest comic dramatists of all literature. His principal comedies are *Les Précieuses Ridicules* (translated The Ridiculous Misses), *L'École des Femmes* (School for Ladies), *L'École des Maris* (School for Husbands), *Tartuffe, Le Misantrope* (The Misanthrope), *Le Médecin Malgré Lui* (The Doctor in Spite of Himself), *L'Avare* (The Miser), *Le Bourgeois Gentilhomme* (The Bourgeois Gentleman), *Le Fourberies de Scapin* (The Knaveries of Scapin), *Les Femmes Savantes* (The Learned Ladies) and *Le Malade Imaginaire* (The Imaginary Invalid). See those entries.

The Italian Molière. Carlo Goldoni (1707–1793).

The Spanish Molière. Leandro Fernandez Moratin (1760–1828).

Moll Flanders, *The Fortunes and Misfortunes of.* A novel by Daniel Defoe (1721) written in the form of an autobiography. The heroine is a woman of extraordinary beauty, born in Old Bailey. She was twelve years a harlot, five years a wife, twelve years a thief, and eight years a convict in Virginia; but ultimately she became rich, lived honestly, and died a penitent in the reign of Charles II.

Molloch, May, or **The Maid of the Hairy Arms.** An elf of folklore who mingles in ordinary sports, and will even direct the master of the house how to play dominoes or draughts. Like the White Lady of Avenel, May Molloch is a sort of banshee.

Molly. *He's a regular Molly.* Said of a man or big boy who interferes with women's work, such as kitchen business, dressmaking, personal decoration, and so on. Cp. *Betty.*

Molly Coddle. A pampered creature, afraid that the winds of heaven should visit him too roughly; a Molly (*q.v.*); not a valetudinarian, but ever fearing lest he should be so.

Molly Maguires. An Irish secret society organized in 1843. Stout, active young Irishmen, dressed up in women's clothes, blackened faces, and otherwise disguised, to surprise those employed to enforce the payment of rents. Their victims were ducked in bog-holes, and many were beaten most unmercifully.

A similar secret society in the mining districts of Pennsylvania was (about 1877) known by the same name.

Molly Mog. This celebrated beauty was an innkeeper's daughter, at Oakingham, Berks. She was the toast of the gay sparks of the first half of the 18th century, and died unmarried in 1766, at the age of sixty-seven. Gay has a ballad on this *Fair Maid of the Inn*, in which the "swain" alluded to is Mr. Standen, of Arborfield, who died in 1730. It is said that Molly's sister Sally was the greater beauty. A portrait of Gay still hangs in the inn.

Molnar, Franz (1878–). Hungarian dramatist, author of *Liliom* (*q.v.*).

Moloch. Any influence which demands from us the sacrifice of what we hold most dear. The allusion is to the god of the Ammonites, to whom children were "made to pass through the fire" in sacrifice (see 2 *Kings*, xxiii. 10). Milton says he was worshipped in Rabba, in Argob, and Basan, to the stream of utmost Arnon. (*Paradise Lost*, i. 392–398).

Mo'ly. The mythical herb given, according to Homer, by Hermes to Ulysses as an antidote against the sorceries of Circe.

> Black was the root, but milky white the flower,
> Moly the name, to mortals hard to find.
> *Pope's Odyssey*, x, 365.
>
> That moly
> That Hermes once to wise Ulysses gave.
> *Milton: Comus*, 655.

The name is given to a number of plants.

Mommur. The capital of the empire of Oberon, king of the fairies. It is here he held his court.

Mo'mus. One who carps at everything. Momus, the sleepy god of the Greeks, son of Nox (Night), was always railing and carping. Momus, being asked to pass judgment on the relative merits of Neptune, Vulcan, and Minerva, railed at them all. He said the horns of a bull ought to have been placed in the shoulders, where they would have been of much greater force; as for man, he said Jupiter ought to have made him with a window in his breast, whereby his real thoughts might be revealed. Hence Byron's —

> Were Momus' lattice in our breasts . . .
> *Werner*, iii. 1.

Mona Lisa. A famous portrait by Leonardo da Vinci (1452–1519) also known as *La Belle Joconde*. Mona Lisa was the wife of Francesco de Giocondo. Many popular legends have grown up regarding her enigmatic smile, which is reputed to exercise an uncontrollable fascination over those who do not resist it. According to the usual story, the smile is a forced one, concealing some terrible torment.

Mo'naciel'lo (Ital., little monk). A sort of incubus in Neapolitan folklore, described as a thick little man, dressed in a monk's garment and broad-brimmed hat. Those who will follow when he beckons will be led to a spot where treasure is concealed. Sometimes, however, it is his pleasure to pull the bedclothes off, and sometimes to sit perched on a sleeper.

Monarque. *Le Grand Monarque.* Louis XIV of France (1638, 1643–1715).

Monastery, The. A novel by Sir Walter Scott (1820). The hero is Halbert Glendenning, the heroine Lady Mary Avenel. Much of the plot concerns the effort of the Abbot of St. Mary's Monastery to secure a Bible which belonged to Lady Alice Avenel, but which the mysterious White Lady (*q.v.*) of the Avenels exercises superhuman power to keep him from obtaining.

Moncada, Matthias de. In Scott's *Surgeon's Daughter*, a merchant, stern and relentless. He arrests his daughter Zilia the day after her confinement of a natural son.

Monday. *Black Monday.* (1) Easter Monday; (2) The Monday beginning a school term.

Fat Monday. The day before Shrove Tuesday.

Saint Monday. A day of idleness.

Monflathers, Miss. In Dickens' *Old Curiosity Shop*, mistress of a boarding and day establishment, to whom Mrs. Jarley sent Little Nell, to ask her to patronize the wax-work collection. Miss Monflathers received the child with frigid virtue, and said to her, "Don't you think you must be very wicked to be a wax-work child? Don't you know it is very naughty to be a wax child when you might have the proud consciousness of assisting, to the extent of your infant powers, the noble manufactures of your country?"

Mongrel Parliament. See *Parliaments.*

Monime. The heroine of Racine's tragedy of *Mithridate.*

Monim'ia. The heroine of Thomas Otway's tragedy *The Orphan* (1610), sister of Chamont and ward of Lord Acasto. Monimia was in love with Acasto's son Castalio, and privately married him. Polydore, the brother of Castalio, also loved her, but his love was dishonorable. By treachery, Polydore obtained admission to Monimia's chamber, and passed the bridal night with her, Monimia supposing him to be her husband; but when

next day she discovered the deceit, she poisoned herself; and Polydore, learning that Monimia was his brother's wife, provoked a quarrel, ran on his brother's sword, and died.

More tears have been shed for the sorrows of "Belvidera" and "Monimia," than for those of "Juliet" and "Desdemona." — *Sir W. Scott: The Drama.*

Moniplies, Richie. The honest self-willed Scotch servant of Lord Nigel Olifaunt of Glenvarloch in Scott's *Fortunes of Nigel.*

Monitor. So the Romans called the nursery teacher. The *Military Monitor* was an officer to tell young soldiers of the faults committed against the service. The *House Monitor* was a slave to call the family of a morning, etc.

A shallow-draught ironclad with a flat deck, sharp stern, and one or more movable turrets, is so called. They were first used in the American Civil War and were so named by the inventor, Captain Ericsson, because they were to be "severe monitors" to the leaders of the Southern rebellion. The conflict between the original *Monitor* and the *Merrimac* decided the supremacy of iron war vessels over those of wood.

Monk, The. A novel by Matthew G. Lewis (1795) which enjoyed a great vogue and earned for its author the nickname of *Monk Lewis.* Ambrosio, the monkish hero, is abbot of the Capuchins of Madrid, and is called "The man of holiness"; but Matilda overcomes his virtue, and he goes on from bad to worse, till he is condemned to death by the Inquisition. He now bargains with Lucifer for release. He gains his bargain, it is true, but only to be dashed to pieces on a rock.

Monk Lewis. See above.

Monk's or Monkes Tale, The. One of Chaucer's *Canterbury Tales* (1388). The subject is the uncertainty of fortune illustrated with seventeen examples: —

From Scripture: Lucifer, Adam, and Samson; Nebuchadnezzar, Belshazzar, Holofernes (from the *Book of Judith*).

Greek and Roman History: Alexander the Great, Julius Cæsar and Nero.

Other Histories: Crœsus, Hugolin of Pisa, Pedro of Spain, Pierre de Lusignan (king of Cyprus) Visconti (Bernardo), duke of Milan, and Zenobia.

From Mythology: Hercules.

Monkbarns, The Laird of. (In Scott's *Antiquary.*) See *Oldbuck, Jonathan.*

Monmouth, The Marquis of. A prominent character in Disraeli's *Coningsby* (*q.v.*).

Monna Vanna. A drama by Maurice Maeterlinck (Bel. 1902), later made into an opera by Fevrier. The scene is laid in 15th century Pisa. Prinzivalle, at the head of a Florentine army, has laid siege to Pisa and promises relief only if Monna Vanna will spend a night in his tent. To save the city, Monna Vanna persuades her husband Guido Colonna, the commander of the Pisan forces, to agree. Prinzivalle, who has adored Vanna for years, does not harm her and himself returns with her to Pisa, but Guido refuses to believe them and is about to kill Prinzivalle by torture. Vanna then liberates Prinzivalle and escapes with him.

Monroe Doctrine. The doctrine first promulgated by James Monroe (president of the United States, 1817–1825) in 1823, to the effect that the American states are never to entangle themselves in the broils of the Old World, nor to suffer it to interfere in the affairs of the New; and they are to account any attempt on the part of the Old World to plant their systems of government in any part of North America not at the time in European occupation dangerous to American peace and safety.

Monsieur. Philippe, duke of Orleans and brother of Louis XIV was so called.

Monsieur Veto. Louis XVI of France (1754–1793).

Monsieur Beaucaire. A short story by Booth Tarkington (Am. 1900). The scene is laid in 18th century Bath, and the hero is a cousin of Louis XV, Louis Philippe de Valois. Disguised as a barber, on adventure bent, he falls in love with Lady Mary Carlisle and forces his rival, the Duke of Winterset, whom he has caught cheating at cards, to present him as the Duke de Chateaurien. All goes well with his suit until Winterset announces that he is a mere barber, whereupon Lady Mary treats him with the utmost scorn. Shortly after, on an occasion of state, he is greeted as the Duke of Orleans, but her regret is of no avail.

Mont, Michael. In Galsworthy's *White Monkey,* the young publisher whom Fleur Forsyte marries. See *Forsyte Saga.*

Montagu, Lady Mary Wortley (1689–1762). Englishwoman noted for her published *Letters.*

Mon'tague. In Shakespeare's *Romeo and Juliet* (*q.v.*) the name of the feudal house of Verona to which Romeo belonged. *Lord and Lady Montague,* Romeo's father and mother, play their part in keeping up the tragic enmity between the houses of Montague and Capulet.

Montaigne, Michel Eyquem de (1533–1592). French man of letters, famous for his *Essays*.

Montargis, The Dog of. A famous dog of legend named Dragon. He belonged to Captain Aubri de Montdidier, and is especially noted for his fight with the Chevalier Richard Macaire (*q.v.*). The dog was called Montargis, because the encounter was depicted over the chimney of the great hall in the castle of Montargis. It was in the forest of Bondi, close by this castle, where Aubri was assassinated. Guilbert de Pixerecourt dramatized this tale in his play called *Le Chien de Montargis*. (The Dog of Montargis) (1814).

Montauran, Marquis de. The hero of Balzac's novel *The Chouans* (*q.v.*), a leader of the Royalists.

Monte Cristo, Count of. See *Count of Monte Cristo*.

Montesi'nos. A legendary hero, one of Charlemagne's paladins, who received some affront at the French court, and retired to La Mancha, in Spain. Here he lived in a cavern, some sixty feet deep, called "The Cavern of Montesinos." Don Quixote in Cervantes' romance of that title, descended part of the way down this cavern, and fell into a trance, in which he saw Montesinos himself, Durandarte and Belerma under the spell of Merlin, his own Dulcin'ea del Toboso enchanted into a country wench, and other visions, which he more than half believed to be realities.

Montespan, Madame de. One of the mistresses of Louis XIV. She and her husband, the *Marquis de Montespan*, appear in Bulwer Lytton's drama *The Duchess de la Vallière*.

Montessori Method. A method of primary instruction, chiefly through activity of the various sense organs, so called from its originator, Dr. Maria Montessori (*It.* 20th century).

Montezuma. Emperor of the Aztecs in Mexico in the early 16th century. He is a prominent character in *The Fair God* (*q.v.*), a historical romance by Lew Wallace.

Montgomery, Ellen. The child heroine of Susan Warner's *Wide Wide World* (*q.v.*).

Monumental City. Baltimore. See under *City*.

Moody, William Vaughn (1869–1910). American poet and dramatist. His best-known plays are *The Great Divide* and *The Faith Healer*. See those entries; also *Prometheus*.

Moon. In classical mythology the moon was known as *Hecate* before she had risen and after she had set; as *Astarte* when crescent; as *Diana* or *Cynthia* (she who "hunts the clouds") when in the open vault of heaven; as *Phœbe* when looked upon as the sister of the sun (*i.e. Phœbus*); and was personified as *Selene* or *Luna*, the lover of the sleeping *Endymion*, *i.e.* moonlight on the fields (see these names).

The moon is called *triform*, because it presents itself to us either *round*, or *waxing* with horns towards the east, or *waning* with horns towards the west.

One legend connected with the moon was that there was treasured everything wasted on earth, such as misspent time and wealth, broken vows, unanswered prayers, fruitless tears, abortive attempts, unfulfilled desires and intentions, etc. In Ariosto's *Orlando Furioso* Astolpho found on his visit to the Moon (Bk. xviii and xxxiv. 70) that bribes were hung on gold and silver hooks; princes' favors were kept in bellows; wasted talent was kept in vases, each marked with the proper name, etc.; and in *The Rape of the Lock* (canto v) Pope tells us that when the Lock disappeared —

> Some thought it mounted to the lunar sphere,
> Since all things lost on earth are treasured there,
> There heroes' wits are kept in pond'rous vases,
> And beaux' in snuff-boxes and tweezer-cases.
> There broken vows and death-bed alms are found
> And lovers' hearts with ends of ribbon bound,
> The courtier's promises, and sick man's prayers,
> The smiles of harlots, and the tears of heirs
> Cages for gnats, and chains to yoke a flea,
> Dried butterflies, and tomes of casuistry.

Hence the phrase, *the limbus of the moon.*

I know no more about it than the man in the moon. I know nothing at all about the matter. See below.

It's all moonshine. Bunkum; nonsense; it's a "tale told by an idiot." The light of the moon was formerly held to have very deleterious effects on mental stability.

Once in a blue moon. See *Blue Moon.*

The Island of the Moon. Madagascar is so named by the natives.

The limbus of the moon. See above.

The man in the moon. Some say it is a man leaning on a fork, on which he is carrying a bundle of sticks picked up on a Sunday. The origin of this fable is from *Numb.* xv. 32–36. Some add a dog also; thus the prologue in *Midsummer Night's Dream* says, "This man with lantern, dog, and bush of thorns, presenteth moonshine"; Chaucer says "he stole the bush" (*Test. of Cresseide*). Another tradition says that the man is Cain, with his dog and thorn bush; the thorn bush being emblematical of the thorns and briars of the fall, and the dog being the

"foul fiend." Some poets make out the "man" to be Endym'ion, taken to the moon by Diana.

> Now doth Cain with fork of thorns confine
> On either hemisphere, touching the wave
> Beneath the towers of Seville. Yesternight
> The moon was round.
> *Dante: Inferno*, xx. (1300).
>
> Her gite was gray and full of spottis black,
> And on her brest a chorle painted ful even,
> Bering a bush of thornis on his back,
> Which for his theft might clime so ner the heven.
> *Chaucer.*

To aim or *level at the moon.* To be very ambitious; to aim in shooting at the moon.

To cry for the moon. To crave for what is wholly beyond one's reach. The allusion is to foolish children who want the moon for a plaything.

Moon-calf. An inanimate, shapeless abortion formerly supposed to be produced prematurely by the cow owing to the malign influence of the moon. Floyd Dell gave the name to a novel (Am. 1921), relating the adventures of the very young, very temperamental and introspective hero, Felix Fay, in Chicago. His story was continued in *The Briary Bush.*

Moonshine, Bottled. See *Bottled Moonshine.*

Moor, Karl. The hero who turns brigand in Schiller's drama called *The Robbers* (1781). See *Robbers.*

Moore, George (1853–). English, or rather, Irish, novelist, best known as the author of *Esther Waters, Evelyn Innes* and its sequel *Sister Theresa* and *The Brook Kerith.* (See those entries.) Moore's three-volume autobiography is entitled *Hail and Fairwell;* his *Confessions of a Young Man* and *Avowals* are also largely autobiographical.

Moore, Thomas (1779–1852). Irish poet, known for his *Lalla Rookh* (*q.v.*) and his *Irish Melodies.*

Morality Plays or **Moralities.** A type of early drama in which the characters are personifications of abstract qualities and the drama itself an allegory. The best-known English morality is *Everyman* (*q.v.*). The Devil and his attendant, The Vice, were prominent characters in most of the moralities. They were at the height of their vogue in the 15th and 16th centuries. Cp. *Mystery Plays.*

Moratorium (Lat. *morari*, to delay). A legal permission to defer for a stated time the payment of a bond, debt, or other obligation. This is done to enable the debtor to pull himself round by borrowing money, selling effects, or otherwise raising funds to satisfy obligations. The device was adopted in 1891 in South America during the panic caused by the Baring Brothers' default of some twenty millions sterling, and the word came into popular use during the Great War, and afterwards in connection with the inability of Germany to pay to date the stated amount due as reparations under the Treaty of Versailles.

Moray, Captain Robert. The hero of Gilbert Parker's *Seats of the Mighty* (*q.v.*).

Mordecai. In the Old Testament, the uncle of Esther (*q.v.*), a Jew who saved his people from the plots of Haman through his wise counsel to his niece when she became queen.

Mordecai Cohen. (In George Eliot's *Daniel Deronda.*) See *Cohen.*

Mordred, Sir. The name given to Modred (*q.v.*) in Malory's *Morte d'Arthur* and other of the old Arthurian romances.

More, Sir Thomas (1478–1535). Writer of English and Latin prose, famous as the author of *Utopia* (*q.v.*).

Moreau, Frederic. The hero of Flaubert's *Sentimental Education* (*L'Education Sentimentale*) (*q.v.*).

Moreland, Catherine. Heroine of Jane Austen's *Northanger Abbey* (*q.v.*).

Morell, Rev. James. In Shaw's *Candida* (*q.v.*), the husband of Candida.

Morella. In Poe's tale so called, a woman fascinated with the mystical study of personality. When she dies in childbirth, her spirit, it is implied, passes into her new-born daughter.

Morgan, James. In Thackeray's novel, *Pendennis*, the valet of Major Pendennis. After years of discreet service, he makes a shrewd and bold but futile attempt to blackmail his employer through his knowledge of the past history of Colonel Altamont (*q.v.*).

Morgan le Fay. The fairy sister of King Arthur; one of the principal characters in Arthurian romance and in Celtic legend generally; also known as *Morgaine* and (especially in *Orlando Furioso*) as *Morgana* (see *Fata Morgana*).

In Malory's *Morte d'Arthur*, on one occasion, Morgan le Fay stole her brother's sword Excalibur, with its scabbard, and sent them to Sir Accolon of Gaul, her paramour, that he might kill her brother Arthur in mortal combat. If this villainy had succeeded, Morgan intended to murder her husband, marry Sir Accolon, and "devise to make him king of Britain"; but Sir Accolon, during the combat, dropped the sword, and Arthur, snatching it up, would have slain him had

he not craved mercy and confessed the treasonable design. After this, Morgan stole the scabbard, and threw it into the lake. Lastly, she tried to murder her brother by means of a poisoned robe; but Arthur told the messenger to try it on, that he might see it, and when he did so he dropped down dead, " being burnt to a coal."

In *Orlando Furioso* she is represented as living at the bottom of a lake, and dispensing her treasures to whom she liked; and in *Orlando Innamora'to* she first appears as " Lady Fortune," but subsequently assumes her witch-like attributes. In the romance of *Ogier the Dane* Morgan le Fay receives Ogier in the Isle of Avalon when he is over one hundred years old, restores him to youth, and becomes his bride.

Morgana, Fata. See *Fata Morgana.*

Morganat'ic Marriage. A marriage between a man of high (usually royal) rank and a woman of inferior station, by virtue of which she does not acquire the husband's rank and neither she nor the children of the marriage are entitled to inherit his title or possessions; often called a " left-handed marriage " because the custom is for the man to pledge his troth with his left hand instead of the right. An instance of a morganatic marriage in the British Royal Family is that of George, Duke of Cambridge (1819–1904), cousin of Queen Victoria and uncle of Queen Mary, who married morganatically in 1840. His children took the surname Fitz-George.

The word comes from the medieval Latin phrase *matrimonium ad morganaticam*, the last word representing the O. H. Ger. *morgangeba*, morning-gift; the meaning being that the children were entitled to nothing of the father's beyond his first, or " morning " gift, *i.e.* the privilege of being born.

Morgante Maggio're. A serio-comic romance in verse, by Pulci, of Florence (1485). The characters had appeared previously in many of the old romances; Morgante is a ferocious giant, converted by Orlando (the real hero) to Christianity. After performing the most wonderful feats he died at last from the bite of a crab.

Pulci was practically the inventor of this species of poetry, called by the French *bernesque*, from Berni, who greatly excelled in it.

Morgause or **Margawse.** In Arthurian romance, wife of King Lot. Their four sons were Gaw'ain, Agravain, Ga'heris, and Gareth; but Morgause had another son by Arthur, named Modred. This is the version of the legend given in Malory's *Morte d'Arthur*, according to which, also, Morgause was Arthur's half-sister, although he was then unaware of the relationship. See *Modred.*

Morgia'na. In the story of *Ali Baba and the Forty Thieves* in the *Arabian Nights*, the clever, faithful, female slave of Ali Baba, who pries into the forty jars, and discovers that every jar but one contains a man. She takes oil from the only one containing it, and, having made it boiling hot, pours enough into each jar to kill the thief concealed there. At last she kills the captain of the gang, and marries her master's son.

Morglay. The sword of Sir Bevis of Hamtoun (*q.v.*); also a generic name for a sword.

Morgue la Faye. The form taken by the name Morgan le Fay (*q.v.*) in *Ogier the Dane.*

Morley, Christopher. (1890–). American essayist, columnist and writer of fiction. His best-known books are *Parnassus on Wheels, The Haunted Bookshop, Shandygaff* and *Where the Blue Begins.*

Morley, Mrs. The name under which Queen Anne corresponded with " Mrs. Freeman " (the Duchess of Marlborough).

Mormonism. The religious and social system of the Mormons, or Latter-day Saints; largely connected in the minds of most people with the practice of polygamy, which became part of the Mormon code in 1852, was very widely indulged in, but is now a diminishing — if not vanished— quantity. Hence the phrase *a regular Mormon*, for a flighty person who cannot keep to one wife or sweetheart.

The fraternity takes its name from *The Book of Mormon*, or *Golden Bible*, which is pretended to have been written on golden plates by the angel Mormon. The early leaders were Joseph Smith (1805–1844) and Brigham Young (1801–1877), under whom the Mormons settled in Utah.

Morning Star of the Reformation. John Wyclif (1324–1384).

Morose. In Ben Jonson's *Epicene or the Silent Woman* (1609), a miserly old hunks, who hates to hear any voice but his own. His nephew, Sir Dauphine, wants to wring out of him a third of his property, and proceeds thus: He gets a lad to impersonate "a silent woman," and the phenomenon so delights the old man, that he consents to a marriage. No sooner is

the ceremony over, than the boy-wife assumes the character of a virago of loud and ceaseless tongue. Morose is half mad, and promises to give his nephew a third of his income if he will take this intolerable plague off his hands.

Morpheus. Ovid's name for the son of Sleep, and god of dreams; so called from Gr. *morphe*, form, because he gives these airy nothings their form and fashion. Hence the name of the narcotic, *morphine* or *morphia*.

Morrice, Gil or Childe. See under *Childe*.

Morris Dance. A grotesque dance, popular in England in the 15th century and later, in which the dancers usually represented characters from the Robin Hood stories (see *Maid Marian*). It was brought from Spain in the reign of Edward III, and was originally a military dance of the Moors, or Moriscos — hence its name.

Morris, Dinah. A Methodist preacher in George Eliot's *Adam Bede* (*q.v.*).

Morris, William (1834–1896). English poet. His narrative poems include *The Earthly Paradise* (*q.v.*), *The Life and Death of Jason* (see *Jason*) and *The Story of Sigurd the Volsung and the Fall of the Niblungs* (see *Sigurd; Volsunga Saga*).

Mortality, Old. See *Old Mortality*.

Morte d'Arthur. A famous volume of Arthurian legends by Sir Thomas Malory, printed by William Caxton in 1470. For its significance in the development of the Arthurian cycle, see *Arthur; Arthurian Romance*.

This book was finished the ninth year of the reign of king Edward IV, by sir Thomas Malory, knight. Thus endeth this noble and joyous book, entitled *La Morte d'Arthur*, notwithstanding it treateth of the birth, life, and acts of the said king Arthur, and of his noble knights of the Round Table . . . and the achieving of the holy Sancgreall, and in the end the dolorous death and departing out of the world of them all. — Concluding paragraph.

Mortimer Lightwood. See *Lightwood Mortimer*. (In Dickens' *Our Mutual Friend*.)

Morton's Fork. Archbishop Morton's plan for increasing the royal revenues, in the time of Henry VII, so arranged that nobody should escape. Those who were rich were forced to contribute on the ground that they could well afford it, those who lived without display on the ground that their economies must mean that they were saving money.

Mortsauf, Henriette de. The heroine of Balzac's *Lily of the Valley* (*Le Lys dans la Vallée*). She is the wife of De Mortsauf, and although she prefers the ardent young Felix de Vandenesse and toys with his love, she remains within the letter of the law.

Morven (a ridge of high hills). A kingdom frequently referred to in the poems of Ossian (*q.v.*) including all the northwest of Scotland; called in Ossian "windy Morven," "resounding Morven," "echoing Morven," "rocky Morven." Fingal is called indifferently "king of Selma" and "king of Morven." Selma was the capital of Morven. Probably this district was Argyllshire extended north and east.

Moscow. *So-and-so was my Moscow*, that is, the turning-point of my good fortune, leading to future "shoals and misery." The reference is to Napoleon Bonaparte's disastrous Russian expedition.

Mose the Fireboy. The first "tough" character to attain popularity on the American stage. Mose made his appearance in a play by B. A. Baker called *A Glance at New York* (Am. 1848) at a time when the city's volunteer fire companies, with their rowdy social life and exciting rivalries, were very much to the fore. In the play he initiates an out-of-towner into all the mysteries of New York life, including a "ladies' bowling club" where the ladies smoke large cigars. This first play was so popular that Mose in his red shirt and plug hat, with his huge fire hose which he had plenty of opportunity to drag about the stage, became the hero of a whole series of comedies — *New York as It Is, Mysteries and Miseries of New York, Mose in California, Mose in a Muss, Mose's Visit to Philadelphia* and finally *Mose in China*.

Moses. In the Old Testament (*Exod.* i–*Deut.* xxxiv) the hero under whose leadership the Israelites left Egypt and made their way through the wilderness to the Promised Land. Because Pharaoh had decreed that all Hebrew boy babies should be killed, Moses' mother put him in a basket and left him in the bulrushes, where he was found and adopted by Pharaoh's daughter. Later he identified himself with his own people and because he killed an abusive Egyptian taskmaster, was forced to flee the country. He returned, called down on Pharaoh's recalcitrant head the Ten Plagues (*q.v.*), and led the Children of Israel out of Egypt, passing through the Red Sea on dry land. For forty years he led his discontented, rebellious followers through the wilderness and was mediator for them with Jehovah.

to whom he talked on Mount Sinai on the occasion of his receiving the Ten Commandments (*q.v.*). Moses is spoken of in the Bible as the meekest of all men, but on one occasion he impulsively and vaingloriously struck a rock to bring water out of it instead of merely speaking, and for this sin was punished by being forbidden to enter the Promised Land. He was, however, given a glimpse of it from Mount Pisgah, where he died. George Eliot has a poem, *The Death of Moses.*

The horns of Moses' face. Moses is conventionally represented with horns, owing to a blunder in translation. In *Ex.* xxxiv. 29, 30, where we are told that when Moses came down from Mount Sinai "the skin of his face shone," the Hebrew for this *shining* may be translated either as "sent forth *beams*" or "sent forth *horns*"; and the Vulgate took the latter as correct, rendering the passage — *quod cornuta esset facies sua.*

Moses' rod. The divining-rod is sometimes so called, after the rod with which Moses worked wonders before Pharaoh (*Ex.* ii. 2–5).

Moses Primrose. See *Primrose, Moses.* (In Goldsmith's *Vicar of Wakefield.*)

Moslem or **Muslim.** A Mohammedan; the pres. part. of Arab. *aslama*, to be safe or at rest, whence Islam (*q.v.*).

Moss, Adam. The hero of J. L. Allen's novels, *A Kentucky Cardinal* (*q.v.*) and *Aftermath.*

Mosses from an Old Manse. A collection of tales and sketches by Hawthorne (1846). The first sketch, *The Old Manse*, describes the Concord parsonage where the Hawthornes lived from 1842 to 1846.

Most. *Most Christian Doctor.* See *Doctor.*

Most Christian Kingdom. France.

Most Learned Fool in Christendom. See *Fool.*

Moth. In Shakespeare's *Love's Labour's Lost*, page to Don Adriano de Arma'do the fantastical Spaniard. He is cunning, versatile and playful.

Mother. Properly a female parent (Sansk. *matr*, Gr. *meter*, Lat. *mater*, A.S. *modor*, Ger. *mutter*, Fr. *mère*, etc.); hence, figuratively, the source or origin of anything, the head or headquarters of a religious or other community, etc.

Mother Ann, Bunch, Goose, Hubbard, Shipton, etc. See these names.

Mother Carey's chickens. Stormy petrels. Mother Carey is *mata cara*, dear mother. The French call these birds *oiseaux de Notre Dame* or *aves Sanctæ Mariæ. See* Captain Marryat's *Poor Jack*, where the superstition is fully related. Kate Douglas Wiggin used the phrase as the title of a novel (Am. 1911).

Mother Carey's Goose. The great black petrel or fulmar of the Pacific.

Mother Carey is plucking her goose. It is snowing. Cp. *Hulda.* Sailors call falling snow *Mother Carey's chickens.*

Mother Church. The Church considered as the central fact, the head, the last court of appeal in all matters pertaining to conscience or religion. St. John Lateran, at Rome, is known as the Mother and Head of all Christian Churches. Also, the principal or oldest church in a country or district; the cathedral of a diocese.

Mother country. One's native country; or the country whence one's ancestors have come to settle. England is the *Mother country* of Australia, New Zealand, Canada, etc. The German term is *Fatherland.*

Mother Earth. When Junius Brutus (after the death of Lucretia) formed one of the deputation to Delphi to ask the Oracle which of the three would succeed Tarquin, the response was, "He who should first kiss his mother." Junius instantly threw himself on the ground, exclaiming, "Thus, then, I kiss thee, Mother Earth," and he was elected consul.

Mother-of-pearl. The inner iridescent layers of the shells of many bivalve molluscs, especially that of the pearl oyster.

Mother-sick. Hysterical. Hysteria in women used to be known as "the mother."

Mother-wit. Native wit, a ready reply; the wit which "our mother gave us."

Mothers' meeting. A meeting of working-class mothers held periodically in connection with some church or denomination, at which the women can get advice or religious instruction, drink tea, gossip, and sometimes do a little needlework. Hence, applied in slang to any gossiping group of people — men, as well as women.

The Mother of Believers. Among Mohammedans, Ay-e'-shah, the second and favorite wife of Mahomet, who was called the "Father of Believers."

Mother of Books. Alexandria, from its famous library.

The Mother of Cities (*Amu-al-Bulud*). Balkh is so called.

Mother of Presidents. Virginia, which furnished six presidents of the United States.

Mother of Southwestern Statesmen. Tennessee.

Mother of States. Virginia.

Mother of the Gracchi. See *Cornelia.*

Mou-Mou. A story by Turgenev (Rus. 1818–1883). The hero is a lonely serf, a deaf mute, who is compelled by his nervous mistress to drown his one friend in the world, a little dog.

Mouldy, Ralph. A recruit in Shakespeare's 2 *Henry IV.*

Mount. For *Mount Kaf, Meru Zion,* etc., see those entries.

Mountain.

The mountain (*La Montagne*). The extreme democratic party in the French Revolution, the members of which were known as *Les Montagnards* because they seated themselves on the highest benches of the hall in which the National Convention met. Their opponents, the Girondins, were nicknamed *the Plain.* Their leaders were Danton and Robespierre, Marat, St. André, Legendre, Camille-Desmoulins, Carnot, St. Just, and Collot d'Herbois, the men who introduced the "Reign of Terror." Extreme Radicals in France are still called *Montagnards.*

The Old Man of the Mountains. See *Old Man.*

Mouse Tower, The. A medieval watch-tower on the Rhine, near Bingen, so called because of the tradition that Archbishop Hatto (*q.v.*) was there devoured by mice. The tower, however, was built by Bishop Siegfried, two hundred years after the death of Hatto, as a toll-house for collecting the duties upon all goods which passed by. The German *maut* means "toll," (mouse is *maus*), and the similarity of the words together with the great unpopularity of the toll on corn gave rise to the tradition.

Moutons. *Revenons à nos moutons* (Fr.) Literally "Let us come back to our sheep." but always used to express, "let us return to our subject." The phrase is taken from the 14th century French comedy *La Farce de Maître Pathelin,* or *L'Avocat Pathelin* (line 1282), in which a woolen-draper charges a shepherd with ill-treating his sheep. In telling his story he kept forever running away from his subject; and to throw discredit on the defendant's attorney (Pathelin), accused him of stealing a piece of cloth. The judge had to pull him up every moment with, "*Mais, mon ami, revenons à nos moutons.*" The phrase is frequently quoted by Rabelais.

Mouzon. A lawyer in Brieux's *Red Robe* (*q.v.*), typical of selfishness and corruption in the French courts.

Mow'cher, Miss. In Dickens' *David Copperfield* (1849), a benevolent little dwarf, patronized by Steerforth. She is full of humor and vulgarity. Her chief occupation is that of hairdressing and her pet saying, "Ain't I volatile?"

Mowis. The bridegroom of snow, who, in American Indian tradition, wooed and won a beautiful bride; but when morning dawned, Mowis left the wigwam, and melted into the sunshine. The bride hunted for him night and day in the forests, but never saw him more.

Mozart, Wolfgang Amadeus (1756–1791). Austrian composer. His best-known operas are *The Marriage of Figaro, Don Giovanni* and *The Magic Flute.* See those entries.

Mr. Britling Sees It Through. A novel by H. G. Wells (Eng. 1916), an analysis of the effects of the first two years of the World War on the emotional and intellectual life of Mr. Britling, a man of letters who, when the war opens, is living comfortably with his family in an English country town. His son Hugh dies in the trenches, his old aunt is killed by a bomb, the likable young German tutor who had left his household is shot in Russia; and out of these and other experiences he endeavors to fashion a philosophy that can be trusted to stand the strain of war.

Mr. Gilfil's Love Story. A story by George Eliot, one of her *Scenes of Clerical Life* (1857). It chronicles the love and short-lived marriage of Maynard Gilfil, a clergyman, and the young Italian, Caterina Sorti. Caterina had fallen passionately in love with Captain Anthony Wybrow and was jealous of his fiancée, Beatrice Asshur. Wybrow was found dead of heart failure by Caterina who had come with a dagger to meet him, and the shock was so great that, although she recovered enough to give her affection to the faithful Maynard and marry him, she died a year after the marriage.

Mr. Isaacs. A novel by F. Marion Crawford (Am. 1882) concerning a Mohammedan with three wives and the love affair with the English Miss Westonhaugh that stirred him to other ideals. The scene is laid in India.

Mr. Polly, *The History of.* A novel by H. G. Wells (Eng. 1910). The hero is an imaginative, unsuccessful small tradesman who, on sudden impulse, vanishes while

his house is on fire and roams about on whimsical adventure.

Mr. Waddington of Wyck. A novel by May Sinclair (Eng. 1921), an analytical study, not without humor, of a completely self-centered and conceited person.

Mrs. For characters in fiction and drama, as *Mrs. Grundy, Mrs. Gummidge, Mrs. Partington,* etc., see under surnames.

Mrs. Warren's Profession. A drama by Shaw (Eng. 1898). In his *George Bernard Shaw,* G. K. Chesterton describes it thus: "The play of *Mrs. Warren's Profession* is concerned with a coarse mother and a cold daughter; the mother drives the ordinary and dirty trade of harlotry; the daughter does not know until the end the atrocious origin of all her own comfort and refinement. The daughter, when the discovery is made, freezes up into an iceberg of contempt . . . the mother explodes into pulverizing cynicism and practicality."

Mrs. Wiggs of the Cabbage Patch. A novel of mingled humor and sentiment by Alice Hegan Rice (Am. 1901). The "Cabbage Patch" is a straggling group of huts and shanties along the railroad track in a Kentucky town. Here Mrs. Wiggs, the plucky widow of a drunkard, mother of Asia, Australia, Europena and Jimmy and presiding genius of the Patch, finds ample scope for her talents. A slight love story is interwoven; and the irrepressible Wiggses pride themselves at last on the fact that it is in their cottage that their much admired Miss Lucy Olcott becomes reconciled to her lover, Robert Redding. In *Lovey Mary* (1903), a sequel, "Lovey Mary," who has been brought up in a Home, runs away with a child named Tommy to whom she has become attached. Luck brings her to the Cabbage Patch, where Mrs. Wiggs, resourceful as usual, finds a home for her with the shiftless Miss Hazy, and at the end of the tale the two children are befriended by the well-to-do Mr. and Mrs. Redding whose love story was told in *Mrs. Wiggs.* There was a successful dramatized version of *Mrs. Wiggs* in 1904.

MS. (pl. MSS.). Manuscript; applied to literary works either in hand-writing or typescript. (Lat. *manuscriptum,* that which is written by the hand.)

Much Ado About Nothing. A comedy by Shakespeare (c. 1600). There are two main plots. One concerns the love affairs of Beatrice and Benedict, who fall in love as a result of the clever schemes of their friends, each one being told the other is pining away of unrequited passion. The other plot has to do with a conspiracy against Beatrice's gentle cousin, Hero, who is engaged to Claudio of Aragon, Hero's uncle, Don John, from hatred of her father, bribes Hero's waiting maid to impersonate her mistress and keep a rendezvous with him, then invites Claudio to witness it. Claudio rejects his bride at the altar, but through the good offices of a kindly, understanding priest, the matter is finally cleared up. Many sources have been suggested for the plot; similar tales were told by Bandello, Ariosto and Spenser, among others.

Muckraker. A term popularized by Theodore Roosevelt in a public address in 1906 as applying to those individuals or journals that make a practice of digging up and exposing corruption, real or imaginary. The term muckrake was originally an allusion to a character in Bunyan's *Pilgrim Progress.*

Mudjekee'wis. In Longfellow's poem *Hiawatha,* the father of Hiawatha, and subsequently potentate of the winds. He gave all the winds but one to his children to rule; the one he reserved was the west wind, which he himself ruled over. The dominion of the winds was given to Mudjekeewis because he slew the great bear called the Mishe-Mokwa.

> Thus was slain the Mishe-Mokwa . . .
> "Honor be to Mudjekeewis!
> Henceforth he shall be the west wind,
> And hereafter, e'en for ever,
> Shall he hold supreme dominion
> Over all the winds of heaven."
> *Longfellow: Hiawatha.* ii.

Mufti. An Arabic word meaning an official expounder of the Koran and Mohammedan law; but used in English to denote *civil,* as distinguished from *military* or official costume.

Mugello. The giant that, according to medieval romance, was slain by Averardo de Medici, a commander under Charlemagne. The tale is interesting, for it is said that the Medici took the three balls of his mace, now the pawnbrokers' sign (see *Balls*), for their device.

Mugwump. An Algonquin word meaning a chief; in Eliot's Indian Bible the word "centurion" in the *Acts* is rendered *mugwump.* It is now applied in the United States to independent members of the Republican party, those who refuse to follow the dictum of a caucus, and all political independents whose party vote cannot be relied on.

Mulciber. Vulcan (*q.v.*).

Mulla's Bard. See under *Bard.*

Muller, Maud. See *Maud Muller.*

Mulligan of Ballymulligan. An obstreperous Irishman in Thackeray's Christmas book, *Mrs. Perkins's Ball.* He attends the ball and dances a double shuffle jig, to the terror of his partner.

Multum in parvo (Lat.). Much information condensed into few words or into a small compass.

Mulvaney, Terence. One of Kipling's best-known characters, with his friends Stanley Ortheris and John Learoyd forming a trio, "collectively . . . the worst men in the regiment so far as genial blackguardism goes." They made their first appearance in a short story entitled *The Three Musketeers,* included in *Tales of the Hills* (1888) and thereafter were moving spirits of many an adventure. E. W. Gosse thus described the trio in *The Century* —

Mulvaney, the Irish giant, who has been the "grizzled, tender and very wise Ulysses" to successive generations of young and foolish recruits, is a great creation. He is the father of the craft of arms to his associates; he has served with various regiments from Bermuda to Halifax; he is "old in war, scarred, reckless, resourceful, and in his pious hours an unequaled soldier." Learoyd, the second of these friends, is "six and a half feet of slow-moving, heavy-footed Yorkshireman, born on the wolds, bred in the dales, and educated chiefly among the carriers' carts at the back of York railway station." The third is Ortheris, a little man as sharp as a needle, "a fox-terrier of a cockney," an inveterate poacher and dog-stealer.

Mumbo Jumbo. The name given by Europeans (possibly from some lost native word) to a bogy or grotesque idol venerated by certain African tribes; hence, any object of blind and unreasoning worship. Vachel Lindsay (Am. 1879–) has a poem entitled *Mumbo Jumbo.*

Münchau'sen, Baron. A traveller who meets with the most marvellous adventures, the hero of a collection of burlesque stories by Rudolf Erich Raspe, published in English in 1785. The original English title read *Baron Münchausen's Narrative of His Marvellous Travels and Campaigns in Russia.* The name of the author was not definitely known until after his death. The incidents were compiled from various sources, including the adventures of an actual Hieronymus Karl Friedrich von Münchhausen (1720–1797), a German officer in the Russian army, noted for his marvellous stories, Bebel's *Facetiæ,* Castiglione's *Cortegiano,* Bildermann's *Utopia,* etc. The book ran through numerous editions. It is unique in its field of high-spirited satire.

Munin. See *Muginn.*

Munkar and **Nakir.** Two black angels of Mohammedan mythology who interrogate the dead immediately after burial. The first two questions they ask are, "Who is your Lord?" and "Who is your prophet?" Their voices are like thunder, their aspects hideous. If the scrutiny is satisfactory the soul is gently drawn forth from the lips of the deceased, and the body is left to repose in peace; if not, the body is beaten about the head with clubs half iron and half flame, and the soul is wrenched forth by racking torments.

Munro, Cora. The heroine of Cooper's *Last of the Mohicans* (*q.v.*). Her sister Alice and her father, the English commander of Fort William Henry, are also prominent characters.

Munson. A butler; the leading character in Kennedy's drama, *The Servant in the House* (*q.v.*).

Murderers' Bible. See *Bible, Specially named.*

Murdock, Laura. The leading character in Walter's drama, *The Easiest Way* (*q.v.*).

Murdstone, Edward. In Dickens' *David Copperfield,* David's stepfather the second husband of Mrs. Copperfield. His character was "firmness," that is, an unbending self-will, which rendered the young life of David intolerably wretched.

Jane Murdstone. Sister of Edward, as hard and heartless as her brother.

Muscular Christianity. Healthy or strong-minded Christianity, which braces a man to fight the battle of life bravely and manfully. The term was applied to the teachings of Charles Kingsley — somewhat to his annoyance.

It is a school of which Mr. Kingsley is the ablest doctor; and its doctrine has been described fairly and cleverly as "muscular Christianity."— *Edinburgh Review,* Jan., 1858.

Muses. In Greek mythology the nine daughters of Zeus and Mnemosyne; originally goddesses of memory only, but later identified with individual arts and sciences. The paintings of Herculaneum show all nine in their respective attributes

(1) *Cal'liope,* the epic Muse. Her symbols are a tablet and stylus; sometimes a scroll.

(2) *Clio,* Muse of history. Her symbol is a scroll, or an open chest of books.

(3) *Er'ato,* Muse of love poetry. Her symbol is a lyre.

(4) *Euter'pe,* Muse of lyric poetry, whose symbol is a flute.

(5) *Melpom'ene,* Muse of tragedy: a tragic mask, the club of Hercules, or a sword. She wears the cothurnus, and her head is wreathed with vine leaves.

(6) *Pol'yhym'nia*, Muse of sacred poetry. She sits pensive, but has no attribute, because deity is not to be represented by any visible symbol.

(7) *Terpsic'hore*. Muse of choral song and dance. Her symbols are a lyre and the plectrum.

(8) *Thali'a*. Muse of comedy and idyllic poetry. Her symbols are a comic mask, a shepherd's staff, or a wreath of ivy.

(9) *Uran'ia*, Muse of astronomy. She carries a staff pointing to a globe.

The Tenth Muse. (1) Marie Lejars de Gournay (1566–1645); (2) Antoinette Deshoulières (1633–1694); (3) Magdalen de Scudéry (1607–1701); (4) Delphine Gay (1804–1855), all French women of letters; (5) Anne Bradstreet, the first American poetess. See under *Tenth*.

The Scian and the Teian Muse, Simonides and Anacreon.

Music, Father of, etc. See under *Father*.

The Prince of Music. See under *Prince*.

Musidorus. (In Sidney's *Arcadia*.) See *Pyrocles and Musidorus*.

Musketeers, *The Three*. See *Three Musketeers*.

Muslim. See *Moslem*.

Muspelsheim. In Scandinavian mythology, the abode of fire which at the beginning of time existed in the south. It was light, warm, and radiant; but was guarded by Surtr with a flaming sword. Sparks were collected therefrom to make the stars.

Mussulman. A Mohammedan, a Moslem (*q.v.*).

Mut (mother). In Egyptian mythology, the consort of Ammon (*q.v.*). She is sometimes called Amaune.

Mutt and Jeff. Two popular characters of the American comic supplement, created by the cartoonist, Bud Fisher. Mutt is a long, lean, lanky braggart, and his little friend Jeff is invariably the "goat," but for all Mutt's bragging, Jeff usually shows up better in the end.

Mutual Admiration Society. Any club or informal group of friends who laud each other to the skies; sometimes used cynically of writers who sing each other's praises in print. The phrase comes from Oliver Wendell Holmes' *Autocrat of the Breakfast Table* (1857–1858).

Mutual Friend, Our. See *Our Mutual Friend*.

My Antonia. A novel by Willa Cather (Am. 1918). The heroine, Antonia Shimerda, is a Bohemian girl who grows up on a Nebraska ranch. Though she is deserted by the man she has trusted, the robust, healthy qualities of her nature enable her to meet with courage and self-sacrifice the problems that life brings. The author says of her: —

> She lent herself to immemorial human attitudes which we recognize as universal and true. . . . She had only to stand in the orchard, to put her hand on a little crab tree and look up at the apples, to make you feel the goodness of planting and tending and harvesting at last . . . She was a rich mine of life, like the founders of early races.

My Friend's Book (*Le Livre de Mon Ami*). An autobiographical volume by Anatole France. See *Pierre*.

My Lady Nicotine. Tobacco. The phrase is the title of a book by J. M. Barrie (1890).

My Novel or *Varieties in English Life*. A novel by Bulwer Lytton (1853), supposedly written by Pisistratus Caxton. See *Caxtons*.

Mycerinus. An Egyptian king, son of Cheops. He is the hero of a poem by Matthew Arnold.

Mynheer Closh. A Dutchman. *Closh* or *Claus* is an abbreviation of Nicholaus, a common name in Holland. Sandy, a contraction of Alexander, is a similar nickname for a Scotchman.

Myriel, Monseigneur Bienvenu. In Victor Hugo's *Les Miserables* (*q.v.*), the charitable Bishop of D who entertains the convict Jean Valjean. When Valjean repays his hospitality by making off with the silver plate and is caught, the Bishop sets him free. His act proves the turning point of Valjean's whole life.

Myrmidons. In classic mythology, a people of Thessaly who followed Achilles to the siege of Troy, and were distinguished for their savage brutality, rude behavior, and thirst for rapine. They were originally ants, turned into human beings by Zeus to populate the island of Œnone.

Myr'midons of the Law. Bailiffs, sheriffs' officers, and other law menials. Any rough fellow employed to annoy another is the employer's myrmidon.

Myrrha. (1) The mother of Adonis, in Greek legend. She is fabled to have had an unnatural love for her own father, and to have been changed into a myrtle tree.

(2) In Byron's historic drama *Sardanapalus* (1819), an Ionian slave, and the beloved concubine of Sardanapa'lus, the Assyrian king. She roused him from his indolence to resist Arba'ces the Mede, who aspired to his throne, and when she found his cause hopeless, induced him to mount a funeral pile, which she fired with her

own hand, and then, springing into the flames, she perished with the tyrant.

Myr'rophores (Gr., myrrh bearers). The three Marys who went to see the sepulcher, bearing myrrh and spices (see *Mark* xvi. 1). In Christian art they are represented as carrying vases of myrrh in their hands.

Myrtle Hazard. (In Holmes' *Guardian Angel* (*q.v.*).

Myshkin, Prince. The hero of Dostoievski's novel *The Idiot* (*q.v.*).

Mysteries. See *Mystery Plays.*

Mysteries of Paris, The. A romance by Eugene Sue (Fr. 1842) giving a many-sided picture of Parisian life.

Mysteries of Udolpho, The. A romance by Mrs. Radcliffe (1794), one of the first and perhaps the most famous novel of the so-called "terror school" of English Romanticism. The scene is laid in a grim medieval castle in the Apennines. The heroine, an English girl named Emily St. Aubyn, suffers exciting agonies from a long succession of supposedly supernatural horrors, until at last her lover, the Chevalier de Velancourt, breaks the spell.

Mysterious Stranger, The. A novel by Mark Twain (written, 1898; published posthumously, 1916). The scene is laid in 16th century Austria and the story is told by Theodor Fischer, the center of a group of three friends to whom appears at times the "mysterious stranger" calling himself Philip Traum but in reality the nephew of Satan. He is considered a vehicle for much of Mark Twain's own philosophy.

Mystery Plays or **Mysteries.** The name given to medieval dramatic presentations of Biblical stories. Beginning with a simple pageant of the Christmas or Easter story in the church itself, the dramas gradually assumed a secular aspect. At the height of their popularity, from the 13th to the 15th or 16th centuries, they were presented by members of the various trade guilds on movable stages (which sometimes, especially in France had three stories representing heaven, earth and hell). The English Mystery Plays have been preserved in four important cycles — the Townley, York, Chester and Coventry plays, so called (with the exception of the first named which were played at Wakefield) from the towns where they were enacted. Extraneous comic elements were frequently introduced, as in the case of the stubborn wife of Noah, who caused much merriment by refusing to enter the Ark. The line between the Mysteries and the Miracle Plays (*q.v.*) which dealt with the miracles of Christian saints is not always clearly drawn and the Mysteries are sometimes included in the term "Miracle Plays."

Mystery, meaning something beyond human comprehension, is (through French) from the Lat. *mysterium* and Gr. *mustes*, from *muein*, to close the eyes or lips. It is from this sense that the plays were called *Mysteries*, though, as they were frequently presented by members of some single guild, or *mystery* in the handicraft sense, even here the words were confused and opening made for many puns.

Mytyl. One of the two children who go in search of the Blue Bird (*q.v.*) in Maeterlinck's play of that name.

N

n*th*, or n*th* plus one, in University slang, means to the utmost degree. Thus, *Cut to the nth* means wholly unnoticed by a friend. The expression is taken from the index of a mathematical formula, where n stands for any number, and $n + 1$, one more than any number. Hence, *n-dimensional*, having an indefinite number of dimensions, *n-tuple* (on the analogy of *quadruple*, *quintuple*, etc.), having an indefinite number of duplications.

Na'aman. In the Old Testament, a leper, "captain of the host of the king of Syria and . . . a mighty man of valor" cured by the Hebrew prophet Elisha, of whose power he had heard through a captive Israelite maid. See *Rimmon*.

Nabob'. Corruption of the Hindu *nawab*, plural of *naib*, a deputy-governor under the Mogul Empire. These men acquired great wealth and lived in splendor; hence, *Rich as a nabob* came to be applied in England to a merchant who had attained great wealth in the Indies, and returned to live in his native country.

Nabob, The (*Le Nabab*). A novel by Daudet (Fr. 1877), The "Nabob," Jansoulet, returns to Paris from Tunis with a fortune and becomes the prey of all varieties of schemers and parasites. He succeeds in buying his way into the French parliament. The character is said to have an original in François Bravay.

Na'both. *Naboth's Vineyard.* The possession of another coveted by one able to possess himself of it. (1 *Kings* xxi.) The Israelite king, Ahab, had Naboth put to death on a false charge in order to obtain a vineyard which Naboth refused to sell.

Nadab, in Dryden's *Absalom and Achitophel* (*q.v.*) is meant for Lord Howard of Escrick, a profligate who laid claim to great piety. Nadab offered incense with strange fire, and was slain by the Lord (*Lev.* x. 2); and Lord Howard, while imprisoned in the Tower, is said to have mixed the consecrated wafer with a compound of roasted apples and sugar, called lamb's-wool.

> And canting Nadab let oblivion damn,
> Who made new porridge of the paschal lamb
> *Absalom and Achitophel*, Pt. i, 538-9.

Nadgett. In Dickens' *Martin Chuzzlewit* (1844), a man employed by Montague Tigg (manager of the "Anglo-Bengalee. Company") to make private inquiries. He was a dried-up, shrivelled old man. Where he lived and how he lived, nobody knew; but he was always to be seen waiting for some one who never appeared.

Na'dir. An Arabic word, signifying that point in the heavens which is directly opposite to the zenith, *i.e.* directly under our feet; hence, figuratively, the lowest depths of degradation.

> The seventh century is the nadir of the human mind in Europe. — *Hallam: Hist. Lit. in Midd. Ages*, I, i, 4.

Na'glfar. The ship of the Scandinavian giants, in which they will embark on "the last day" to give battle to the gods. It is made of the nails of the dead (Old Norse, *nagl*, and *fara*, to make), and is piloted by Hrymir.

Naiads. Nymphs of lakes, fountains, rivers, and streams in classical mythology.

> You nymphs, call'd Naiads, of the wand'ring brooks,
> With your sedg'd crowns, and ever-harmless looks,
> Leave your crisp channels, and on this green land
> Answer your summons: Juno does command.
> *Shakespeare: Tempest*, iv. 1.

Nain Rouge (Fr. red dwarf). A lutin or house spirit of Normandy, kind to fishermen. There is another called *Le petit homme rouge* (the little red man).

Nala. In Hindu legend, a king of Nishadha, and husband of Damayanti, whose story is one of the best known in the *Mahabharata*. Damayanti, through enchantment, falls in love with Nala without ever having seen him. The gods want her for themselves, and employ the unsuspecting Nala as their advocate; she declares that none but Nala shall possess her, whereupon the four gods appear in Nala's shape and Damayanti is obliged to make her choice, which she does — correctly. Nala is then given many magic gifts by the gods. The wedding is celebrated, but later Nala loses his all by gambling, and becomes a wanderer, while Damayanti returns to her father's court. Many tribulations and adventures (in which magic performs a large part) befall the lovers before they are reunited.

Nameless City. Ancient Rome. See under *City*.

Na'mo. In Carlovingian legend, the Duke of Bavaria and one of Charlemagne's famous paladins.

Nan Hardwick. In Masefield's *Tragedy of Nan* (*q.v.*).

Nana. A novel by Zola, one of the Rougon-Macquart series (*q.v.*).

Nancanou, Mrs. Aurora and **Clothilde.** A charming Creole mother and equally

charming daughter in G. W. Cable's *Grandissimes*.

Nancy. (1) In Dickens' *Oliver Twist*, a poor misguided girl, who loved the villain Bill Sikes. In spite of her surroundings, she had still some good feelings, and tried to prevent a burglary planned by Fagin and his associates. Bill Sikes, in a fit of passion, struck her twice upon the face with the butt-end of a pistol, and she fell dead at his feet.

(2) A leading character in Flotow's opera, *Martha* (*q.v.*).

Nancy Lammeter. In George Eliot's *Silas Marner* (*q.v.*).

Nancy, Miss. An effeminate, foppish youth.

The celebrated actress, "Mrs." Anne Oldfield (see *Narcissa*) was nicknamed "Miss Nancy."

Nanki-Poo. In Gilbert and Sullivan's comic opera, *The Mikado* (*q.v.*), the son of the Mikado.

Nanna. Wife of Balder in Scandinavian mythology. When the blind god Hodur slew her husband, she threw herself upon his funeral pile and was burnt to death.

Naomi. In the Old Testament, the mother-in-law of Ruth (*q.v.*).

Napoleon Bonaparte (1769–1821). Napoleon is introduced as a minor character in many of the historical romances that deal with the French Revolution and the period immediately following. He is prominent in Lever's *Tom Burke of Ours* (*q.v.*) and the central figure of Sardou's comedy *Madame Sans Gêne* (*q.v.*) and Shaw's *Man of Destiny* (*q.v.*).

The Napoleon of oratory. W. E. Gladstone (1809–1898) was so called.

The Napoleon of Peace. Louis Philippe (1773–1850), king of France.

The Little Napoleon. Napoleon III.

Nar'aka. The hell of Hindu mythology. It has twenty-eight divisions, in some of which the victims are mangled by ravens and owls; in others they are doomed to swallow cakes boiling hot, or walk over burning sands. Each division has its name; *Rurava* (fearful) is for liars and false witnesses; *Rodha* (obstruction) for those who plunder a town, kill a cow, or strangle a man; *Sukara* (swine) for drunkards and stealers of gold; etc.

Narcissa. In Young's *Night Thoughts*, a reference to Elizabeth Lee, Dr. Young's step-daughter. In Pope's *Moral Essays* *Narcissa* stands for the celebrated actress, Anne Oldfield (1683–1730). When she died her remains lay in state attended by two noblemen. She was buried in Westminster Abbey in a very fine Brussels lace head-dress, a holland shift, with a tucker and double-ruffles of the same lace, new kid gloves, etc.

> "Odious! In woollen? 'Twould a saint provoke!"
> Were the last words that poor Narcissa spoke.
> *Pope: Moral Essays*, i. 246.

In woollen is an allusion to a law enacted for the benefit of the wool-trade, that all shrouds were to be made of wool.

Narcisse. In G. W. Cable's *Dr. Sevier* (Am. 1883), a Creole who wishes to be called Papillon or Butterfly, because, says he gaily "thass my natu'e. I gatheth honey eve'y day fum eve'y opening floweh, as the baod of Avon wemawked."

Narcissus. The son of Cephisus in Greek mythology; a beautiful youth who saw his reflection in a fountain, and thought it the presiding nymph of the place. He gradually pined away for love of this unattainable spirit. According to one version he jumped into the fountain, where he died. The nymphs came to take up the body that they might pay it funeral honors, but found only a flower, which they called by his name. Narcissus was beloved by Echo (*q.v*) and his fate was a punishment from Nemesis for his cruel indifference to her passion.

Narcissism. See under *Complex*.

Nardac. The highest title of honor in the realm of Lilliput (Swift's *Gulliver's Travels*). Gulliver received this distinction for carrying off the whole fleet of the Blefuscu'dians.

Nasby, Petroleum V. The pseudonym under which David Ross Locke (Am. 1833–1888) published his humorous sketches. First created in 1861, the character of Nasby became immensely popular:

> A type of the backwoods preacher, reformer, workingman, postmaster and chronic office seeker, remarkable for his unswerving fidelity to the simple principles of personal and political selfishness. To him the luxuries of life are a place under the government, a glass of whisky, a clean shirt and a dollar bill. No writer ever achieved popularity more quickly. The letters were published in all the Northern papers. . . . and universally read by the Federal soldiers. — *Cambridge History of American Literature*, Ch. xix.

Nash, Beau. See *Beau*.

Nash, Thomas (1567–1601). English author, one of the "University Wits" (*q.v.*). His *Jack Wilton*, or *The Unfortunate Traveler* was an important precursor of the English novel.

Na'so. The "surname" of Ovid (Publius Ovidius Naso, *B. C.* 43–*A. D.* 18), the Roman poet, author of *Metamorphoses*. Naso means "nose," hence Holofernes' pun; "And why Naso, but for smelling out the odoriferous flowers of fancy."

(Shakespeare: *Love's Labour's Lost*, iv. 2.)

Nasr-Eddin. In Turkish legend a famous jester, sometimes called the Turkish Tyll Eulenspiegel (*q.v.*) and like Eulenspiegel the reputed hero of many pranks which have been collected in a jest-book and attributed to him. He is said to have died about 1410.

Nasser. The Arabian merchant whose fables were the delight of the Arabs. D'Herbelot tells us that when Mohammed read them the Old Testament stories they cried out with one voice that Nasser's tales were the best; upon which the Prophet gave his malediction on Nasser, and all who read him.

Nastasia. In Dostoievski's novel *The Idiot* (*q.v.*), a beautiful and passionate girl in love with Prince Myshkin.

Na'strond. The worst place of torment in the ancient Scandinavian hell, where serpents incessantly pour forth venom from the high walls, and where the murderer and the perjured are doomed to live for ever. The word means, "the strand of the dead," *na*, a dead body, and *strond*, a strand.

Nat, Uncle. The central figure in Herne's drama *Shore Acres* (*q.v.*).

Nathalie Haldin. In Conrad's *Under Western Eyes* (*q.v.*).

Nathan. In the Old Testament (2 *Sam* xii), a prophet who rebuked David for his treachery toward Uriah (*q.v.*) by telling him the story of the rich man who took his poor neighbor's one ewe lamb, ending with the words, "Thou art the man."

Nathan Hale. See *Hale, Nathan.*

Nathan, Raoul. An affected and eccentric dramatist who appears in several of the novels of Balzac's *Comédie Humaine*. He indulges in numerous love affairs, notably one with Mme de Vandenesse.

Nathan the Wise. A drama by Lessing (Ger. 1779). The scene is laid in Jerusalem at the time of the Crusades. More important than the plot is the character of the trader, Nathan, a Jew but one who has come to look upon all religions as forms of one great truth. A Christian knight woos his adopted daughter Recha; and when the matter is brought to the notice of the Mohammedan Sultan Saladin all three faiths come into the closest of contacts. Nathan's philosophy is aptly illustrated by his story of the father who, possessing one valuable ring and three sons, had two others made exactly like it, so that each son should receive an equal inheritance.

Nathan is said to have a prototype in Moses Mendelssohn.

Nathaniel. One of the twelve disciples, of whom Jesus said, "Behold an Israelite indeed in whom is no guile. He was also known as Bartholomew.

Nathaniel, Sir. In Shakespeare's *Love's Labour's Lost*, the grotesque curate of Holophernes. Though grotesque, he is sharp, witty and sententious.

Nation. *The Nation of Gentlemen.* So George IV called the Scotch when, in 1822, he visited that country.

A nation of shopkeepers. This phrase, applied to Englishmen by Napoleon in contempt, comes from Adam Smith's *Wealth of Nations* (iv. 7), a book well known to the Emperor. He says —

> To found a great empire for the sole purpose of raising up a people of customers, may at first sight appear a project fit only for a nation of shopkeepers.

A nation of poets and thinkers. So Bulwer Lytton calls Germany in his introduction to *Ernest Maltravers.*

The Battle of the Nations. See under *Battle.*

The Hermit Nation. See *Hermit.*

National Anthems. *The National Anthems* or principal patriotic songs of the leading nations are:

Austria: In the old Empire, *Gott erhalte Franz den Kaiser, Unsern guten Kaiser Franz* (God protect Franz the Kaiser, our good Kaiser Franz); air by Haydn.

Belgium: The *Brabanconne* (*q.v.*).

British Empire: God Save the King. Words and music have been attributed both to Dr. John Bull (d. 1628) and to Henry Carey, author of *Sally in Our Alley;* also *Rule Britannia* (*q.v.*).

Denmark: The Song of the Danebrog (see *Danebrog*); *Kong Christian stod ved höien Mast, Rög og Damp* (King Christian stood beside the lofty mast, In mist and smoke).

France: The *Marseillaise* (*q.v.*).

Germany: In the former German Empire, *Deutschland über alles* (Germany over all), and *Die Wacht am Rhein* (The watch — or guard — on the Rhine).

Holland: Wien Neerlandsch bloed in de aders vloeit, Van vreemde smetten vrij . . . (Let him in whose veins flows the blood of the Netherlands, free from an alien's strain . . .)

Hungary: The Rakoczy March; *Tied vagyok, tied hazán! E siv e lélek!* (Thine, I am, thine, my fatherland, heart and soul!).

Italy: Mercantini's *Italy has awaked; Si scopron le tombe, si levano i morti* (The

tombs are opened, the dead are rising).

Norway: Ja, vi elsker det te Landet som det stiger frem (Yes, we love our country, just as it is).

Russia: In the days of the Empire, *God protect the Tsar;* the air by Lwoff is sung in England to —

> God the All-terrible King who ordainest,
> Great winds thy clarion, lightning thy sword.

Sweden: Du gamla du friska, du fjellhöga Nord, du tysta, du glädjerika skona! (Thou ancient, free, and mountainous North! Thou silent, joyous, and beautiful North!)

Switzerland: Rufst du, mein Vaterland. Sieh uns mit Herz und Hand, All dir geweiht! (Thou call'st, my Fatherland! Behold us, heart and hand, all devoted to thee!)

The United States: The Star-spangled Banner (*q.v.*); *America* (*q.v.*).

In *Wales* the chief patriotic song is *March of the Men of Harlech;* in *Scotland, Scots wha hae wi' Wallace bled!* and in *Ireland, The Wearing o' the Green, A Nation Once Again,* or *Who Fears to Speak of 'Ninety-eight?*

Native son. A political phrase for a native-born candidate for office. It is much used in California.

Natoma. An opera by Victor Herbert (Am. 1911). The hero, Natoma, is an Indian maiden, and the characters are Spanish, Indian and American. The scene is laid in the California of 1820.

Natty Bumpo. (In Cooper's novels.) See *Bumpo, Natty; Leatherstocking.*

Nature. The first and one of the best-known works of Ralph Waldo Emerson (Am. 1836). According to the *Cambridge History of American Literature* "appearing the same year the Club was formed [it] may be fittingly considered the philosophical 'constitution' of Transcendentalism" (*q.v.*).

Nausic'aä. In Homer's *Odyssey,* daughter of Alcinous, king of the Phœa'cians, who conducted Ulysses to the court of her father when he was shipwrecked on the coast.

Navigation, The Father of. See under *Father.*

Nawab. See *Rulers, Titles of;* also cp. *Nabob.*

Nazareth. The village where Jesus lived as a boy and young man and where he learned the trade of a carpenter. *Can any good thing come out of Nazareth?* (*John* i. 46). A general insinuation against any family or place of ill repute. A native of Nazareth is called a *Nazarene.*

Nazarite. One separated or set apart to the Lord by a vow. They refrained from strong drink, and allowed their hair to grow. (Heb. *nazar,* to separate. *Numb.* vi. 1–21.)

Neæra. A name used by Horace, Virgil, and Tibullus as a synonym of sweetheart.

> To sport with Amaryllis in the shade,
> Or with the tangles of Neæra's hair.
> *Milton: Lycidas.*

Nebuchadnezzar. The greatest king of Assyria. His reign lasted forty-three years (*B. C.* 604–561). He restored his country to its former prosperity and importance, practically rebuilt Babylon, restored the temple of Bel, erected a new palace, embanked the Euphrates and probably built the celebrated Hanging Gardens. In the Old Testament narrative he besieges Jerusalem, is victorious and carries the Jews away captive into Babylon. His name became the center of many legends, and the story related in *Daniel* (iv. 29–33) that he was one day walking in the palace of the kingdom of Babylon and said, "Is not this great Babylon that I have built . . . by the might of my power, and for the honor of my majesty?" And "the same hour . . . he was driven from men, and did eat grass as oxen, and his body was wet with the dew of heaven, till his hairs were grown like eagles' feathers, and his nails like birds' claws." is probably an allusion to the suspension of his interest in public affairs, which lasted, as his inscription records, for four years. Nebuchadnezzar was the king who, according to the account in *Daniel,* put the three Hebrews, Shadrach, Meshach and Abednego into the fiery furnace for refusing to bow down to a golden image.

Neck-verse. The first verse of *Ps.* li. See *Miserere.* "Have mercy upon me, O God, according to Thy loving-kindness: according unto the multitude of Thy tender mercies blot out my transgressions."

> He [a treacherous Italian interpreter] by a fine cunny-catching corrupt translation, made us plainly to confesse, and cry *Miserere,* ere we had need of our neck-verse. — *Nash: The Unfortunate Traveller* (1594).

This verse was so called because it was the trial-verse of those who claimed Benefit of Clergy (*q.v.*), and if they could read it, the ordinary of Newgate said, "*Legit ut clericus,*" and the prisoner *saved his neck,* being only burnt in the hand and set at liberty.

> If a clerk had been taken
> For stealing of bacon,
> For burglary, murder, or rape.
> If he could but rehearse

(Well prompt) his neck-verse,
He never could fail to escape.
British Apollo (1710).

Neckan, The. A ballad by Matthew Arnold in which a water-spirit of that name married a human bride whom he carried to his deep-sea home. She soon regretted that Neckan was not a Christian knight, so he came to earth to be baptized into the Christian faith. A priest said to him, "Sooner shall my staff bud than Neckan go to heaven." The words were scarcely uttered when the staff budded. "Ah!" said Neckan, "there is mercy everywhere except in the heart of a monk."

Nec'tar (Gr.). The drink of the gods of classical mythology. Like their food, *ambrosia*, it conferred immortality.

Nedda. The heroine of Leoncavallo's opera, *I Pagliacci* (*q.v.*).

Nehemiah. In the Old Testament, a Jew whom Artaxerxes, the Persian king, sent to assist with the rebuilding of Jerusalem after the Babylonian captivity; also the book of the Old Testament called by his name.

Neibelungen lied. See *Nibelungenlied.*

Neihardt, John G. (1881–). Contemporary American poet. His most ambitious poem is *The Song of Hugh Glass.*

Nekayah. In Samuel Johnson's *Rasselas* (*q.v.*), sister of Rasselas, Prince of Abyssinia.

Nekhludov. The hero of Tolstoi's novel *Resurrection* (*q.v.*).

Nell Floyd. See *Hurricane Nell.*

Nell, Little. The heroine of Dickens' *Old Curiosity Shop* (*q.v.*).

Nell Saunders. See *Salvation Nell.*

Nellie the Beautiful Cloak Model. A melodrama of the early 20th century by Owen Davis which, probably because of the obvious nature of its title, is frequently referred to as a sort of type of the American melodramatic play.

Neluska. A savage in Meyerbeer's opera, *L'Africaine* (*q.v.*).

Nem'ean. Pertaining to Nemea, the ancient name of a valley in Argolis, Greece, about 10 m. S.W. of Corinth.

The Nemean Games. One of the four great national festivals of Greece, celebrated at Nem'ea every alternate year, the second and fourth of each Olympiad. Legend states that they were instituted in memory of Archemorus, who died from the bite of a serpent as the expedition of the Seven against Thebes was passing through the valley. The victor's reward was at first a crown of olive leaves, but subsequently a garland of ivy. Pindar has eleven odes in honor of victors.

The Nem'ean Lion. A terrible lion which kept the people of the valley in constant alarm. The first of the twelve Labors of Hercules was to slay it. He could make no impression on the beast with his club, so he caught it in his arms and squeezed it to death. Hercules ever after wore the skin as a mantle.

Nemesis. The Greek goddess who allotted to men their exact share of good or bad fortune, and was responsible for seeing that every one got his due and deserts; the personification of divine retribution. Hence, retributive justice generally, as *the Nemesis of nations*, the fate which, sooner or later, has overtaken every great nation of the ancient and modern world.

Neolithic Age, The (Gr. *neos*, new, *lithos*, a stone). The later Stone Age of Europe, the earlier being called the Paleolithic (Gr. *palaios*, ancient). Stone implements of the Neolithic age are polished, more highly finished, and more various than those of the Paleolithic, and are found in kitchen-middens and tombs with the remains of recent and extinct animals, and sometimes with bronze implements. Neolithic man knew something of agriculture, kept domestic animals, used boats, and caught fish.

Ne'optol'emus or **Pyrrhus.** Son of Achilles; called *Pyrrhus* from his yellow hair, and *Ne'optol'emus* because he was a new soldier, or one that came late to the siege of Troy. According to Virgil, it was this youth who slew the aged Priam. He married Hermione, daughter of Helen and Menelaus. On his return home he was murdered by Orestes, at Delphi.

Nepen'the or **Nepen'thes** (Gr. *ne*, not *penthos*, grief). An Egyptian drug mentioned in the *Odyssey* (iv. 228) that was fabled to drive away care and make persons forget their woes. Polydamna, wife of Tho'nis, king of Egypt, gave it to Helen, daughter of Jove and Leda.

Quaff, oh quaff this kind Nepenthe and forget thy lost Lenore.
Poe: The Raven.

Neph'elo coccyg'ia. See *Cloud-Cuckoo-Town.*

Nep'tune. The Roman god of the sea, corresponding with the Greek Poseidon (*q.v.*), hence used allusively for the sea itself. Neptune is represented as an elderly man of stately mien, bearded,

carrying a trident, and sometimes astride a dolphin or a horse.

> . . . great Neptune with this threeforkt mace,
> That rules the Seas, and makes them rise or fall;
> His dewy lockes did drop with brine apace,
> Under his Diademe imperiall.
> *Spenser: Faërie Queene*, IV. xi. 11.

Ne'reids. The sea-nymphs of Greek mythology, the fifty daughters of Nereus and "grey-eyed" Doris. The best known are Amphitrite, Thetis, and Galatea.

Ne'reus. In classic mythology, father of the water nymphs, a very old prophetic god of great kindliness. The scalp, chin, and breast of Nereus were covered with seaweed instead of hair.

> By hoary Nereus' wrinkled lock.
> *Milton: Comus*, 871.

Nerissa. In Shakespeare's *Merchant of Venice*, the clever confidential waiting-woman of Portia, the Venetian heiress. Nerissa is the counterfeit of her mistress with a fair share of the lady's elegance and wit. She marries Gratiano.

Nero. Any bloody-minded man, relentless tyrant, or evil-doer of extraordinary savagery; from the depraved and infamous Roman emperor, C. Claudius Nero (*A. D.* 54–68), who set fire to Rome to see, it is said, "what Troy would have looked like when it was in flames," and fiddled as he watched the conflagration. He is a prominent character in Sienkiewicz' *Quo Vadis*. Stephen Phillips (Eng. 1868–1915) has a poetic drama entitled *Nero*.

Nero of the North. Christian II of Denmark (1480, 1534–1558, 1559).

Neroni, Signora Madeleine. In Trollope's *Chronicles of Barsetshire* (see *Barsetshire*), a vivid, unconventional coquette, a chronic invalid who from her couch exercised a strange fascination over the entire prosaic world of Barchester.

Nerthus or **Hertha.** The name given by Tacitus to a German or Scandinavian goddess of fertility, or "Mother Earth," who was worshipped on an island. She roughly corresponds with the classical Cybele, and is probably confused with the Scandinavian god *Njorthr* or *Niord* (*q.v.*), the protector of sailors and fishermen. *Nerthus* and *Njorthr* alike mean "benefactor." Swinburne has a poem called *Hertha:*

> Before ever land was,
> Before ever the sea,
> Or soft hair of the grass,
> Or fair limbs of the tree,
> Or the flesh-coloured fruit of my branches,
> I was, and thy soul was in me.
> *Swinburne: Hertha.*

Neshdanov. The hero of Turgenev's *Virgin Soil* (*q.v.*).

Nessus. *Shirt of Nessus.* A source of misfortune from which there is no escape; a fatal present. The legend is that Hercules ordered Nessus (the centaur) to carry his wife Dejani'ra across a river. The centaur attempted to carry her off, and Hercules shot him with a poisoned arrow. Nessus, in revenge, gave Dejani'ra his tunic, deceitfully telling her that it would preserve her husband's love, and she gave it to her husband, who was devoured by the poison still remaining in it from his own arrow as soon as he put it on. He was at once taken with mortal pains; Dejanira hanged herself from remorse, and the hero threw himself on a funeral pile, and was borne away to Olympus by the gods. Cp. *Harmonia's Robe.*

Nestor. In Greek legend, king of Pylos, in Greece; the oldest and most experienced of the chieftains who went to the siege of Troy. Hence the name is frequently applied as an epithet to the oldest and wisest man of a class or company. Samuel Rogers, for instance, who lived to be 92, was called *the Nestor of English poets.* Shakespeare introduces Nestor in *Troilus and Cressida.*

Nestor of the chemical revolution. A term applied by Lavoisier to Dr. Black. (1728–1799.)

Nestor of Europe. Leopold, king of Belgium (1790, 1831–1865).

Nesto'rians. Followers of Nesto'rius, patriarch of Constantinople, 428–431. He maintained that Christ had two distinct natures, and that Mary was the mother of His human nature, which was the mere shell or husk of the divine. The sect spread in India and the Far East, and remains of the Nestorian Christians, their inscriptions, etc., are still found in China, but the greater part of their churches were destroyed by Timur (Tamerlane) about 1400.

Neu'ha. Heroine of Byron's poem *The Island*, a native of one of the Society Islands. It was here that the mutineers of the *Bounty* landed, and Torquil married Neuha. When the vessel was sent to capture the mutineers, Neuha conducted Torquil to a secret cave till all danger was over.

Neuvillette, Christian de. See *Christian.*

Never. There are numerous locutions to express this idea; as —

> At the coming of the Coqueligrues (*Rabelais: Pantagruel*).
> At the Latter Lammas.
> On the Greek Calends.
> In the reign of Queen Dick.

On St. Tib's Eve.
In a month of five Sundays.
When two Fridays or three Sundays come together.
When Dover and Calais meet.
When Dudman and Ramehead meet.
When the world grows honest.
When the Yellow River runs clear.

Never-Never Land. A sort of fairy-land in Barrie's *Peter Pan* (*q.v.*).

Never Too Late To Mend, It Is. A novel by Charles Reade (1856), a study of the discovery of gold in Australia and the British convict system. The book is notable for the character of the Jew, Isaac Levi, one of the first serious attempts to portray the Jew in fiction in a favorable light.

Neville, Miss. In Goldsmith's comedy *She Stoops to Conquer* (1773), the friend and *confidante* of Miss Hardcastle, a handsome coquettish girl, destined by Mrs. Hardcastle for her son Tony Lumpkin, but Tony did not care for her, and she dearly loved Mr. Hastings; so Hastings and Tony plotted together to outwit madam, and of course won the day.

New Amsterdam. The early name of New York City, given it by the Dutch colonists.

New Arabian Nights. A volume of stories by R. L. Stevenson (1882).

New Atlantis. See under *Atlantis*.

New England Primer, The. A series of quaint Biblical rhymes illustrated by wood cuts, used in early New England to teach children the alphabet and first processes of reading. The earliest edition was 1727.

New Grub Street. A novel by George Gissing (Eng. 1891), dealing in grimly realistic fashion with the struggles and compromises of the modern literary world. The hero is Edwin Reardon, a novelist whose valiant attempts to maintain the standards of his art in the face of financial pressure are opposed by an unsympathetic wife. In sharp contrast to Reardon is his friend Jasper Milvain, an essayist who adjusts himself easily to current materialistic ideals. In the background are poor scholars, authors and literary hacks of all sorts.

New Jerusalem. The paradise of Christians, in allusion to *Rev.* xxi.

New Machiavelli, The. A novel by H. G. Wells (Eng. 1910) in the form of an autobiography written by Richard Remington. With an attractive, devoted wife and a brilliant political career before him, Remington leaves England to elope with Isabel Rivers, a "new woman" whose appeal he cannot resist.

New Netherland. The early name of New York during the days when it was a Dutch colony.

New Way to Pay Old Debts. A drama by Philip Massinger (1625). Wellborn, the nephew of Sir Giles Overreach, having run through his fortune and got into debt, induces Lady Allworth, out of respect and gratitude to his father, to show him favor. This induces Sir Giles to suppose that his nephew is about to marry the wealthy dowager. Feeling convinced that he will then be able to swindle him of all the dowager's property, as he had ousted him out of his paternal estates, Sir Giles pays his nephew's debts, and supplies him liberally with ready money, to bring about the marriage as soon as possible. After he has paid Wellborn's debts, the overreaching old man is compelled, through the treachery of his clerk, to restore the estates also, for the deeds of conveyance are found to be only blank sheets of parchment, the writing having been erased by some chemical acids.

New World. America. The Eastern Hemisphere is called the Old World.

New York Idea, The. A comedy by Langdon Mitchell (Am. 1906), the theme of which is expressed in the sentence, "Marry for whim and leave the rest to the divorce court — that's the New York idea of marriage." Cynthia Karslake, the heroine, finally gives up her second husband to return to her first.

Newbolt, Sir Henry (1862–). English poet, known for his patriotic verse on British subjects.

Newcomes, The. *Memoirs of a Most Respectable Family, Edited by Arthur Pendennis, Esq.* A novel by Thackeray (1855). The plot is loose and complex, dealing with three generations of Newcomes. Chief in interest and one of the most famous characters of all fiction is the lovable Colonel Thomas Newcome, a man of simple, unworldly tastes and the utmost honor. The Colonel's son, Clive, an artist, is in love with his cousin, Ethel Newcome, who, however, desires a more ambitious marriage. In this project Ethel is urged on by her selfish, cold-blooded brother, Barnes Newcome, but his true character is revealed to her when his mistreated wife, Lady Clara, elopes with her quondam lover, Jack Belsize, then Lord Highgate. Clive, despairing of winning Ethel, marries Rosey Mackenzie, with whom he finds he is mismated; and when his father, through a bank failure, loses their combined

resources, the family live in poverty and the Colonel finally becomes a brother at the Grey Friars to escape the bad temper of Clive's mother-in-law, Mrs. Mackenzie. Rosey dies in the course of time and Clive, who has fallen heir to some money, marries Ethel.

Newgate. *Newgate Gaol* was originally merely a few cells over the gate. The first great prison here was built in 1422, and the last in 1770–1783. For centuries it was the prison for London and for the County of Middlesex. It was demolished in 1902, and the Central Criminal Court (opened 1905) erected on its site. From its prominence, *Newgate* came to be applied as a general name for prisons. *The Newgate Calendar.* A biographical record of the more notorious criminals confined at Newgate; begun in 1773 and continued at intervals for many years. The term is often used as a comprehensive expression embracing crime of every sort.

I also felt that I had committed every crime in the Newgate Calendar. — *Dickens: Our Mutual Friend*, Ch. xiv.

Newland, Abraham. See *Abraham Newland.*

Newman, Christopher. The hero of *The American* (*q.v.*) by Henry James.

Newsome, Chad. In Henry James' *Ambassadors* (*q.v.*) the son whose lengthy sojourn in Paris caused his mother to send over Lambert Strether as an "ambassador" to bring about his return.

Newton and the Apple. See under *Apple.*

Niafer. In Cabell's *Figures of Earth* (*q.v.*) the wife of Manuel. When Manuel and Niafer were lovers newly met, Grandfather Death demanded one of them and Manuel let Niafer go. Afterwards he served Misery in the shape of a human head made of clay for a month of years to win her back.

Nibelungen Ring, The. A series of four music-dramas or operas by Richard Wagner (Ger. 1876) based on old Scandinavian legends. Although Wagner's principal source was not the *Nibelungenlied* (*q.v.*) but the *Volsunga Saga* (*q.v.*), the *Nibelungenlied*, the *Elder* and *Younger Eddas* and the *Eckenlied* were also drawn upon for material. The interest centers about the magic ring made from the Rhine gold and the curse it brought to all who owned it.

The four operas may be briefly summarized as follows:

(1) *Das Rheingold* (The Rhine Gold). In the bottom of the Rhine is a hoard of gold guarded by the Rhine Maidens. Alberich, the dwarf, forswears love to gain this hoard, which confers boundless power upon its possessor. From it he makes a magic ring. Meantime Wotan, chief of the gods, has given Freya, the goddess of youth and love, to the giants as payment for their labor in building for him the castle Valhalla. Without Freya, everything grows old, even the gods. To get her back, Wotan and Loki steal the ring and the hoard from Alberich and trade them for the goddess. Alberich has put a curse on the ring; and almost immediately the giant Fafner kills his brother Fasolt. As the opera ends, the gods go over the rainbow bridge to Valhalla.

(2) *Die Walküre* (The Valkyrie). Wotan is the father of two children Siegmund and Sieglinde, who grow up on earth in ignorance of each other but who, by the desire of Wotan, are to mate in the interests of the coveted ring. Sieglinde has married Hunding, but when Siegmund comes, she goes with him into the forest. Fricka, Wotan's wife, the goddess of marriage, insists that Siegmund be punished, and Wotan finally yields and commissions the Valkyrie Brunhild with the task. In spite of her orders, Brunhild tries to protect Siegmund, but Hunding, finally aided by the angry Wotan, kills him. She succeeds, however, in escaping with Sieglinde, who is about to give birth to the hero Siegfried. Brunhild is punished by being made a mortal woman and is left asleep on a mountain peak, surrounded with flame through which only a hero can pass.

(3) *Siegfried.* Siegfried, since the death of his mother Sieglinde, has been brought up to the trade of the smithy by Mime, the dwarf, whom he has learned to scorn. He remakes his father's sword and slays a dragon who is really the giant Fafner. A drop of the dragon's blood on his tongue makes him understand the language of the birds. Acting on the information they give him, he kills the treacherous Mime, secures the magic ring and finds Brunhild and marries her.

(4) *Götterdämmerung* (The Dusk of the Gods). Siegfried leaves the magic ring with Brunhild and goes to seek adventure. At the court of Gunther and his sister Gutrune, their half-brother Hagan, son of the dwarf Alberich, gives Siegfried a magic potion that causes him to forget Brunhild and become a suitor for the hand of Gutrune. He even agrees to

secure Brunhild for Gunther and does so. Unable to understand his fickleness Brunhild denounces him and enters into schemes for revenge with the wily Hagan. At a hunting feast, just as Siegfried is remembering his past and calling for Brunhild, he is killed by a thrust in the back from Hagan. The hero's body is burned on a funeral pyre; Brunhild sacrifices herself in the flames; Gunther and Hagan have perished in the struggle for the ring, which now returns to the Rhine Maidens, and Valhalla, with all the gods, is destroyed by fire.

Nibelungenlied, The. A Middle High German poem, the greatest monument of early German literature, founded on old Scandinavian legends contained in the *Volsunga Saga* and the *Edda*, and written in its present form by an anonymous South German of the early part of the 13th century.

Nibelung was a mythical king of a race of Scandinavian dwarfs dwelling in *Nibelheim* (*i.e.* the home of darkness, or mist). These *Nibelungs*, or *Nibelungers*, were the possessors of the wonderful "Hoard" of gold and precious stones guarded by the dwarf Alberich; and their name passed to later holders of the Hoard, Siegfried's following and the Burgundians being in turn called the *Nibelungs*.

Siegfried, the hero of the first part of the poem, became possessed of the Hoard, and gave it to Kriemhild as her marriage portion. After his murder Kriemhild carried it to Worms, where it was seized by Hagan and Gunther. They buried it in the Rhine, intending later to enjoy it; but they were both slain for refusing to reveal its whereabouts, and the Hoard remains for ever in the keeping of the Rhine Maidens.

The first part of the *Nibelungenlied* relates the marriage of Gunther, king of Burgundy, with Brunhild; the marriage of Siegfried with Kriemhild, his murder by Hagan, the removal of the "Nibelungen Hoard" to Burgundy, and its seizure and burial in the Rhine by Gunther and Hagen. It contains nineteen lays, divided into 1188 four-line stanzas. The second part tells of the marriage of the widow Kriemhild with King Etzel (Attila), the visit of the Burgundians to the court of the Hunnish king, and the death of all the principal characters, including Gunther, Hagan, and Kriemhild. This part contains twenty lays. For further particulars about the legends and the principal characters, see the names mentioned above.

The Scandinavian version of the legend, the *Volsunga Saga* (*q.v.*) gives the same story with variations in name and detail. For Wagner's use of this legendary material in his operas, see *Nibelungen Ring*, above.

Nic Frog. A Dutchman. See *Frog, Nic.*

Nicholas. One of the three principal characters of *The Miller's Tale* (Chaucer's *Canterbury Tales*, 1385), a poor scholar, who boarded with John, a rich old miserly carpenter. The poor scholar fell in love with Alison, his landlord's young wife, who joined him in duping the foolish old man. Nicholas told John that such a rain would fall on the ensuing Monday as would drown every one in "less than an hour"; and he persuaded the old fool to provide three large tubs, one for himself, one for his wife, and the other for his lodger. In these tubs, said Nicholas, they would be saved; and when the flood abated, they would then be lords and masters of the whole earth. A few hours before the time of the "flood," the old carpenter went to the top chamber of his house to repeat his *pater nosters*. He fell asleep over his prayers, and was roused by the cry of "Water! water! Help! help!" Supposing the rain had come, he jumped into his tub, and was let down by Nicholas and Alison into the street. A crowd soon assembled, were delighted at the joke, and pronounced the old man an idiot and fool.

Nicholas Nickleby. The title and chief character of a novel by Charles Dickens (1838). Nicholas Nickleby is the son of a poor country gentleman, and has to make his own way in the world. He first goes as usher to Mr. Squeers, schoolmaster at Dotheboys Hall, in Yorkshire; but leaves in disgust with the tyranny of Squeers and his wife, especially to a poor boy named Smike. Smike runs away from the school to follow Nicholas, and remains his humble follower till death. At Portsmouth, Nicholas joins the theatrical company of Mr. Crummles, but leaves the profession for other adventures. He falls in with the brothers Cheeryble, who make him their clerk; and in this post he rises to success as a merchant, and ultimately marries Madeline Bray.

Nicholas, St. See under *Saint.*

Nichols, Robert (1893–). Contemporary English poet.

Nicholson, Meredith (1866–). American novelist, author of *A Hoosier Chronicle*, etc.

Nicias. A comic character in Machia-

velli's comedy *La Mandragola* (The Mandrake) whom Macaulay considered superior to any of the great comic characters of Molière.

Nick. *Nick, the Bear.* A nickname given to Russia by the English *Punch.*

Old Nick. The Devil. The term was in use in the 17th century, and is perhaps connected with the German *Nickel*, a goblin.

Nick Carter. See *Carter, Nick.*

Nick of the Woods. A historical novel by Robert Montgomery Bird (Am. 1837) dealing with the Kentucky frontier of 1782. It presents the white man who has sworn vengeance as only less bloodthirsty than the ferocious Indians. Bird wished to protest against Cooper's idealization of the American Indian as portrayed in Uncas (*q.v.*).

Nicker, or **Nix.** In Scandinavian folklore, a water-wraith, or kelpie, inhabiting sea, lake, river, and waterfall. They are sometimes represented as half-child, half-horse, the hoofs being reversed, and sometimes as old men sitting on rocks wringing the water from their hair. The female nicker is a *nixy.*

Another tribe of water-fairies are the Nixies, who frequently assume the appearance of beautiful maidens. — *Dyer: Folk-lore of Plants*, ch. vii.

Nickleby, Nicholas. See *Nicholas Nickleby* above.

Mrs. Nickleby. Mother of Nicholas, and a widow. She is an enormous talker, fond of telling long stories with no connection. Mrs. Nickleby is a weak, vain woman, who imagines an idiot neighbor is in love with her because he tosses cabbages and other articles over the garden wall.

"The original of 'Mrs. Nickleby,'" says John Foster "was the mother of Charles Dickens."—*Life of Dickens* iii. 8.

Kate Nickleby. Sister of Nicholas; beautiful, pure-minded, and loving. Kate works hard to assist in the expenses of housekeeping, but shuns every attempt of Ralph and others to allure her from the path of virgin innocence. She ultimately marries Frank, the nephew of the Cheeryble brothers.

Ralph Nickleby, of Golden Square (London). Uncle to Nicholas and Kate, a hard, grasping money-broker, with no ambition but the love of saving, no spirit beyond the thirst of gold, and no principle except that of fleecing every one who comes into his power. This villain is the father of Smike, and ultimately hangs himself, because he loses money, and sees his schemes one after another burst into thin air.

Nicknames. *National Nicknames*:

For an *American* of the United States, "Brother Jonathan."

For a *Dutchman*, "Nic Frog" and "Mynheer Closh."

For an *Englishman*, "John Bull."

For a *Frenchman*, "Crapaud," Johnny or Jean, Robert Macaire.

For *French Canadians*, "Jean Baptiste."

For *French reformers*, "Brissotins."

For *French peasantry*, "Jacques Bonhomme."

For a *German*, "Cousin Michael" or "Michel"; Hun; Jerry; Fritz.

For an *Irishman*, "Paddy."

For an *Italian*, "Antonio," or "Tony."

For a *Russian*, "A bear."

For a *Scot*, "Sawney."

For a *Swiss*, "Colin Tampon."

For a *Turk*, "Infidel."

Nick'nev'en. A gigantic malignant hag of Scotch superstition. Dunbar has well described this spirit in his *Flyting of Dunbar and Kennedy.*

Nicodemus. In the New Testament (*John* iii. 1, 2), a Pharisee who came to visit Jesus by night. After the crucifixion he brought myrrh and aloes and helped Joseph of Arimathæa with the burial.

Nicodemused into nothing. To have one's prospects in life ruined by a silly name; according to the proverb, "Give a dog a bad name and hang him." It is from Sterne's *Tristram Shandy* (vol. i. 19):

How many Cæsars and Pompeys . . . by mere inspiration of the names have been rendered worthy of them; and how many . . . might have done . . . well in the world . . . had they not been Nicodemused into nothing.

Niddhögge. The monster serpent of Scandinavian mythology. He lies hid in Niflheim and for ever gnaws the roots of Yggdrasil (*q.v.*), and sucks the corpses of the dead.

Nietzscheism. The doctrines of the German philosopher, Friedrich Wilhelm Nietzsche (1844–1900), particularly his glorification of the "will to power" (*Will zur Macht*) and of the Superman (*q.v.*).

Niflheim. (*i.e.* mist-home). The region of endless cold and everlasting night of Scandinavian mythology, ruled over by Hela. It consisted of nine worlds, to which were consigned those who die of disease or old age. It existed "from the beginning" in the North, and in its middle was the well Hvergelmir (*q.v.*), from which flowed the twelve rivers.

Nigel. See *Fortunes of Nigel.*

Nigger, The. A drama by Edward

Sheldon (Am. 1886–). The hero, Philip Morrow, a proud, ambitious young Southerner with all the prejudices of his caste, learns that he has negro blood in his own veins.

Nigger of the Narcissus, The. A sea story by Joseph Conrad (Eng. 1898), the tale of a long voyage from Bombay to London. James Wait "the Nigger of the Narcissus," is dying of tuberculosis, and the violent emotions of this big St. Kitts negro, who is in terror and revolt over his fate, react upon the entire crew. The Cockney Donkin takes advantage of the situation to stir up feeling against the officers of the ship. There is more atmosphere than plot in this tale.

Night before Christmas, The. The popular title by which Clement Clarke Moore's poem, *A Visit from St. Nicholas* is known. It was published in 1823. For a quotation from this poem, see *Santa Claus*.

Nightingale. For the classic legend, see *Philomela*.

The Italian Nightingale. Angelica Catalani (1782–1842).

The Swedish Nightingale. The great operatic singer, Jenny Lind (1821–1886). She was a native of Stockholm.

Nightmare. *The Nightmare of Europe.* Napoleon Bonaparte (1769, 1804–1814, 1821).

Nihilism (Lat. *nihil*, nothing). An extreme form of socialism, the prelude to Bolshevism (see *Bolshevist*), which took form in Russia in the fifties of last century, and was specially active in the seventies and later, under Bakounin. It aimed at anarchy and the complete overthrow of law, order and all existing institutions, with the idea of re-forming the world *de novo*. The following was the code of the Nihilists:

(1) Annihilate the idea of a God, or there can be no freedom.
(2) Annihilate the idea of right, which is only might.
(3) Annihilate civilization, property, marriage, morality and justice.
(4) Let your own happiness be your only law.

The name was given to them by the novelist Turgenev in his *Fathers and Sons* (*q.v.*).

Nile. The Egyptians used to say that the swelling of the Nile was caused by the tears of Isis. The feast of Isis was celebrated at the anniversary of the death of Osi'ris, when Isis was supposed to mourn for her husband.

The hero of the Nile. Horatio, Lord Nelson (1758–1805).

Nim'ini-pim'ini. Affected simplicity. Lady Emily, in General Burgoyne's *The Heiress*, III. ii. (1786), tells Miss Alscrip the way to acquire the paphian "Mimp" is to stand before a glass and keep pronouncing *nimini-pimini* — "The lips cannot fail to take the right plie." Cp. *Prunes*.

Nimrod. Any daring or outstanding hunter; from the "mighty hunter before the Lord" (*Gen.* x. 9). Pope says of him, he was "a mighty hunter, and his prey was man" (*Windsor Forest*, 62); so also Milton interprets the phrase (*Paradise Lost*, xii. 24, etc.).

Nimrod Wildfire. See *Wildfire, Col. Nimrod*.

Nina. In Conrad's *Almayer's Folly* (*q.v.*), the half caste daughter of Almayer. She appears as a small child in *An Outcast of the Islands*.

Nine. From the earliest times the number nine has been regarded as a mystical number of peculiar significance. Deucalion's ark, made by the advice of Prome'theus, was tossed about for nine days before it stranded on the top of Mount Parnassus. There were the nine Muses (*q.v.*), frequently referred to as merely "the Nine" —

> Descend, ye Nine! Descend and sing
> The breathing instruments inspire.
> *Pope: Ode on St. Cecilia's Day.*

There were nine *Gallicenæ* or virgin priestesses of the ancient Gallic oracle; and Lars Porsena swore by the nine gods—

> Lars Porsena of Clusium
> By the nine gods he swore
> That the great house of Tarquin
> Should suffer wrong no more.
> *Macaulay: Lays of Ancient Rome* (*Horatius*, i).

who were Juno, Minerva, and Tin'ia (*the three chief*), Vulcan, Mars, Saturn, Hercules, Summanus, and Vedius; while the nine of the Sabines were Hercules, Romulus, Esculapius, Bacchus, Æneas, Vesta, Santa, Fortuna, and Fides.

There were nine rivers of hell, or, according to some accounts the Styx encompassed the infernal regions in nine circles; and Milton makes the gates of hell "thrice three-fold; three folds are brass, three iron, three of adamantine rock." They had nine folds, nine plates, and nine linings. (*Paradise Lost*, ii. 645.)

In the early Ptolemaic system of astronomy, there were nine spheres; hence Milton, in his *Arcades*, speaks of the "celestial syrens' harmony that sit upon the nine enfolded spheres." They were those of the Moon, Mercury, Venus, the Sun, Mars, Jupiter, Saturn, and the Firmament or that of the fixed stars, and

the Crystalline Sphere. In Scandinavian mythology there were nine earths, Hel (*q.v.*) being the goddess of the ninth; there were nine worlds in Niflheim, and Odin's ring dropped eight other rings (nine rings of mystical import) every ninth night.

In folk-tale nine appears many times. The Abracadabra was worn nine days, and then flung into a river; in order to see the fairies one is directed to put "nine grains of wheat on a four-leaved clover"; nine knots are made on black wool as a charm for a sprained ankle; if a servant finds nine green peas in a peascod, she lays it on the lintel of the kitchen door, and the first man that enters in is to be her cavalier; to see nine magpies is most unlucky; a cat has nine lives (see also *Cat-o'-Nine-Tails*); and the nine of Diamonds is known as the Curse of Scotland (*q.v.*).

There are nine orders of angels (see *Angels*); in Heraldry there are nine marks of cadency and nine different crowns recognized; and among ecclesiastical architects there are nine crosses, viz., altar crosses, processional crosses, roods on lofts, reliquary crosses, consecration crosses, marking crosses, pectoral crosses, spire crosses, and crosses pendent over altars.

A nine days' wonder. Something that causes a great sensation for a few days, and then passes into the limbo of things forgotten. An old proverb is: "A wonder lasts nine days, and then the puppy's eyes are open," alluding to dogs which, like cats, are born blind. As much as to say, the eyes of the public are blind in astonishment for nine days, but then their eyes are open, and they see too much to wonder any longer.

Nine-tail bruiser. Prison slang for the cat-o'-nine-tails (*q.v.*).

Nine tailors make a man. See *Tailors.*

Possession is nine points of the law. It is every advantage a person can have short of actual right. The "nine points of the law" have been given as —

(1) A good deal of money; (2) a good deal of patience; (3) a good cause; (4) a good lawyer; (5) a good counsel; (6) good witnesses; (7) a good jury; (8) a good judge; and (9) good luck.

To look nine ways. To squint.

Ninety-Three. (*Quartre-vingt Treize.*) A novel by Victor Hugo (Fr. 1874), dealing with the France of 1793. Marat, Danton and Robespierre are introduced. The principal characters are the Marquis de Lantenac, a Breton nobleman, his nephew Gauvain, who saves him from danger but loses his life in consequence, and Cimourdean, an ex-priest and ardent republican. Much of the plot is concerned with the safety of three little children who are in constant danger.

Ni'nus. Son of Belus, husband of Semir'amis, and the reputed builder of Nineveh. It is at his tomb that the lovers meet in the Pyramus and Thisbe travesty in Shakespeare's *Midsummer Night's Dream.*

Niobe. The personification of maternal sorrow. According to Grecian fable, Niobe, the daughter of Tantalus and wife of Amphion, king of Thebes, was the mother of twelve children, and taunted Lato'na because she had only two — Apollo and Diana. Lato'na commanded her children to avenge the insult, and they caused all the sons and daughters of Niobe to die. Niobe was inconsolable, wept herself to death, and was changed into a stone, from which ran water, "Like Niobe, all tears" (*Hamlet*, 1. 2).

The Niobe of nations. So Byron styles Rome, the "lone mother of dead empires," in his *Childe Harold.*

Niord or **Njorthr.** The Scandinavian god of the sea, the protector of seafaring men, he who ruled the winds, calmed the seas, and warded off fire. He was one of the Æsir, and father, by his wife Skadhi (*q.v.*), of Frey and Freya. His home was Noatun ("the place of ships"). The name means "benefactor."

Nipper, Susan. A character in Dickens' *Dombey and Son* (1846), generally called "Spitfire," from her snappish disposition. She was the nurse of Florence Dombey, to whom she was much attached. Susan Nipper married Mr. Toots after he had got over his infatuation for Florence.

Nirva'na (Sansk., a blowing out, or extinction). Annihilation, or rather the final deliverance of the soul from transmigration (see *Buddhism*).

Nisus and Eury'alus. Two famous friends in Virgil's *Æneid* young Trojans who accompanied Æneas, from Troy, and won great distinction in the war with Turnus. They entered the enemy's camp at dead of night but were detected by the Rutulians, Eury'alus was slain, and Nisus, trying to save his friend, perished also.

Nix. See *Nicker.*

Njorthr. See *Nerthus; Niord.*

No Man's Land. The strip of ground between the front-line trenches of opposing armies; a term coined in the World War.

No-Popery Riots. Those of Edinburgh and Glasgow, February 5th, 1779. Those of London, occasioned by Lord George Gordon, in 1780.

Noah. In the Old Testament (*Gen.* vi-ix), the builder of an Ark in which he and his family lived during the forty days and nights of the Deluge. All varieties of animals were also taken into the ark, two by two. The Ark finally came to rest on Mount Ararat, and Noah and his three sons, Shem, Ham and Japheth, with their families and the various birds and animals came out safely. According to the Biblical narrative the rainbow was given Noah as a promise that the world should never again be destroyed by flood. Cp. *Deucalion.*

Noah's Ark. A name given by sailors to a white band of cloud spanning the sky like a rainbow and in shape something like the hull of a ship. If east and west expect dry weather, if north and south expect wet. A *Noah's Ark* is also a child's toy.

Noah's Wife. According to legend she was unwilling to go into the ark, and the quarrel between the patriarch and his wife forms a prominent feature of *Noah's Flood*, in the Chester and Townley Mysteries. In the Koran Noah's wife, known as Waila, tries to persuade the people that her husband is out of his mind.

Nobel Prizes. Prizes established by the will of Alfred Bernard Nobel (1833–1896), the Swedish chemist and inventor of dynamite, etc., to encourage work in the cause of humanity. There are five prizes of large amounts given annually, as follows: (1) for the most noteworthy work in *physics*, (2) in *chemistry*, (3) in *medicine* or *physiology*, (4) in *idealistic literature*, and (5) in the furtherance of *universal peace.* W. C. Röntgen, Mme. Curie, A. Carrel, Rudyard Kipling, Maeterlinck, Hauptmann, Rabindranath Tagore, Romain Rolland, Elihu Root, and President Wilson are among those to whom the prizes have been awarded.

Noble Science. (1) Fencing; (2) boxing.

Noblesse Oblige (Fr.). Noble birth imposes the obligation of high-minded principles and noble actions.

Noctes Ambrosia'næ. A series of papers on literary and topical subjects, in the form of dialogues, contributed to *Blackwood's Magazine*, 1822–1835. They were written principally by Professor John Wilson under the pseudonym, "Christopher North." The conversations were supposed to take place in the "blue parlor" of an inn in Edinburgh kept by one Ambrose, and hence were called *Noctes Ambrosianæ.* The Ettrick Shepherd, under which name the poet, James Hogg, appears, and Timothy Tickler, who represents the Edinburgh lawyer, Robert Sym, take part with Christopher North in these famous conversations.

Nocturne. A novel by Frank Swinnerton (Eng. 1917). The chief characters are two sisters, Jenny and Emmy Blanchard, daughters of a good-for-nothing, paralytic old father to whom Emmy devotes her days. Jenny, who works in a millinery shop, has been passively accepting the attentions of Emmy's quondam suitor Alf, though she cares nothing for him and Emmy does; but on the night in which the action of the story takes place, she gives up Alf to Jenny and then yields to the spell of a more romantic lover, Keith, knowing that in the morning he will sail away.

Nod, Land of. See under *Land.*

Nodel. The lion, in the medieval beast-epic called *Reynard the Fox* (1498). Nodel, the lion, represents the regal element of Germany; Isengrin, the wolf, represents the baronial element; and Reynard, the fox, the Church element.

Noël. In English (also written *Nowell*), a Christmas carol, or the shout of joy in a carol; in French, Christmas Day. The word is Provençal *nadal*, from Lat. *natalem*, natal.

> Nowells, nowells, nowells!
> Sing all we may
> Because that Christ, the King,
> Was born this blessed day. — *Old Carol.*

Noggs, Newman. In Dickens' *Nicholas Nickleby* (1838), Ralph Nickleby's clerk. A tall man of middle age, with two goggle eyes (one of which was fixed), a rubicund nose, a cadaverous face, and a suit of clothes decidedly the worse for wear. He had the gift of distorting and cracking his finger-joints. This kind-hearted, dilapidated fellow "kept his hunter and hounds once," but ran through his fortune. He discovered a plot of old Ralph, which he confided to the Cheeryble brothers, who frustrated it and then provided for Newman.

Noko'mis. In Longfellow's *Hiawatha*, mother of Weno'nah, and grandmother of Hiawatha. Nokomis was the daughter of the Moon. While she was swinging one day, some of her companions, out of jealousy, cut the ropes,and she fell to earth in a meadow. The same night her first child, a daughter, was born, and was

named Wenonah. Old Nokomis taught Hiawatha the legends of her race when he was a mere boy.

Nolan, Philip. The titular hero of Hale's *Man Without a Country* (*q.v.*).

No'lens vo'lens. Whether willing or not. Two Latin participles meaning "being unwilling (or) willing."

Noll. *Old Noll.* Oliver Cromwell was so called by the Royalists. Noll is a familiar form of *Oliver*.

Nom. *Nom de guerre* is French for a "war name," but really means an assumed name. It was customary at one time for every one who entered the French army to assume a name; this was especially the case in the times of chivalry, when knights were known by the device on their shields.

Nom de plume. English-French for "pen name," or pseudonym, the name assumed by a writer, cartoonist, etc., who does not choose to give his own to the public; as *Currer Bell* (Charlotte Brontë), *Fiona McLeod* (William Sharp), *Henry Seton Merriman* (Hugh Stowell Scott), etc. Occasionally, as in the case of *Voltaire* (François Marie Arouet) and *De Stendhal* (Marie Henri Beyle), the assumed name quite replaces the true name.

Nom'inalists. The schoolmen's name for one who — following William of Occam — denied the objective existence of abstract ideas; also, the name of a sect founded by Roscelin, Canon of Compiègne (1040–1120), who maintained that if the Father, Son, and Holy Ghost are *one God*, they cannot be three distinct *persons*, but must be simply three *names* of the same being; just as father, son, and husband are three distinct names of one and the same man under different conditions. Abélard, Hobbes, Locke, Bishop Berkeley, Condillac, and Dugald Stewart are noted Nominalists.

Nonconformists. In England, members of Protestant bodies who do *not conform* to the doctrines of the Church of England (also called *Dissenters* and *Noncons.*); especially the 2000 clergymen who, in 1662, left the Church rather than submit to the conditions of the Act of Uniformity — *i.e.* "unfeigned assent to all and everything contained in the Book of Common Prayer."

Nones. In the ancient Roman calendar, the ninth (Lat. *nonus*) day before the Ides; in the Roman Catholic Church, the office for the ninth hour after sunrise, or 3 p.m.

Nonne Prestes Tale. (In Chaucer's *Canterbury Tales.*) See *Chanticleer; Prioress.*

Norembega or **Norimbegue** A legendary country of the New World and its chief city, described in glowing terms by early French explorers and sought in vain in the region of the Penobscot River by Champlain in 1604. Whittier has a poem *Norembega* dealing with the search for this fabulous city.

Norma. In Bellini's opera of that name (1831) (libretto by Romani), a Druidic priestess, secretly married to a Roman proconsul. When she discovers him planning to seduce a sister priestess, she gives herself up to vengeance but at the last minute shares the tragic fate she has brought upon him.

Norna of the Fitful Head. In Scott's novel *The Pirate*, a name given to Ulla Troil, who believes herself to be "something pre-eminently powerful, pre-eminently wicked," a person of mysterious supernatural powers. She was the mother of Clement Cleveland, the Pirate, by her lover and seducer, Basil Mertoun (Vaughan).

Norns, The. The three giant goddesses who, in Scandinavian mythology, presided over the fates of both men and gods. Anciently there was only one Norn, *Urdur* (*i.e.* the power of fate). but later two others were added, and the three became known as *Urdur* (the Past), *Verdandi* (the Present), and *Skuld* (the Future), who determine the fate of men by carving runestaves and with them casting lots. They appeared at the cradle on the birth of a child, and dwelt at the root of Yggdrasil (*q.v.*) beside the well Urdar, from which they daily sprinkled Yggdrasil to preserve it from decay. The Three Weird Sisters in *Macbeth* are probably connected with the Norns; and cp. *Fate.*

Norris, Frank (1870–1902). American novelist, author of *The Octopus* (*q.v.*), *The Pit* (*q.v.*), etc.

Norris, Mrs. or *Aunt Norris.* A famous character in Jane Austen's *Mansfield Park* (*q.v.*), a great deal of a busybody and a constant trial to Fanny Price.

North, Christopher or **Kit.** The pseudonym of John Wilson (1785–1854), professor of moral philosophy, Edinburgh. He contributed to *Blackwood's Magazine* most of the *Noctes Ambrosianæ* (*q.v.*).

North Star State. Minnesota. See *States.*

Northanger Abbey. A novel by Jane

Austen (1818). Visiting at Bath, her friend Mrs. Allen, "perhaps as good a portrayal of pure inanity as the history of literature can supply," the heroine, Catherine Moreland, an attractive young girl under the spell of Mrs. Radcliffe's *Mysteries of Udolpho*, falls in love with Henry Tilney, a young clergyman, and is made love to by the blustering young blackguard, John Thorpe. At the invitation of Henry's father, General Tilney, who believes her wealthy, she visits at Northanger Abbey, where, due to her romantic imagination, she sees mystery and horror on all sides. This situation gives Jane Austen ample opportunity for satire on the Radcliffe school of romantic mystery. Hearing that the report of Catherine's wealth is ill-founded, Henry's dictatorial father abruptly orders her to leave, but Henry follows and persuades her to marry him.

Northeast Passage, The. A way to India from Europe round the north extremity of Asia. It had been often attempted even in the 16th century. Hence Beaumont and Fletcher:

> That everlasting cassock, that has worn
> As many servants out as the North-east Passage
> Has consumed sailors. *The Woman's Prize*, ii. 2.

After the discovery of America, there was much talk of a Northwest Passage through to the East by way of the Atlantic and explorers were constantly sailing up, the bays and rivers of the American coast in hopes of finding such a passage.

Northern. For *the Northern Herodotus*, *the Northern Semiramis*, etc., see under *Herodotus*, *Semiramis*.

The Northern Bear. Russia has been so called.

The Northern Gate of the Sun. The sign of Cancer, or summer solstice; so called because it marks the northern tropic.

The Northern Lights. The Auro'ra Borea'lis (*q.v.*).

> [The old King goes] up with music
> On cold starry nights
> To sup with the Queen
> Of the gay Northern Lights.
> *Allingham: The Fairies.*

The Northern Wagoner. The genius presiding over the Great Bear, or Charles' Wain (*q.v.*), which contains seven large stars.

> By this the northern wagoner has set
> His sevenfold team behind the stedfast star [*the pole-star*]
> *Spenser: Faërie Queene*, I, ii, 1.

Dryden calls the Great Bear *the Northern Car*, and similarly the crown in Ariadne has been called *the Northern Crown*.

Northumberland, Henry Percy, Earl of. In Shakespeare's *Richard II* and 1 and 2 *Henry IV* a powerful and treacherous nobleman.

Northwest Territory. An American territory northwest of the Ohio River, comprising practically all the land owned as unsettled territory by the thirteen colonies at the time of the Declaration of Independence. It was ceded to the federal government by the various states laying claim to it and later organized into separate units. See *Western Reserve*.

Northwest Passage. See *Northeast Passage*.

Nostrada'mus, Michel. A French astrologer (1503–1566) who published an annual *Almanack* as well as the famous *Centuries* (1555) containing prophecies which, though the book suffered papal condemnation in 1781, still occasion controversy from time to time. His prophecies are couched in most ambiguous language, hence the saying *as good a prophet as Nostradamus* — *i.e.* so obscure that none can make out your meaning.

Nostromo. A novel by Joseph Conrad (Eng. 1903), dealing with a South American revolution. The action is extremely involved and there are many characters. Due largely to the efforts of Charles Gould, head of the Gould concession silver mine in Sulaco, the Occidental Province has been kept free from revolutionary disturbances such as have kept the rest of the republic of Costaguano in a state of chaos. Gould, however, in his devotion to the building of an orderly and prosperous state, has been growing less considerate of his wife, Dona Emilia (who has been called "the most moving figure in all Conrad's books"). Finally revolution strikes the province. The cynical but genuinely patriotic young journalist Decoud dreams of a separate republic, but he is forced to flee, although something much like the secession he planned actually takes place after his death. "Nostromo," from whom the book takes its title, is the nickname of Capatez de Cargadores, a picturesque and powerful Italian who has become "the most reliable, the most useful, the most feared man in Sulaco." When the revolutionists attack Sulaco, he is entrusted with the silver treasure; afterwards it is believed to have been sunk at sea, and Nostromo gradually grows even more prosperous and powerful. At last he is shot by an old lighthouse keeper, the father of Gizelle, the girl he loves and has come to meet.

Not'ables. An assembly of nobles or notable men, in French history, selected by the king to form a parliament. They were convened in 1626 by Richelieu, and, not again till 1787 (a hundred and sixty years afterwards), when Louis XVI called them together with the view of relieving the nation of some of its pecuniary embarrassments. The last time they ever assembled was November 6th, 1788.

Notes and Queries. An English weekly periodical for literary criticism and information; started by W. J. Thoms, in 1849. Its motto is the famous remark of Captain Cuttle, "When found, make a note of." The name has occasionally been given to similar projects in other fields, as *Notes and Queries on China and Japan*, etc.

Nothing to Wear. A well-known humorous poem by William Allen Butler (Am. 1857), relating the sad state of Miss Flora M'Flimsey who made three separate journeys to Paris, each spent in "one continuous round of shopping," and yet:

> This same Miss M'Flimsey of Madison Square
> The last time we met was in utter despair
> Because she had nothing whatever to wear!

Nothingarian. A humorous name for one who has no religious beliefs of any kind; formed on the model of *Latitudinarian, Supralapsarian*, etc.

Notre Dame de Paris. A romance of medieval times by Victor Hugo (Fr. 1830), centering about the life of the great Parisian cathedral. The principal characters are Esmeralda, the gipsy dancer in love with Captain Phoebus, Claude Frollo, the hypocritical archdeacon, whose evil passion for Esmeralda causes him to denounce her as a witch, and Quasimodo, the "Hunchback of Notre Dame," a deformed bellringer, whose devotion saves Esmeralda for a time when she seeks protection from the mob in the belfry of the Cathedral. (See under those entries.) Esmeralda is finally executed and Quasimodo throws Frollo from the heights of Notre Dame.

Nouman, Sidi. Hero of *The History of Sidi Nouman*, one of the tales in the *Arabian Nights*, an Arab who married Amine, a very beautiful woman, who ate her rice with a bodkin. Sidi, wishing to know how his wife could support life and health without more food than she partook of in his presence, watched her narrowly, and discovered that she was a ghoul, who went by stealth every night and feasted on the fresh-buried dead. When Sidi made this discovery, Amine changed him into a dog. After he was restored to his normal shape, he changed Amine into a mare, which every day he rode almost to death.

Nourmahal' (Arab. The Light of the Harem). One of the ladies in the harem of the Caliph Haroun al Raschid, afterwards called Nourjehan (Light of the World). The story of her love for Selim and how she regained his lost affections by means of a love-spell is told in Moore's *Lalla Rookh*.

Novelist's Novelist, The. Leonard Merrick (Eng. 1864–), author of *Conrad in Quest of His Youth* and other novels, is so called because of the high regard in which he is held by other authors.

Novels by Eminent Hands. A series of parodies by Thackeray. Among the authors parodied are Fenimore Cooper, Disraeli, Lever, Bulwer Lytton, etc.

Nox. In classic mythology, goddess of night.

Noyes, Alfred (1880–). English poet. His best-known works are *Drake* (*q.v.*) and shorter poems such as *The Barrel Organ, The Highwayman*, etc.

Nubbles, Kit. In Dickens' *Old Curiosity Shop* (1840), the lad employed to wait on Little Nell, and do all sorts of odd jobs at the "curiosity shop" for her grandfather. He generally begins his sentences with "Why then." When the "curiosity shop" was broken up by Quilp, Kit took service under Mr. Garland, Abel Cottage, Finchley.

> Kit was a shock-headed, shambling, awkward lad with an uncommonly wide mouth, very red cheeks, a turned-up nose, and a most comical expression of face. He stopped short at the door on seeing a stranger, twirled in his hand an old round hat without a vestige of brim, resting himself now on one leg, and now on the other, and looking with a most extraordinary leer. He was evidently the comedy of little Nell's life. — *Dickens: The Old Curiosity Shop*, i.

Nucingen, Frédéric de. A shrewd promoter and financier who appears in many of the novels of Balzac's *Comédie Humaine*, notably *The Firm of Nucingen* (*La Maison Nucingen*, 1838). Aside from his affair with Esther van Gobseck (*q.v.*), his one passion was finance; and this wealthy Alsacian Jew was so successful that his favor was sought on all hands and he was admitted into both the peerage and the Legion of Honor.

Madame de Nucingen. Wife of the above, known chiefly as one of the two selfish and ungrateful daughters of Père Goriot (*q.v.*) and the mistress of Eugène de Rastignac (*q.v.*).

Augusta de Nucingen. Madame de

Nucingen's daughter who married Eugène de Rastignac (*q.v.*).

Numa Roumestan. A political novel by Daudet (Fr. 1881) relating the rise to power of the titular hero, a Provençal of sufficient wit, ambition and impudence to win a notable success in the field of politics. He is said to have been drawn from Gambetta.

Number. *Number of the Beast, The.* 666; a mystical number of unknown meaning but referring to some man mentioned by St. John. It is also known as the *Apocalyptic Number.*

Let him that hath understanding count the number of the beast; for it is the number of a man; and his number is Six hundred threescore and six. — *Rev.* xiii. 18.

The Golden Number. See *Golden.*

Numbers. The fourth book of the Old Testament, dealing with the passage of the Jews through the wilderness on their way to the Promised Land.

Nun. *Nun's Priest's* or *Nonne Prestes Tale.* (In Chaucer's *Canterbury Tales.*) See *Chanticleer; Prioress.*

Second Nun's or *Seconde Nonnes Tale.* (In Chaucer's *Canterbury Tales.*) See *Maxime.*

Nunc Dimittis. The Song of Simeon (*Luke* ii. 29), "Lord, now lettest thou thy servant depart in peace," so called from the opening words of the Latin version, *Nunc dimittis servum tuum, Domine.*

Hence, *to receive one's Nunc dimittis,* to be given permission to go; *to sing one's Nunc dimittis,* to show great delight at departing.

Nunky. Slang for "Uncle" especially as meaning a pawnbroker; or for "Uncle Sam" (see *Sam*).

Nunky pays for all. The American Government (see *Sam*) has to "stand the racket."

Nut-brown Maid, The. An English ballad (given in Percy's *Reliques*) dating, probably, from the late 15th century. It tells how the "Not-browne Mayd" was wooed and won by a knight who gave out that he was a banished man. After describing the hardships she would have to undergo if she married him, and finding her love true to the test, he revealed himself to be an earl's son, with large hereditary estates in Westmorland.

Nutmeg State. Connecticut. See *States.*

Nydia. A blind flower girl, one of the leading characters in Bulwer Lytton's *Last Days of Pompeii* (*q.v.*).

Nym. A corporal in the army under Captain Sir John Falstaff, introduced in Shakespeare's drama, *The Merry Wives of Windsor* and in *Henry V,* but not in *Henry IV.*

O

O Henry. The pseudonym under which William Sidney Porter (Am. 1862–1910) wrote his short stories. They are collected in twelve volumes.

The O Henry Memorial Award Prize Stories. A collection of American short stories chosen annually by the Society of Arts and Sciences. The first volume was issued in 1919.

O. K. Telegraphese (originally American slang) for "all correct" (*orl korrect*).

O tem'pora! O mores! (Lat., from Cicero's *Pro Rege Deiotaro*, xi, 31). Alas! how the times have changed for the worse! Alas! how the morals of the people are degenerated!

Oak, Gabriel. A prominent character in Hardy's *Far from the Madding Crowd* (*q.v.*).

Oakhurst, John. In Bret Harte's short stories, notably in *The Luck of Roaring Camp* and *The Outcasts of Poker Flat*, a California gambler who "had the melancholy air and intellectual abstraction of a Hamlet." He shot himself to save food for the other members of a starving party.

Oaks, The. One of the "classic" English horse-races; it is for three-year-old fillies, and is run at Epsom on the Friday after the Derby (*q.v.*). So called by the twelfth Earl of Derby, who established the race in 1779, from an estate of his near Epsom named "The Oaks."

Oats. *He has sown his wild oats.* He has left off his gay habits and is become steady.

Obadi'ah. (1). A Minor Prophet of the Old Testament and the name of the book in which his prophecy is recorded.

(2). A slang name for a Quaker.

(3). A household servant in Sterne's novel of *Tristram Shandy* (1759). There is also an Obadiah in Fielding's *Tom Jones.*

Obeahism. The belief in and practice of obeah, *i.e.*, a kind of sorcery or witchcraft prevalent in West Africa and formerly in the West Indies. *Obeah* is a native word, and signifies something put into the ground, to bring about sickness, death, or other disaster.

Obermann. A much-heralded novel or psychological study by Etienne de Senancour (1804) which exerted a great influence on the Romantic movement of the 19th century. Written in the form of letters, in part describing the author's wanderings in the forest of Fontainebleau and in Switzerland but in the main confessing his restlessness, disillusionment and torment of mind and soul, the book displays the analytical, introspective trend of modern fiction.

O'beron. King of the Fairies, husband of Titan'ia. Shakespeare introduces them in his *Midsummer Night's Dream.* The name is probably connected with Alberich (*q.v.*) the king of the elves.

He first appears in the medieval French romance, *Huon de Bordeaux*, where he is a son of Julius Cæsar and Morgan le Fay. He was only three feet high, but of angelic face, and was lord and king of Mommur. At his birth the fairies bestowed their gifts — one was insight into men's thoughts, and another was the power of transporting himself to any place instantaneously; and in the fullness of time legions of angels conveyed his soul to Paradise.

In *Midsummer Night's Dream* (*q.v.*), Oberon quarrelled with his wife Titania about a "changeling" which Oberon wanted for a page but Titania refused to give up. Oberon, in revenge, anointed her eyes in sleep with the extract of "Love in Idleness," the effect of which was to make the sleeper in love with the first object beheld on waking. Titania happened to see a country bumpkin whom Puck had dressed up with an ass head. Oberon came upon her while she was fondling the clown, sprinkled on her an antidote, and she was so ashamed of her folly that she readily consented to give up the boy to her spouse for his page. The magic extract was also used to good effect by Puck to straighten out the tangled love affairs of Hermia and Lysander and of Helena and Demetrius.

Obid'icut. The fiend of lust, and one of the five which possessed "poor Tom." in Shakespeare's *King Lear.* See *Hobbidance.*

O'biism. The same as Obeahism (*q.v.*).

Oblonski, Prince Stepane Arcadievitch. A character in Tolstoi's *Anna Karénina* better known as Stiva (*q.v.*)

Obstinate. In Bunyan's *Pilgrim's Progress* (1678), an inhabitant of the City of Destruction, who advised Christian to return to his family, and not run on a wild-goose chase.

Occam's Razor. *Entia non sunt multiplicanda* (entities are not to be multiplied). With this axiom, which means that all unnecessary facts or constituents in the

subject being analyzed are to be eliminated, Occam dissected every question as with a razor.

William of Occam, the *Doctor singularis et Invincibilis* (d. 1347), was a scholastic philosopher, famous as the great advocate and reviver of nominalism (*q.v.*).

Occasion. A lame old hag in Spenser's *Faërie Queene* (II. iv), mother of Furor, and symbolical of the cause of anger. She was quite bald behind, but Sir Guyon seized her by the forelock, threw her to the ground, and ultimately vanquished her.

To improve the occasion. To draw a moral lesson from some event which has occurred.

Occonestoga. A young Indian who betrays his people in Simms' novel *The Yemassee* (*q.v.*).

Ocean greyhound. See *Greyhound.*

Oce'ana. A philosophical treatise on the principles of government by James Harrington (1656). See *Commonwealths, Ideal.*

Oceanus. In classic mythology, a Titan, the god of the salt river which the ancients believed flowed round the earth and father of all river gods and water sprites.

Ochiltree, Old Edie. One of Scott's most famous characters, a king's bedesman or blue-gown in *The Antiquary* (time George III). Edie is a garrulous, kind-hearted, wandering beggar, who assures Mr. Lovel that the supposed ruins of a Roman camp are no such thing. The old bedesman delighted "to daunder down the burnsides and green shaws."

Ocnus. *Rope of Ocnus.* Profitless labor. Ocnus was always twisting a rope with unwearied diligence, but an ass ate it as fast as it was twisted.

Octopus, The. A novel by Frank Norris (Am. 1901), the first of a trilogy planned to deal with American wheat. The production of wheat in California is the subject of this novel, and the "Octopus" is the Pacific and Southwestern Railroad, a symbol of organized trade strangling the country that feeds it. *The Octopus* was followed by *The Pit* (*q.v.*).

Octoroon, The or *Life in Louisiana.* An American drama by Dion Boucicault (1859), based on a novel by M. Reid called *The Quadroon.* It concerns the fortunes of the octoroon Zoe, sold away from the man she loves to become the property of one she despises.

Ode. A form of lyric, originally intended to be set to music. See *Pindaric ode.*

Odin. The Scandinavian name of the god called by the Anglo-Saxons Woden, the supreme god of the later Scandinavian pantheon, he having supplanted Thor.

Odin was god of wisdom, poetry, war, and agriculture, and on this latter account Wednesday (*Woden's day*) was considered to be specially favorable for sowing. He was god of the dead also, and presided over the banquets of those slain in battle. See *Valhalla.* He became the *All-wise* by drinking from Mimir's fountain, but purchased the distinction at the cost of one eye, and is usually represented as a one-eyed man wearing a hat and carrying a staff. His remaining eye is the Sun.

The father of Odin was Bör.
His brothers are Vili and Ve.
His wife is Frigga.
His sons, Thor and Balder.
His mansion is Gladsheim.
His court as war-god, Valhalla.
His two black ravens are Hugin (thought) and Munin (memory).
His steed, Sleipnir.
His ships, Skidbladnir and Naglfar.
His spear, Gungnir, which never fails to hit the mark aimed at.
His ring, Draupnir, which every ninth night drops eight other rings of equal value.
His throne is Hlidskjalf.
His wolves, Geri and Freki.
He will be ultimately swallowed up by the Fenris wolf at Ragnarok.

The promise of Odin. The most binding of all oaths to a Norseman. In making it the hand was passed through a massive silver ring kept for the purpose; or through a sacrificial stone, like that called the "Circle of Stennis."

> I will bind myself to you . . . by the promise of Odin, the most sacred of our northern rites. — *Scott: The Pirate,* ch. xxii.

Odin's tree. The gallows.

O'dium theolog'icum (Lat.). The bitter hatred of rival theologians. No wars so sanguinary as holy wars; no persecutions so relentless as religious persecutions; no hatred so bitter as theological hatred.

Odo, Duke. The hero of Edith Wharton's *Valley of Decision* (*q.v.*).

Odor. *The odor of sanctity.* In the Middle Ages it was held that a sweet and delightful odor was given off by the bodies of saintly persons at their death, and also when their bodies, if "translated," were disinterred. Hence the

phrase, *he died in the odor of sanctity, i.e.* he died a saint.

Odrovir or **Odhrevir.** The "poet's mead" of the Scandinavian gods. It was made of Kvasir's blood mixed with honey, and all who partook of it became poets. Kvasir was the wisest of all men, and could answer any question put to him. He was fashioned out of the saliva spat into a jar by the Æsir and Vanir on their conclusion of peace, and was slain by the dwarfs Fjalar and Galar.

Od'yssey. The epic poem attributed to the Greek poet Homer which records the adventures of *Odysseus* (Ulysses) on his long journey from Troy. The word is an adjective formed out of the hero's name, and means the *things* or *adventures* of Ulysses. Any long journey may be referred to as an odyssey. A brief summary of the epic follows:

Book I. The poem opens in the island of Calypso, with a complaint against Neptune and Calypso for preventing the return of Odysseus to Ithaca.

II. Telemachus, the son of Odysseus, starts in search of his father, accompanied by Pallas Athene in the guise of Mentor.

III. He goes to Pylos, to consult old Nestor, and

IV. Is sent by him to Sparta, where he is told by Menelaus that Odysseus is detained in the island of Calypso.

V. In the meantime, Odysseus leaves the island, and, being shipwrecked, is cast on the shore of Phæacia.

VI. Where Nausicaä, the king's daughter, finds him asleep, and

VII. Takes him to the court of her father Alcinous, who

VIII. Entertains him hospitably.

IX. At a banquet, Odysseus relates his adventures since he started from Troy. Tells about the Lotus-eaters and the Cyclops, with his adventures in the cave of Polyphemus. He tells how

X. The wind-god gave him the winds in a bag. In the island of Circe, he says, his crew were changed to swine, but Hermes gave him a herb called moly, which disenchanted them.

XI. He tells the king how he descended into Hades;

XII. Gives an account of the syrens; of Scylla and Charybdis; and of his being cast on the island of Calypso.

XIII. Alcinous gives Odysseus a ship which conveys him to Ithaca, where he assumes the disguise of a beggar.

XIV. And is lodged in the house of Eumœus, a faithful old domestic.

XV. Telemachus, having returned to Ithaca, is lodged in the same house.

XVI. And becomes known to his father.

XVII. Odysseus goes to his palace, is recognized by his dog Argus; but

XVIII. The beggar Irus insults him, and Odysseus breaks his jaw-bone.

XIX. While bathing, the returned monarch is recognized by a scar on his leg;

XX. And when he enters his palace, becomes an eye-witness to the disorders of the court, and to the way in which

XXI. Penelope is annoyed by suitors. To excuse herself, Penelope tells her suitors he only shall be her husband who can bend Odysseus' bow. None can do so but the stranger, who bends it with ease. Concealment is no longer possible or desirable.

XXII. He falls on the suitors hip and thigh;

XXIII. Is recognized by his wife;

XXIV. Visits his old father Laertes; and the poem ends.

Œdipus. In classic myth, the son of Laius, king of Thebes, and Jocasta, his wife. In order to evade the prediction of an oracle that this child would slay his father, he was left to die on Mount Cithæron. A Corinthian shepherd found the babe with his feet bound together (hence his name Œdipus or "swollen feet") and he grew to maturity as the adopted son of Polybus, king of Corinth. Again an oracle predicted that he would slay his own father and defile his mother. Thinking Polybus his true father, he set out from Corinth and on his journey met, quarrelled with and killed a stranger, who was really Laius. He next solved the famous riddle of the Sphinx (*q.v.*) and became in consequence king of Thebes, unwittingly marrying Jocasta, his own mother. Later a terrible plague ravaged Thebes and the oracle declared that only the banishment of the murderer of Laius would bring it to an end. The truth came out at last through the seer Tiresias; Jocasta took her own life and Œdipus put out his eyes and roamed about the earth in misery, attended only by his daughter, the faithful Antigone.

This legend is the basis of a famous trilogy by Sophocles, *Œdipus Tyrannus, Œdipus at Colonus* and *Antigone;* also of tragedies by Corneille (Fr. 1659) and Voltaire (Fr. 1718), both entitled *Œdipe* and of many other tragedies. For the story of the two sons of Œdipus, Eteocles and Polymies, whom he left as rulers of

Thebes, see *Seven Against Thebes* under *Thebes*.

Œdipus complex. See under *Complex*.

Œno'ne. In classic myth a nymph of Mount Ida, who had the gift of prophecy, and told her husband, Paris, that his voyage to Greece would involve him and his country (Troy) in ruin. According to the legend, Paris came back to her beseeching her to heal his severe wounds, but she refused, and changed her mind too late. When the dead body of old Priam's son was laid at her feet, she stabbed herself. This story forms the subject of Tennyson's *Œnone* and *The Death of Œnone* and William Morris' *Death of Paris* (*Earthly Paradise* III).

Œno'pian. In classic myth, father of Mer'ope, to whom the giant Orion made advances. Œnopian, unwilling to give his daughter to him, put out the giant's eyes in a drunken fit.

O'Ferrall, Trilby. See *Trilby*.

Ofterdingen, Heinrich von. See *Heinrich von Ofterdingen*.

Og. King of Bashan; according to rabbinical mythology, an antediluvian giant, saved from the flood by climbing on the roof of the ark. After the passage of the Red Sea, Moses first conquered Sihon, and then advanced against the giant Og (whose bedstead, made of iron, was above fifteen feet long and nearly seven feet broad, *Deut.* iii. 11). The legend says that Og plucked up a mountain to hurl at the Israelites, but he got so entangled with his burden that Moses was able to kill him without much difficulty.

In Dryden's *Absalom and Achitophel* (*q.v.*), Og stands for Thomas Shadwell (see *MacFlecknoe*). He was very large and fat.

O'gier the Dane. One of the great heroes of medieval romance; a paladin of Charlemagne, and son of Geoffrey, king of Denmark, of which country (as Holger Danske) he is still the national hero. Fairies attended at his birth, and bestowed upon him divers gifts. Among these fairies was Morgan le Fay (*q.v.*), who when the knight was a hundred years old embarked him for Av'alon, "hard by the terrestrial paradise." On reaching the island he entered the castle, where he found a horse sitting at a banquet-table. The horse, who had once been a mighty prince, conducted him to Morgan le Fay, who gave him a ring which removed all infirmities and restored him to ripe manhood, and a crown which made him forget his country and past life, and introduced him to King Arthur. Two hundred years rolled on, and France was invaded by the Paynims. Morgan le Fay now sent Ogier to defend "*le bon pays de France*"; and when he had routed the invaders she took him back to Avalon, where he remains until the time for him to reappear on this earth of ours has arrived. In a pack of French cards, *Ogier the Dane* is knave of spades. His exploits are related in the *Chansons de Geste;* he is introduced by Ariosto in *Orlando Furioso*, and by Morris in his *Earthly Paradise* (*August*).

Ogilvy, Margaret. See *Margaret Ogilvy*.

O'gres of nursery story are giants of very malignant disposition, who live on human flesh. The word was first used (and probably invented) by Perrault in his *Contes* (1697), and is thought to be made up from *Orcus*, a name of Pluto, the god of Hades.

O'Groat, John. See *John O'Groat*.

Oi Polloi, properly *Hoi Polloi* (Gr.). The commonalty, the many. In English University slang the "poll men," or those who take degrees without "honors."

Okraska, Madame. The central figure of Anne Douglas Sedgwick's *Tante* (*q.v.*).

Olaf, St. See under *Saint*.

Old. *Old Abe.* Abraham Lincoln (1809–1865).

Old Bendy. The Devil.

Old Bona Fide. Louis XIV of France.

Old Bullion. The American politician, Thomas H. Benton (1782–1858), an advocate of bimetallism.

Old Cap Collier. See *Collier*.

Old Colony. The eastern part of Massachusetts.

Old Country. The home country of an immigrant to the United States or the British dominions.

Old Cracow Bible. See *Bible, Specially named*.

Old Curiosity Shop. See below under separate head.

Old Dominion. Virginia. Every Act of Parliament to the Declaration of Independence designated Virginia "the Colony and Dominion of Virginia." Captain John Smith, in his *History of Virginia* (1629), calls this "colony and dominion" *Ould Virginia*, in contradistinction to *New England*, and other British settlements.

Old Ephraim. A grizzly bear.

Old Fox. Marshal Soult (1769–1851).

Old Fritz (Ger. *Der Alte Fritz*). Frederick the Great (1712–1786).

Old Glorious. William III of England.

Old Glory. The American flag.

Old Harry. (1) The devil. (2) Henry VIII of England.

Old Hickory. See *Hickory.*

Old Ironsides. See below.

Old Lady of Threadneedle Street. See *Threadneedle.*

Old Line State. Maryland. See *States.*

Old Man Eloquent. (1) Isocrates, so called by Milton; (2) Samuel Taylor Coleridge; (3) John Quincy Adams; (4) W. E. Gladstone.

Old Man of the Mountains (*Sheikh-al-Jebal*). Hassan ben Sabbah, the founder of the Assassins (*q.v.*), who made his stronghold in the mountain fastnesses of Lebanon. He died in 1124, and in 1256 his dynasty, and nearly all the Assassins, were exterminated by the Tartar prince, Hulaku.

Old Man of the Sea. In the *Arabian Nights* story of *Sinbad the Sailor*, the *Old Man of the Sea*, climbed up on the shoulders of Sinbad, and clung there for many days and nights, much to the discomfort of Sinbad, who finally released himself by making the Old Man drunk. Hence, any burden, figurative or actual, of which it is impossible to free oneself without the greatest exertions is spoken of as *an Old Man of the Sea.*

Old Mortality. See below.

Old Nick. The devil.

Old Noll. Oliver Cromwell (1599–1658).

Old North State. North Carolina.

Old Pretender. See *Pretender.*

Old Public Functionary. James Buchanan (1791–1868), U. S. president.

Old Put. The American Revolutionary general Israel Putnam (1718–1790).

Old Reliable. The American general, George Henry Thomas (1816–1870).

Old Rough and Ready. See under *Rough.*

Old Salt. A sailor.

Old Scratch. The devil.

Old Soak. See below.

Old Style — New Style. Terms used in chronology; the *Old Style* being the Julian Calendar (*q.v.*), and the *New Style* the Gregorian (*q.v.*). See also *Calendar.*

Old wives' tale. A gossipy or unconvincing story, from Tyndale's translation of 1 *Tim.* iv. 7. Peele was the author of a drama called *The Old Wives' Tale* (c. 1595) and Arnold Bennett has a novel so called. See below.

Old Woman of Berkeley. See below under separate head.

Old World. So Europe, Asia, and Africa are called when compared with North and South America (the New World).

Old Chester. The scene of most of the novels and short stories of Margaret Deland, notably the two volumes of short stories, *Old Chester Tales* (Am. 1899) and *Around Old Chester* (1915) and the novels, *The Awakening of Helena Richie* (*q.v.*), *The Iron Woman* (*q.v.*) and *An Old Chester Secret* (1920). Mrs. Deland's Old Chester is said to be in many respects a counterpart of Manchester, Pa., where she was born, now a part of Pittsburgh.

Old Curiosity Shop, The. A novel by Charles Dickens (1840). The heroine, Nell Trent, better known as Little Nell, lives with her grandfather, an old man who keeps a "curiosity shop." He adores her, but loses what little he has, by gambling, and they roam about the country as beggars until finally Little Nell dies. The book relates also the adventures of a boy named Kit Nubbles, employed for a time in the curiosity shop. Later, the hunchback, Daniel Quilp, contrives to have him convicted of theft and sentenced to transportation, but he is saved from this fate by the good offices of a girl-of-all-work, nicknamed "the Marchioness."

Old Ironsides. A poem by O. W. Holmes (Am. 1830) written in protest against an order to destroy the frigate *Constitution.* The poem aroused so much popular concern that the decision was revoked. The poem begins:

> Ay tear her tattered ensign down,
> Long has it waved on high.

Old Mortality. A novel by Scott (1816), a story of the struggle between the Covenanters and the Cavaliers under Claverhouse in 1670–1671. "Old Mortality," who tells the story to the supposed author, Jedediah Cleishbotham, is an eccentric itinerant whose whole life is given over to cleaning the moss from old gravestones, cutting new inscriptions and erecting new stones for the fallen Covenanters. The original of this character was Robert Paterson (1715–1801).

Old Oaken Bucket, The. An old and popular song by Samuel Woodworth (Am. 1785–1842).

> The old oaken bucket, the moss-covered bucket,
> The iron-bound bucket that hung in the well.

Old Soak, The. A character created by Don Marquis who appeared first in the columns of the New York *Evening Sun* and later became the central figure in a humorous volume entitled *The Old Soak* and in a comedy of the same title.

Old Wives' Tale, The. A novel by

Arnold Bennett (Eng. 1908). The central figures are two sisters, Constance and Sylvia, who come together in their old age, both wives and finally widows. Constance has lived quietly in her native town of Bursley, one of Bennett's Five Towns (*q.v.*), Sylvia has prospered by keeping boarders in Paris. The book gives a realistic picture of middle-class English life. For the allusion of the title, see above under *Old.*

Old Woman of Berkeley. A ballad by Southey concerning a woman whose life had been very wicked. On her death-bed she sent for her son who was a monk, and for her daughter who was a nun, and bade them put her in a strong stone coffin, and to fasten the coffin to the ground with strong bands of iron. Fifty priests and fifty choristers were to pray and sing over her for three days, and the bell was to toll without ceasing. The first night passed without much disturbance. The second night the candles burnt blue, and dreadful yells were heard outside the church. But the third night the devil broke into the church and carried off the old woman on his black horse. The legend is from Olaus Magnus.

Oldbuck, Jonathan. In Scott's *Antiquary*, the Laird of Monkbarns, an "antiquary" devoted to the study and accumulation of old coins and medals, etc. He is sarcastic, irritable, and a woman-hater; but kind-hearted and a great humorist. The author said a certain George Constable (1719–1803) was the original of Jonathan Oldbuck.

> An excellent temper, with a slight degree of subacid humour; learning, wit, and drollery, the more poignant that they were a little marked by the peculiarities of an old bachelor; a soundness of thought, rendered more forcible by an occasional quaintness of expression. — these were the qualities in which the creature of my imagination resembled my benevolent and excellent old friend. — *Sir. W. Scott.*

Oldcastle, Sir John. A historical character, better known as Lord Cobham, the original of Shakespeare's famous Falstaff (*q.v.*). A play called *Sir John Oldcastle*, now ascribed to Munday, was printed in 1600 as Shakespeare's work; and in the 1600 quarto edition of 1 and 2 *Henry IV.* there are indications that the name Oldcastle had been originally used; but later changed to Falstaff.

Old'enburg Horn. A horn long in the possession of the reigning princes of the House of Oldenburg, but now in the collection of the King of Denmark. According to tradition, Count Otto of Oldenburg, in 967, was offered drink in this silver-gilt horn by a "wild woman," at the Osenborg. As he did not like the look of the liquor, he threw it away, and rode off with the horn.

Oldstyle, Jonathan. A name assumed by the American author, Washington Irving (1785–1859).

'Ole, A better. See *Hole.*

Olin, Darius. The hired man hero of Irving Bacheller's *Dri and I* (*q.v.*).

Olindo. The lover of Sophronia (*q.v.*), hero of one of the most famous episodes of Tasso's *Jerusalem Delivered.*

Ol'ive. In ancient Greece the olive was sacred to Pallas Athene, in allusion to the story (see *Athens*) that at the naming of Athens she presented it with an olive tree. It was the symbol of peace, and also an emblem of fecundity, brides wearing or carrying an olive garland as ours do a wreath of orange blossom. A crown of olive was the highest distinction of a citizen who had deserved well of his country, and was the highest prize in the Olympic Games.

To hold out the olive branch. To make overtures for peace; in allusion to the olive's being an ancient symbol of peace. In some of Numa's medals the king is represented holding an olive twig, indicative of a peaceful reign.

Olive branches. A facetious term for children in relation to their parents: the allusion is to "Thy wife shall be as a fruitful vine...thy children like olive plants round about thy table" (*Ps.* cxxviii. 3).

Oliver. In Shakespeare's *As You Like It* (*q.v.*), Orlando's older brother. He marries Celia.

Ol'iver or **Oliviero.** One of the greatest heroes of Carlovingian legend, Charlemagne's favorite paladin, who, with Roland, rode by his side. He was the son of Regnier, duke of Genoa (another of the paladins), and brother of the beautiful Aude. His sword was called *Hauteclaire*, and his horse *Ferrant d' Espagne.* After a life full of notable adventure, Oliver perished with his great friend Roland in the fatal battle of Roncesvalles (*q.v.*).

A Roland for an Oliver. See *Roland.*

Oliver Optic. See *Optic, Oliver.*

Oliver Twist. A novel by Charles Dickens (1838). Oliver started his career in the workhouse, where he distinguished himself by the unspeakable crime of asking for more gruel. When he was taken out of the workhouse, he was so shamefully treated that he ran away, only to fall into the hands of the Artful

Dodger and his master, Fagin the Jew, who kept a gang of pickpockets and housebreakers into which Oliver was pressed against his will. In the course of time, however, he was befriended by Mr. Brownlow and received into the house of Mrs. Maylie, whose niece Rose proved to be his sister. See separate characters, *Bill Sikes*, *Nancy*, *Artful Dodger*, etc.

Olivia. In Shakespeare's *Twelfth Night* (*q.v.*), a rich countess, loved by Orsino, duke of Illyria. She marries Sebastian.

Olivia Primrose. See *Primrose.*

Olivier, Mary. See *Mary Olivier.*

Olym'piad. Among the ancient Greeks, a period of four years, the interval between the celebrations of the Olympic Games (*q.v.*). The first Olympiad began in *B. C.* 776, and the last (the 293rd) in 393 *A. D.*

Olympian Zeus, or **Jove.** A statue by Phidias, one of the "Seven Wonders of the World." Pausanias (vii. 2) says when the sculptor placed it in the temple at Olympia (*B. C.* 433), he prayed the god to indicate whether he was satisfied with it, and immediately a thunderbolt fell on the floor of the temple without doing the slightest harm.

It was a chryselephantine statue, *i.e.* made of ivory and gold, and though seated on a throne, was 60 ft. in height. The left hand rested on a scepter, and the right palm held a statue of Victory in solid gold. The robes were of gold, and so were the four lions which supported the footstool. The throne was of cedar, embellished with ebony, ivory, gold, and precious stones.

It was removed to Constantinople in the 5th century *A. D.*, and perished in the great fire of 475.

Olympic Games. The greatest of the four sacred festivals of the ancient Greeks, held at Olym'pia every fourth year, in the month of July. The festival commenced with sacrifices and included racing, wrestling, and all kinds of contests, ending on the fifth day with processions, sacrifices, and banquets to the victors — who were garlanded with olive leaves. In 1895 an international committee met in Paris in the interests of establishing modern *Olympic games* to which various countries should send contestants. The first games of the new series were held at Athens in 1896 and since that date they have occurred every four years with the exception of 1916.

Olympus. The home of the gods of ancient Greece, where Zeus held his court, a mountain about 9800 ft. high on the confines of Macedonia and Thessaly. It is used for any pantheon, as "Odin, Thor, Balder, and the rest of the Northern Olympus."

Om. Among the Brahmans, the mystic equivalent for the name of the Deity. It has been adopted by modern occultists to denote absolute goodness and truth or the spiritual essence.

Om mani padme hum (Om, the jewel, is in the lotus: amen). The mystic formula of the Tibetans and northern Buddhists used as a charm and for many religious purposes. They are the first words taught to a child and the last uttered on the death-bed of the pious. The lotus symbolizes universal being, and the jewel the individuality of the utterer.

Omar Kháyyám. The 11th century Persian astronomer-poet of Nishapur. He wrote ten works, the chief of which is *The Rubáiyát.* This was translated by Edward Fitzgerald (1857) in a free rather than a literal version.

O'mega. The last letter of the Greek alphabet. See *Alpha.*

Omnibus Bill. A bill dealing with a number of different subjects. The famous *Omnibus Bill* of American history was the Compromise of 1850.

Ommium, Palliser Plantagenet, Duke of. One of Trollope's best known characters. He first appears in *Can You Forgive Her* (1864) and subsequently plays a leading rôle in the four Parliamentary novels (*q.v.*), *Phineas Finn* (1866), *Phineas Redux* (1874), *The Prime Minister* (1876) and *The Duke's Children* (1880). Although his talents and his high sense of honor and devotion to his country bring him the premiership, the Duke is too typically the shy, proud and reserved English gentleman to win the cordial sympathy that is given to the magnetic young Irishman, Phineas Finn, of the same Parliamentary novels. Lady Glencora, the Duke's wife, is like him, typically English. Trollope said of them —

> I think that Plantagenet Palliser, Duke of Omnium, is a perfect gentleman. If he be not, then I am unable to describe a gentleman. She is by no means a perfect lady; but if she be not all over a woman, then am I not able to describe a woman. I do not think it probable that my name will remain among those who in the next century will be known as the writers of English prose fiction; but if it does, that permanence of success will probably rest on the character of Plantagenet Palliser, Lady Glencora and the Rev. Mr. Crawley. — *Trollope: Autobiography*, 313.

Omoo. A romance of the South Seas by Herman Melville (Am. 1846) completing the adventures of the voyage

recorded in *Typee* (*q.v.*). *Omoo* is Polynesian for "rover." The scene is laid largely in Tahiti; and sailors, natives, beach-combers and missionaries are portrayed in lively manner. The book occasioned much criticism because of its treatment of missionaries.

Om'phale. In classic myth the masculine but attractive Queen of Lydia, to whom Hercules was bound a slave for three years. He fell in love with her, and led an effeminate life spinning wool, while Om'phale wore the lion's skin and was lady paramount.

On dit (Fr. they say). A rumor, a report, a bit of gossip; as, "There is an *on dit* on Exchange that Germany will pay up its reparations."

One of Ours. A novel by Willa Cather (Am. 1923), the story of Claude Wheeler, a boy who grows up on a Western farm, goes to a Western university and later serves his country overseas in the World War. It was awarded the Pulitzer prize.

One-Hoss Shay, The. A famous poem by O. W. Holmes (Am. 1858) also called *The Deacon's Masterpiece*. The deacon constructed his shay without any "weakest spot," and it lasted a hundred years, but:

> You see, of course, if you're not a dunce
> How it went to pieces all at once,
> All at once and nothing first,
> Just as bubbles do when they burst,
> End of the wonderful one-hoss shay,
> Logic is logic. That's all I say.

O'Neill, Eugene (1888–). American dramatist. His best-known plays are *Beyond the Horizon*, *The Emperor Jones*, *The Hairy Ape* and *Anna Christie*. See those entries.

Onei'za. In Southey's *Thalaba the Destroyer* (*q.v.*), the bride of Thalaba. She dies on the wedding night.

Only, The (Ger. *Der Einzige*). A name given to the German writer, Jean Paul Friedrich Richter (1763–1825).

Onomatopœia. Primarily the forming of words to suggest by their sound the object or idea presented (see *Bowwow Theory*), as buzz, hiss, clack, bang, twitter. In poetry it is a device to give by the combination of sounds an effect consonant with the meaning, as Milton's: —

> Fountains, and ye that warble as ye flow,
> Melodious murmurs, warbling tune His praise.

Dryden's *Alexander's Feast*, Tennyson's *Lotus Eaters* and Swinburne's *Garden of Proserpine* are noteworthy examples of the use of onomatopœia.

Opal Whiteley, The Story of. An imaginative narrative said to be the production of the child, Opal Whiteley, published in the *Atlantic Monthly* (Am. 1920) and later in book form. There was a great deal of discussion regarding its authenticity. Cp. *Daisy Ashford*.

Open. *Open Door*. The principle of equal opportunity to all nations in the matter of foreign trade.

Open, Ses'ame! See *Sesame*

Open Shop. See *Shop*.

Ophe'lia. In Shakespeare's *Hamlet*, the young, beautiful daughter of Polo'nius, lord chamberlain to the king of Denmark. Hamlet fell in love with her, but, finding marriage inconsistent with his views of vengeance, he affected madness; and Ophelia was so wrought upon by his strange behavior to her, that her intellect gave way.

O'pium-eater. Thomas De Quincey (1785–1859), author of *The Confessions of an English Opium-Eater* (1821).

Oppenheim, James (1882–). Contemporary American poet, an exponent of the free verse movement. His most characteristic volume is probably *Songs for the New Age*.

Opportunism. A policy of expediency, of seizing the opportunity regardless of abstract or logical principles. The opportunists of French history were the followers of Gambetta (1838–1882).

Ops. In classic myth, a goddess of plenty, identified with Rhea (*q.v.*).

Optic, Oliver. The pen name of William Taylor Adams (Am. 1822–1897), a prolific writer for boys, author of the *Army and Navy* Series, *Starry Flag* series, etc.

Op'timism. The doctrine that "whatever is, is right," that everything which happens is for the best. It was originally set forth by Leibnitz (1646–1716) from the postulate of the omnipotence of God, and is cleverly travestied by Voltaire in his *Candide, ou l'Optimisme* (1759) where Dr. Pangloss continually harps on the maxim that "all is for the best in this best of all possible worlds."

Oracle (Lat. *oraculum*, from *orare*, to speak, to pray). The answer of a god or inspired priest to an inquiry respecting the future; the deity giving responses; the place where the deity could be consulted, etc.; hence, a person whose utterances are regarded as profoundly wise, an infallible, dogmatical person —

> I am Sir Oracle,
> And when I ope my lips let no dog bark.
> *Shakespeare: Merchant of Venice*, i, 1.

In ancient Greece oracles were extremely numerous, and very expensive

to those who consulted them. The most famous were the —

Oracle of APOLLO, at Delphi, the priestess of which was called the Pythoness; at Delos, and at Claros.
Oracle of DIANA, at Colchis; of ESCULAPIUS, at Epidaurus, and another in Rome.
Oracle of HERCULES, at Athens, and another at Gades.
Oracle of JUPITER, at Dodona (the most noted); another at Ammon, in Libya; another at Crete.
Oracle of MARS, in Thrace; MINERVA, in Mycenæ; PAN, in Arcadia.
Oracle of TRIPHO'NIUS, in Bœotia, where only men made the responses.
Oracle of VENUS, at Paphos, another at Aphaca, and many others.

In most of the temples women, sitting on a tripod, made the responses, many of which were either ambiguous or so obscure as to be misleading; to this day, our word *oracular* is still used of obscure as well as of authoritative pronouncements.

The difficulty of "making head or tail" of oracles is well illustrated by the following classic examples:

When Crœsus consulted the Delphic oracle respecting a projected war, he received for answer, "*Crœsus Halyn penetrans magnum, pervertet opum vim*" (When Crœsus passes over the river Halys, he will overthrow the strength of an empire). Crœsus supposed the oracle meant he would overthrow the enemy's empire, but it was his own that he destroyed.

Pyrrhus, being about to make war against Rome, was told by the oracle: "*Aio te, Æacide, Roma'nos vin'cere posse*" (I say, Pyrrhus, that you the Romans can conquer), which may mean either *You, Pyrrhus, can overthrow the Romans*, or *Pyrrhus, the Romans can overthrow you.*

Another prince, consulting the oracle on a similar occasion, received for answer, "*Ibis redi'bis nunquam per bella peribis*" (You shall go shall return never you shall perish by the war), the interpretation of which depends on the position of the comma; it may be *You shall return, You shall never perish in the war*, or *You shall return never, you shall perish in the war*, which latter was the fact.

Philip of Macedon sent to ask the oracle of Delphi if his Persian expedition would prove successful, and received for answer —

The ready victim crowned for death
Before the altar stands.

Philip took it for granted that the "ready victim" was the King of Persia, but it was Philip himself.

When the Greeks sent to Delphi to know if they would succeed against the Persians, they were told —

Seed-time and harvest, weeping sires shall tell
How thousands fought at Salamis and fell.

But whether the Greeks or the Persians were to be "the weeping sires," no indication was given, nor whether the thousands "about to fall" were to be Greeks or Persians.

The Oracle of the Church. St. Bernard of Clairvaux (1091–1153).

The Oracle of the Holy Bottle. The oracle to which Rabelais (Bks. iv and v) sent Panurge and a large party to obtain an answer to a question which had been put to sibyl and poet, monk and fool, philosopher and witch, judge and "sort," viz. "whether Panurge should marry or not?" The oracle was situated at Bacbuc (*q.v.*), "near Cathay in Upper Egypt," where the "bottle" was kept in an alabaster fount in a magnificent temple. When the party arrived at the sacred spot, the priestess threw something into the fount; whereupon the water began to bubble, and the word "Drink" issued from the "bottle." So the whole party set to drinking Falernian wine, and, being inspired with drink, raved with prophetic madness; and so the romance ends. The story has been interpreted as a satire on the Church. The celibacy of the clergy was for long a moot point, and the "Holy Bottle" or cup to the laity was one of the moving causes of the schisms from the Church.

To work the oracle. To induce another to favor some plan or to join in some project, generally by maneuvering behind the scenes. Also — in slang — to raise money.

Orangeman. A name given by Roman Catholics to the Ulster Protestants of Ireland, on account of their adhesion to William III of the House of Orange.

Orbil'ian Stick, The. A cane or birch-rod.

Orbilius was the schoolmaster who taught Horace, and Horace calls him *Plago'sus* (the flogger). (*Ep.* ii. 71.)

Orc. In Ariosto's *Orlando Furioso*, a great sea monster that devoured men and women. Rogero, on the back of his winged steed Hippogriff, rescued the fair Angelica from the Orc by means of a burnished shield whose brightness was fatal to man and beast. Cp. *Perseus and Andromeda.*

Orcus. A Latin name for Hades, the abode of the dead.

Ordeal (A.S. *ordel*, related to *adælan*, to deal, allot, judge). The ancient Anglo-Saxon and Teutonic practice of referring disputed questions of criminality to supernatural decision, by subjecting the suspected person to physical tests by fire, boiling water, battle, etc.; hence, figuratively, an experience testing endurance, patience, courage, etc.

This method of "trial" was based on the belief that God would defend the right, even by miracle if needful. All ordeals, except the ordeal of battle, were abolished in England by law in the early 13th century.

In *Ordeal of battle* the accused person was obliged to fight any one who charged him with guilt. This ordeal was allowed only to persons of rank.

Ordeal of fire was also for persons of rank only. The accused had to hold in his hand a piece of red-hot iron, or to walk blindfold and barefoot among nine red-hot ploughshares laid at unequal distances. If he escaped uninjured he was accounted inno-

cent, *aliter non*. This might be performed by deputy.

Ordeal of hot water was for the common people. The accused was required to plunge his arm up to the elbow in boiling water, and was pronounced guilty if the skin was injured in the experiment.

Ordeal of cold water was also for the common people. The accused, being bound, was tossed into a river; if he *sank* he was acquitted, but if he *floated* he was accounted guilty. This ordeal remained in use for the trial of witches to comparatively recent times.

In the *Ordeal of the bier*, a person suspected of murder was required to touch the corpse; if guilty the "blood of the dead body would start forth afresh."

In that of the *cross*, plaintiff and defendant had to stand with their arms crossed over their breasts, and he who could endure the longest won the suit.

The *Ordeal of the Eucharist* was for priests. It was supposed that the elements would choke him, if taken by a guilty man.

Ordeal of Richard Feverel, The. See *Richard Feverel*.

Oread (pl. *Oreads* or *Oreades*. Nymphs of the mountains. (Gr. *oros*, a mountain.)

> The Ocean-nymphs and Hamadryades,
> Oreads and Naiads, with long weedy locks,
> Offered to do her bidding through the seas,
> Under the earth, and in the hollow rocks.
> *Shelley: Witch of Atlas*, xxii.

O'Reilly, Private Miles. An Irish private in the Union army during the Civil War, a character created by C. G. Halpine (Am. 1829–1868), whose adventures amused a host of contemporary readers.

Orestes. In classic myth, the son of Agamemnon and Clytemnestra. When Clytemnestra and her paramour Ægisthus murdered Agamemnon, his sister Electra saved the young Orestes by sending him to Phocis where he became the fast friend of Pylades (*q.v.*). In course of time he returned to avenge his father's death by killing Ægisthus and Clytemnestra. For the crime of matricide he was seized with madness and pursued from one land to another by the Furies. Æschylus constructed about this legend his great trilogy of the *Agamemnon*, *Choephori* and *Eumenides*, Sophocles dealt with it in his *Electra*, and Euripides, also, in a drama entitled *Electra*. In more modern times it forms the subject matter of a tragedy by Alfieri, of Voltaire's *Oreste* (Fr. 1750) and of Hofmannsthal's *Electra* (Ger. 1874) and an opera, *Electra* by Richard Strauss, based on the last-named play.

Orfeo and Heuro'dis. The tale of Orpheus and Euryd'ice (*q.v.*), with the Gothic machinery of elves or fairies. It exists in a number of ballad versions. Sometimes Eurydice is called Lady Isabel.

Orgoglio (Ital. Arrogant Pride, or Man of Sin). In Spenser's *Faërie Queene* (I, vii and viii), a hideous giant as tall as three men, son of Earth and Wind. Finding the Red Cross Knight at the fountain of Idleness, he beats him with a club and makes him his slave. Una, hearing of these mischances, tells King Arthur, who liberates the knight and slays the giant.

He typifies the tyrannical power of the Church of Rome; in slaying him Arthur first cut off his *left arm* — *i.e.* Bohemia was first cut off from the Church of Rome; then the giant's *right leg* — *i.e.* England, after which Orgoglio fell to earth, and was easily dispatched.

Orgon. In Molière's *Tartuffe* (*q.v.*), brother-in-law of Tartuffe. His credulity and faith in Tartuffe, like that of his mother, can scarcely be shaken even by the evidence of his senses. He hopes against hope, and fights every inch of ground in defence of the religious hypocrite.

Oria'na. The beloved of Am'adis of Gaul, who called himself Beltene'bros when he retired to the Poor Rock. (*Am'adis de Gaul*, ii. 6.)

The name is also given to the nurseling of a lioness, with whom Esplandian, son of Oria'na and Am'adis, fell in love, and for whom he underwent all his perils and exploits. She is represented as the fairest, gentlest and most faithful of womankind.

Queen Elizabeth is sometimes called the *peerless Oriana*, especially in the madrigals entitled the *Triumphs of Oria'na* (1601). Ben Jonson called Anne, queen of James I, *Oriana*.

Or'iflamme (Fr. flame of gold). The ancient banner of the kings of France, first used as a national banner in 1119. It was a crimson flag cut into three "vandykes" to represent "tongues of fire," with a silken tassel between each, and was carried on a gilt staff (*un glaive tout doré où est attaché une bannière vermeille*). This celebrated standard was the banner of St. Denis; but when the Counts of Vexin became possessed of the abbey it passed into their hands. In 1082 Philippe I united Vexin to the crown, and the sacred Oriflamme fell to the king. It was carried to the field after the battle of Agincourt, in 1415. The romance

writers say that "mescreans" (infidels) were blinded by merely looking on it. In the *Roman de Garin* the Saracens cry, "If we only set eyes on it we are all dead men"; and Froissart records that it was no sooner unfurled at Rosbecq than the fog cleared away from the French, leaving their enemies in misty darkness.

In the 15th century the Oriflamme was succeeded by the blue standard powdered with fleurs-de-lis, and the last heard of the original Oriflamme is a mention in the inventory of the Abbey of St. Denis dated 1534.

Origin of Species, The. A famous scientific treatise by Charles Darwin (1859) in which he first promulgated his theory of evolution. The full title is *The Origin of Species by Means of Natural Selection.*

Original Sin. That corruption which is born with us, and is the inheritance of all the offspring of Adam. As Adam was the federal head of his race, when Adam fell the taint and penalty of his disobedience passed to all his posterity.

Orillo. One of the magicians in Ariosto's *Orlando Furioso* (Bk. viii). His life depended — literally — upon a single hair, but he was able, when his head was cut off, to put it on again. Astolpho encountered him, cut off his head, and fled with it. Orillo mounted and gave chase, but meanwhile Astolpho cut the hair from the head, and as soon as that was severed the head died, and the magician's body fell lifeless.

Orin'da the Matchless. Mrs. Katherine Philipps (1631–1664), the poetess and letter-writer. She first adopted the signature "Orinda" in her correspondence with Sir Charles Cotterell, and afterwards used it for general purposes. Her praises were sung by Cowley, Dryden, and others.

Orion. In classic mythology a giant of great beauty, and a famous hunter, who cleared the island of Chios of wild beasts. While in the island, Orion fell in love with Merope, daughter of King Œnop'ion; but one day, in a drunken fit, he offered her violence. The King put out the giant's eyes and drove him from the island. Orion was told if he would travel eastwards, and expose his sockets to the rising sun, he would recover his sight. Guided by the sound of a Cyclops' hammer, he reached Lemnos, where Vulcan gave him a blacksmith as guide to the abode of the sun. In due time his sight returned to him, and at death he was made a constellation. The lion's skin was an emblem of the wild beasts which he slew in Chios, and the club was the instrument he employed for the purpose.

Orlando. The hero of Shakespeare's *As You Like It* (*q.v.*), the younger son of Sir Rowland de Boys, in love with Rosalind.

Orlando. The Italian form of Roland (*q.v.*), one of the great heroes of medieval romance, and the most celebrated of Charlemagne's paladins. Under the French form of Roland he is the hero of the so-called *Chronicle of Turpin* and the *Chanson de Roland.*

As Orlando he is the hero of a celebrated trilogy of Italian poems written in mock heroic vein. The three poems are — (1) *Morgante Maggiore.* A poem by Pulci (1488), in which Orlando converts the huge Morgante Maggiore (*q.v.*) and is the hero of numerous adventures with giants and magicians.

(2) *Orlando Innamorato* (Orlando in love). A romance in verse by Boiardo (1495) telling the love of Orlando for the fair Angelica. Boiardo supposes Charlemagne to be warring against the Saracens in France, under the walls of Paris. He represents the city as besieged by two infidel hosts — one under Agramant, emperor of Africa, and the other under Gradasso, king of Serica'na. His hero, Orlando, he supposes (though married at the time to Aldabella) to be in love with Angelica, a fascinating coquette from Cathay who makes her appearance to sow discord in the Christian army. Boiardo died in 1494, not having finished the work, and Ariosto wrote his *Orlando Furioso* as a sequel to it.

Orlando Furioso (Orlando mad). An epic poem in 45 cantos, by Ariosto (published 1515–1533). Orlando's madness is caused by the faithlessness of Angelica. In Paris Rinaldo fell in love with her, and, to prevent mischief, the king placed the coquette under the charge of Namo. But she contrived to escape her keeper, and fled to the island of Ebuda, where Rogero found her exposed to a sea-monster, and liberated her. In the meantime, Orlando went in search of his lady and was decoyed into the enchanted castle of Atlantes, but was liberated by Angelica, who again succeeded in effecting her escape to Paris. Here she arrived just after a great battle between the Christians and pagans; and, finding Medora, a Moor, wounded, took care of him, fell in love with him and eloped with him to Cathay. When Orlando found himself jilted, he was

driven mad with jealousy and rage, or rather his wits were taken from him for three months and deposited in the moon. Astolpho went to the moon in Elijah's chariot, and St. John gave him the lost wits in an urn. On reaching France, Astolpho bound the madman, held the urn to his nose, and the hero was himself again. After this, the siege of Paris by Agrimant was continued, and the Christians were wholly successful. The true hero of Ariosto's romance is Rogero, and not Orlando. In the pagan army were two heroes — Rodo'mont, called the Mars of Africa, and Roge'ro. The latter became a Christian convert and the poem ends with a combat between these two, and the overthrow of Rodomont. The concluding lines are —

> Then at full stretch he [Rogero] raised his arm above
> The furious Rodomont, and the weapon drove
> Thrice in his gaping throat — so ends the strife,
> And leaves secure Rogero's fame and life.

About 1589 a play (printed 1594) by Robert Greene entitled *The History of Orlando Furioso* was produced in England. In this version Orlando marries Angelica. Rhodes' farce *Bombastes Furioso* (*q.v.*) is a burlesque of Ariosto's romance.

For further details see *Charlemagne; Paladin; Roland* and the entries under separate characters.

Orlando's Ivory Horn. Olifant, once the property of Alexander the Great. Its bray could be heard for twenty miles.

Orlando's Horse. Brigliadoro ("golden bridle").

Orlando's Sword. Durinda'na or Durandana, which once belonged to Hector .

> Orlando was of middling stature, broad-shouldered, crooked-legged, brown-visaged, red-bearded, and had much hair on his body. He talked but little, and had a very surly aspect, although he was perfectly good-humoured. — *Cervantes: Don Quixote,* II. i. 1 (1615).

Orleans, The Maid of. Joan of Arc (*q.v.*).

Ormont, Lord. See *Lord Ormont and His Aminta.*

Ormuzd or **Ahura Mazda.** The principle or angel of light and good, and creator of all things, according to the Magian system. He is in perpetual conflict with Ahriman (*q.v.*), but in the end will triumph. The Latin form of the name is *Oromasdes.*

Ornithology, Father of. See under *Father.*

Oromasdes. The same as Ormuzd (*q.v.*).

Oroono'ko, Prince. The hero of a novel by Mrs. Aphra Behn which was dramatized by Thomas Southern (1696) under the title *Prince Oroonoko.* Prince Oroonoko was a real character, the grandson of an African king, and the novelist became acquainted with him in Surinam in the West Indies where he had been sold as a slave. Here Oroonoko met Imoin'da, his wife, from whom he had been separated, and who he thought was dead. He headed an uprising of the slaves. whereupon the governor tried to seduce Imoinda. The result was that Imoinda killed herself, and Oroonoko slew first the governor and then himself. This is the ending of the drama; the novel ended in a different but equally tragic manner.

Orpheus. A Thracian poet of Greek legend (son of Apollo and Calliope), who could move even inanimate things by his music. When his wife Eurydice (*q.v.*) died he went into the infernal regions, and so charmed Pluto that she was released on the condition that Orpheus would not look back till they reached the earth. He was just about to place his foot on the earth when he turned round, and Eurydice vanished from him in an instant.

> Orpheus' self may . . . hear
> Such strains as would have won the ear
> Of Pluto to have quite set free
> His half-regained Eurydice
> *Milton: L'Allegro,* 145–50.

The prolonged grief of Orpheus at his second loss so enraged the Thracian women that in one of their Bacchanalian orgies they tore him to pieces. The fragments of his body were collected by the Muses and buried at the foot of Mount Olympus, but his head had been thrown into the river Hebrus, whither it was carried into the sea, and so to Lesbos, where it was separately interred. This story is the subject of Glück's opera *Orpheus and Eurydice* (*Orfeo,* 1762), the libretto of which is by Calzabigi. Browning has a poem *Eurydice to Orpheus.*

Orpheus of Highwaymen. So Gay has been called on account of his *Beggar's Opera* (1728).

Orpheus of the 18th century. Handel (1685–1759).

Orpheus of the Green Isle. Furlough O'Carolan (1670–1738).

Orpheus C. Kerr Papers. A series of humorous sketches by Robert Henry Newell which were published in daily newspapers during the Civil War and after (Am. 1862–1868). Orpheus C. Kerr was an insistent "office-seeker" and the sketches had to do with the affairs of a Mackerel Brigade.

Orphic. Connected with Orpheus, the

mysteries associated with his name, or the doctrines ascribed to him; similar to his music in magic power. Thus, Shelley says —

> Language is a perpetual Orphic song,
> Which rules with Dædal harmony a throng
> Of thoughts and forms, which else senseless and shapeless were.
>
> *Prometheus Unbound*, IV, i, 415.

Orsino. In Shakespeare's *Twelfth Night* (*q.v.*), the Duke of Illyria, in love with Olivia. He marries Viola.

Orson. Twin brother of Valentine in the old romance, *Valentine and Orson* (*q.v.*). The twins were born in a wood near Orleans, and Orson (Fr. *ourson*, a little bear) was carried off by a bear, which suckled him with her cubs. When he grew up he was the terror of France, and was called the *Wild Man of the Forest*. He was reclaimed by Valentine, overthrew the Green Knight, and married Fezon, the daughter of Duke Savary of Aquitaine.

Ortheris, Stanley. A Cockney soldier who appears in many of Kipling's stories with his pals, Terence Mulvaney (*q.v.*) and Jock Learoyd. He is especially prominent in *Garm — a Hostage*, *The Madness of Private Ortheris* and *His Private Honour*.

Or'ville, Lord. In Fanny Burney's *Evelina* (*q.v.*), the amiable and devoted lover of Evelina, whom she ultimately marries. He is represented as "handsome, gallant, polite, and ardent — he dressed handsomely."

Osbaldistone, Rashleigh. In Scott's *Rob Roy* a pretended scholar who turns out to be a perfidious villain. He is killed by Rob Roy.

Frank Osbaldistone. His brother, who loves and marries Di Vernon.

Osborne, Mr. In Thackeray's *Vanity Fair* (*q.v.*), a hard, money-loving, purse-proud, wealthy London merchant, whose only gospel was that "according to Mammon."

Captain George Osborne. Son of the merchant; selfish, vain, extravagant, and self-indulgent. He was engaged to Amelia Sedley while her father was in prosperity, and Captain Dobbin induced him to marry her after the father was make a bankrupt. Happily, George fell on the field of Waterloo, or one would never vouch for his conjugal fidelity.

O'Shanter, Tam. See *Tam O'Shanter*.

O'Shaughnessy, Arthur Edward (1844–1881). English poet.

Osi'ris. One of the chief gods of Egyptian mythology: judge of the dead, ruler of the kingdom of ghosts, the Creator, the god of the Nile, and the constant foe of his brother (or son), Set, the principle of evil. He was the husband of Isis (*q.v.*), and represents the setting sun (cp. *Ra*). He was slain, but came to life again and was revenged by Horus and Thoth.

The name means *Many-eyed*. Osiris was usually depicted as a mummy wearing the crown of Upper Egypt, but sometimes as an ox.

Oslerize. To regard a man as of little use or force him into retirement after he has passed the prime of life. The word was derived from a remark of the distinguished surgeon Dr. (later Sir) William Osler (1849–1919) in his address on leaving Johns Hopkins University for England. In this address, which was seized upon by the press and greatly distorted, he referred to "the comparative uselessness of men over forty years of age" and said that if their discoveries were subtracted from the sum of human achievement, it would make little difference to progress.

Osmond, Gilbert. In James' *Portrait of a Lady* (*q.v.*), the dilettante whom Isabel Archer married.

Osrick. In Shakespeare's *Hamlet*, a court fop, contemptible for his affectation and finical dandyism. He is made umpire by Claudius, when Laertes and Hamlet fight their duel.

Ossa. *Heaping Pe'lion upon Ossa.* See *Pelion*.

Ossian (**Oisin**). The legendary Gaelic bard and warrior of about the end of the 3rd century, son of Finn (Fingal), and reputed author of *Ossian's Poems*, published 1760–1763, by James Macpherson, who professed that he had translated them from MSS. collected in the Highlands. A great controversy as to the authenticity of the supposed originals was aroused. It is generally agreed that Macpherson, although compiling from ancient sources, was the principal author of the poems as published.

Ostend' Manifesto. A declaration made in 1854 by the Ministers of the United States in England, France, and Spain, "that Cuba must belong to the United States." It occasioned great discussion.

Ostracism (Gr. *ostrakon*, an earthen vessel). Black-balling, boycotting, expelling; exclusion from society of common privileges, etc. The word arose from the ancient Greek custom of banishing one whose power was a danger to the state, the voting for which was done by the

people recording their votes on tiles or potsherds.

Ostrich policy. A short-sighted policy of shutting one's eyes in time of danger, from the habit attributed to the ostrich of hiding its head in the sand when threatened by an enemy.

Ostrog Bible. See *Bible, Specially named.*

Oswald. In Shakespeare's *King Lear*, steward to Goneril, daughter of King Lear.

Othello. A tragedy by Shakespeare (1604). Othello, a Moor, was commander of the Venetian army, and eloped with Desdemo'na. Brabantio accused him of necromancy, but Desdemona refuted the charge. The Moor, being then sent to drive the Turks from Cyprus, won a signal victory. On his return, Iago, Othello's "ancient" (*i.e.* ensign or lieutenant), played upon his jealousy, and persuaded him that Desdemona had been false to him with Cassio. He therefore murdered her, and after learning how he had been duped by Iago, slew himself. This tragedy had its source in a tale in Cinthio's *Hecatommithi* (1565). There is an opera, *Othello,* by Verdi (1887) founded on Shakespeare's play.

Othello's occupation's gone (iii. 3). A phrase sometimes used when one is "laid on the shelf," no longer "the observed of all observers."

> The fiery openness of Othello, magnanimous, guileless, and credulous, boundless in his confidence, ardent in his affection, inflexible in his resolution, and obdurate in his revenge. . . . The gradual progress which Iago makes in the Moor's conviction, and the circumstances which he employs to inflame him, are so artfully natural . . . that we cannot but pity him. — *Dr. Johnson.*

Other Wise Man, The. A story by Henry Van Dyke. See under *Magi.*

Otis, Isabel. The heroine of Gertrude Atherton's *Ancestors* (*q.v.*).

O'tium cum dignita'te (Lat. leisure with dignity). Retirement after a person has given up business and has saved enough to live upon in comfort. The words were taken as a motto by Cicero.

Otnit. Hero of a story in the medieval *Heldenbuch* or *Book of Heroes*, a legendary emperor of Lombardy, who gains the daughter of a powerful heathen ruler for wife, by the help of Alberich the dwarf.

Otranto, Castle of. See *Castle of Otranto.*

O'Trigger, Sir Lucius. In Sheridan's comedy, *The Rivals*, a fortune-hunting Irishman, ready to fight every one, on any matter, at any time.

Ottava Rima. A stanza of eight ten-syllabled lines, rhyming *a b a b a b c c*, used by Keats in his *Isabella*, Byron in *Don Juan*, etc. It was originally Italian and was employed by Tasso (the lines were eleven-syllabled), Ariosto, and many others. The following example is from *Don Juan*:

> When Nero perished by the justest doom
> Which ever the destroyer yet destroy'd,
> Amidst the roar of liberated Rome
> Of nations freed, and the world overjoy'd,
> Some hands unseen strew'd flowers upon his tomb;
> Perhaps the weakness of a heart not void
> Of feeling for some kindness done, when power
> Had left the wretch an uncorrupted hour.

Ottenberg, Fred. The lover of Thea Elsted in Willa Cather's *Song of the Lark* (*q.v.*).

Otway, Thomas (1651–1685). English dramatist of the Restoration period, best known for his *Venice Preserved* (*q.v.*) and *The Orphan.*

Ouida. The pseudonym of Louise de la Ramée, author of *Under Two Flags* (1867) etc.

Our American Cousin. A comedy by Tom Taylor (1858). The titular hero, Asa Trenchard, who was at first the principal character of this popular play, was gradually superseded in interest by the English swell Lord Dundreary (*q.v.*) who served as entertaining contrast to the "American cousin."

Our Mutual Friend. A novel by Charles Dickens (1864). The "mutual friend" is John Harmon, friend of Mr. Boffin and of the Wilfers. Old John Harmon had cursed his son and sent him adrift as a boy of fourteen, but he leaves him a fortune on condition of his marrying Bella Wilfer. As young Harmon has never met Bella, has not been home for fourteen years and is reported to have been murdered, he returns under the assumed name of John Rokesmith and acts as secretary to Mr. Boffin, the "golden dustman" who is to have the Harmon money if the conditions laid down in the will are not fulfilled. John and Bella fall in love, marry and live for a time on John's earnings and finally Boffin turns over the fortune and John Rokesmith becomes "John Harmon."

Outcast of the Islands, An. A novel by Joseph Conrad (Eng. 1896). The scene is laid in Sambir, a settlement in the Dutch East Indies. The story has to do with two protegés of Captain Lingard, the powerful "Rajah Laut" of the district — Almayer, whom he sets up as a trader in Sambir and Willems, whom, after his dishonesty as a clerk in Macassar, he brings to the same lonely settlement. Willems falls in love with Aïssa, daughter of the scheming, one-eyed native Babalatchi, who hides her

until Willems treacherously agrees to pilot Abdulla, a native trader, to the settlement. Once there, his wealth and shrewdness enable him to throttle Almayer's trade. Lingard, when he discovers Willems' treachery, imprisons him in the jungle, and at the moment when his escape seems probable, he is shot by Aïssa with his own revolver. Almayer's later history is told in *Almayer's Folly* (*q.v.*).

Outcaste. See *Caste.*

Ou'tis (Gr. nobody). The name assumed by Odysseus in the cave of Polyphemus. When the monster roared with pain from the loss of his eye, his brother giants demanded from a distance who was hurting him: "Nobody," thundered out Polyphemus, and his companions went their way.

Over-Soul, The. One of the best-known and most characteristic of Emerson's essays (Am. 1841).

Overreach, Sir Giles. An avaricious schemer, the principal character in Massinger's drama *A New Way to Pay Old Debts* (*q.v.*).

Ovid. A Latin poet in the time of Augustus. He wrote the poetical fables called *Metamorphoses*, but he is far more often identified as the model of elegiac poetry (*B. C.* 43–*A. D.* 17).

The French Ovid. Du Bellay (1524–1560); also called "The Father of Grace and Elegance."

Owain. The hero of a 12th-century legend, *The Descent of Owain*, written by Henry of Saltrey, an English Benedictine monk. Owain (the name is a form of Welsh *Owen*) was an Irish knight of Stephen's court who, by way of penance for a wicked life, entered and passed through St. Patrick's Purgatory (*q.v.*).

Owen Meredith. See *Meredith, Owen.*

Owlglass, Owlyglass or **Howleglass, Tyll.** See *Tyll Owlyglass.*

Oxford Movement, The. A High Church movement which originated at Oxford in 1833 under the leadership of Pusey, Newman (afterwards a cardinal in the Roman Church), and Keble. It was strongly opposed to anything in the way of Latitudinarianism, and sought to bring back into the service of the Church much of the ritual, ornaments, etc., that had been dispensed with at the time of the Reformation. See *Tracts for the Times.*

Oxymoron (Gr. pointedly foolish). A seeming contradiction for effect; for example, the use of a noun with a qualifying adjective that seems to imply a contrary meaning, as "strenuous idleness," "wise folly," "proud humility."

P

P., P.P., P.P.P. (in music). P = piano, pp = pianissimo, and ppp = pianississimo. Sometimes pp means *piu piano* (more softly).

So f = forte, ff = fortissimo, and fff = fortississimo.

P. *The Four P's.* A "merry interlude" by John Heywood, written about 1540. The four principal characters are "a Palmer, a Pardoner, a Poticary (apothecary), and a Pedlar." See under *Four.*

The five P's. William Oxberry (1784–1824) was so called, because he was Printer, Poet, Publisher, Publican, and Player.

P.C. The Roman *patres conscripti.* See *Conscript Fathers.*

P.P.C. (*pour prendre congé*). For leave-taking; sometimes written on the address cards of persons about to leave a locality when they pay their farewell visits. In English, *paid parting call.*

P.P., Clerk of this Parish. The hero and pretended author of a famous volume of *Memoirs* written by John Arbuthnot as a burlesque on Burnet's *History of My Own Times.* His self-important affectations proved highly amusing and made his name a byword for conceit.

P.S. (Lat., *post-scriptum*) Written afterwards — *i.e.* after the letter or book was finished.

P's and Q's. *Mind your P's and Q's.* Be very circumspect in your behavior.

Several explanations have been suggested, but none seems to be wholly satisfactory. One is that it was an admonition to children learning the alphabet — and still more so to printers' apprentices sorting type — because of the similar appearance of these tailed letters; another that in old-time barparlors in the accounts that were scored up for beer "P" stood for "pints" and "Q" for "quarts," and of course the customer when settling up would find it necessary "to mind his P's and Q's," or he would pay too much; and yet another — from France — is that in the reign of Louis XIV, when huge wigs were worn, and bows were made with great formality, two things were specially required: a "step" with the feet, and a low bend of the body. In the latter the wig would be very apt to get deranged, and even to fall off. The caution, therefore, of the French dancing-master to his pupils was, "Mind your P's (*i.e. pieds*, feet) and Q's (*i.e. queues*, wigs)."

Packlemerton, Jasper. A personage in Dickens' *Old Curiosity Shop* (1840), one of the chief figures in Mrs. Jarley's wax-work exhibition.

"Jasper courted and married fourteen wives, and destroyed them all by tickling the soles of their feet when they were asleep. On being brought to the scaffold and asked if he was sorry for what he had done, he replied he was only sorry for having let them off so easy. Let this," said Mrs. Jarley, "be a warning to all young ladies to be particular in the character of the gentlemen of their choice. Observe, his fingers are curled, as if in the act of tickling, and there is a wink in his eyes." — *Dickens: The Old Curiosity Shop*, xxviii.

Pac'olet. A dwarf in the romance of *Valentine and Orson* (*q.v.*). He was in the service of Lady Clerimond, and had a winged horse which carried off Valentine, Orson, and Clerimond from the dungeon of Ferragus to King Pepin's palace, and afterwards bore Valentine to the palace of Alexander, Emperor of Constantinople, his father; hence, a very swift horse, that will carry the rider anywhere, is called a *horse of Pacolet* (Fr.).

I fear neither shot nor arrow, nor any horse how swift soever he may be, not though he could outstrip the Pegasus of Perseus or of Pacolet, being assured that I can make good my escape. — *Rabelais: Gargantua*, Bk. ii, 24.

Steele's familiar spirit in the *Tatler* was named Pacolet after this dwarf.

Pacto'lus. *The golden sands of the Pactolus.* The Pactolus (now called the Bagouly) is a small river in Lydia, Asia Minor, long famous for its gold which, according to legend, was due to Midas (*q.v.*).

Paddington, Harry. In *The Beggar's Opera* (1727) by Gay, one of Macheath's gang of thieves. Peachum describes him as a "poor, petty-larceny rascal, without the least genius. That fellow," he says, "though he were to live for six months, would never come to the gallows with credit."

Paddy, Paddywhack. An Irishman; from Patrick (Ir. *Padraig*), In slang both terms are used for a loss of temper, a rage on a small scale; and the latter also denotes the gristle in roast meat or a spanking.

Padishah. See *Rulers, Titles of.*

Page, Mr. In Shakespeare's *Merry Wives of Windsor* (*q.v.*), a gentleman living at Windsor. When Sir John Falstaff made love to Mrs. Page, Page himself assumed the name of Brook, to outwit the knight. Sir John told the supposed Brook his

whole "course of wooing," and how nicely he was bamboozling the husband.

Mrs. Page. Wife of Mr. Page, of Windsor. When Sir John Falstaff made love to her, she joined with Mrs. Ford to dupe him and punish him.

Anne Page. Daughter of the above, in love with Fenton. Slender calls her "the sweet Anne Page."

William Page. Anne's brother, a schoolboy.

Page, Thomas Nelson (1853–1922). American novelist and short story writer, best known for his two short stories *Marse Chan* and *Meh Lady* in the volume *In Ole Virginia.* See those entries. He is also the author of *Red Rock* and *Two Little Confederates.*

Pagliacci, I (The Players). An opera by Leoncavallo (1892). The characters are traveling players. Nedda, the wife of Canio, the showman, repels the advances of Tonio, a member of the company, but agrees to an evening appointment with Silvio, a villager who has long been in love with her. Canio's suspicions are aroused by Tonio and he acts the jealous husband on the stage with such fury that he stabs both Nedda and Silvio.

Pair of Blue Eyes, A. A novel by Thomas Hardy (1874). Elfride Swancourt, the daughter of a rector, is loved by Stephen Smith and starts to elope with him but changes her mind and returns. Later she loves and is loved by Henry Knight, but Mrs. Jethway, a spying neighbor, writes Knight of Elfride's former experience and the lovers quarrel. Sometime later the two men, each intending to be reconciled with Elfride, meet on a train but arrive only in time for her funeral. She had married, but loving Knight, had pined away and died.

Palace of Art, The. An allegorical poem by Tennyson (1830). Its object is to show that love of art will not alone suffice to make man happy.

Palace of Pleasure, The. A group of tales collected and translated into English by William Painter (1566). It was a great source book for Elizabethan dramatists.

Pal'adin. Properly, an officer of, or one connected with, the palace; usually confined in romance to the Twelve Peers of Charlemagne's court, and hence applied to any renowned hero or knight-errant.

The most noted of Charlemagne's paladins were Orlando or Roland (Orlando the Italian, Roland the French form), the favorite nephew of Charlemagne; Rinaldo (Renauld) of Montalban, Orlando's cousin; Namo (Nami), duke of Bavaria; Salomon (Solomon), king of Brittany; Astolpho of England; Archbishop Turpin; Florismart; Malagigi (Maugis) the magician; Ganelon (Gan), the traitor; and Ogier the Dane. See under these entries. The converted Saracen Fierambras (Ferumbras) was also prominent. Lists of the twelve paladins vary greatly.

Palamedes. In Greek legend, one of the heroes who fought against Troy. He was the reputed inventor of lighthouses, scales and measures, the discus, dice, etc., and was said to have added four letters to the original alphabet of Cadmus. It was he who detected the assumed madness of Ulysses by putting the infant Telemachus in the way of the plow the supposed madman was driving; and in revenge the latter encompassed his death. The phrase, *he is quite a Palamedes*, meaning "an ingenious person," is an allusion to this hero.

In Arthurian romance, *Sir Palamedes* is a Saracen knight who was overcome in single combat by Tristram. Both loved Isolde, the wife of King Mark; and after the lady was given up by the Saracen, Tristram converted him to the Christian faith, and stood his godfather at the font.

Tasso introduces a *Palamedes of Lombardy* in his *Jerusalem Delivered* (III. ii). He joined the Crusaders with his brothers, Achilles and Sforza, and was shot by Clorinda with an arrow.

Pal'amon and Arcite. Two young Theban knights of romance whose story (borrowed from Boccaccio's *Le Teseide*) is told by Chaucer in his *Knight's Tale*, by Fletcher and (probably) Shakespeare in *The Two Noble Kinsmen* (1634) and elsewhere. Both were in love with Emilia, sister-in-law to the Duke of Athens, in whose hands they were prisoners. In time they obtained their liberty, and the Duke appointed a tournament, promising Emilia to the victor. Arcite prayed to Mars to grant him victory, Pal'amon prayed to Venus to grant him Emilia. Arcite won the victory, but, being thrown from his horse, died; and Pal'amon, though not the winner, won the prize for which he prayed and fought.

Palatine, The. A ballad by Whittier versifying the New England legend of a ship of that name that was lured on to the rocks of Black Island by false lights, plundered and sent to sea again in

flames with its passengers aboard. The story seems to have some basis in the hasty forced landing near that spot of a load of emigrants from the German Palatinate in 1720. According to legend, a phantom burning ship periodically visits the island. This story suggested R. H. Dana's poem *The Buccaneer*.

Pale, The English. The name given in the 15th century to that part of Ireland which had been colonized in the 12th century by Henry II, viz., the districts of Cork, Dublin, Drogheda Waterford, and Wexford. It was only in these districts the English law prevailed, hence the phrases, *Within the pale*, and *Outside the pale*. They are often used figuratively of the social conventions. One of Kipling's most successful stories is entitled *Beyond the Pale*.

The Jewish Pale of Settlement. Under the Czarist rule the Jews of Russia were restricted to fifteen governments or districts of Western Russia.

Pale Faces. So the American Indians called the European settlers.

Pale'mon and Lavinia. A poetic version of Boaz and Ruth told by Thomson in the *Seasons: Autumn* (1730). Palemon is also the name of the hero in Falconer's narrative poem, *The Shipwreck* (1756).

Pal'indrome (Gr. *palin dromo*, to run back again). A word or line which reads backwards and forwards alike, as *Madam*, also *Roma tibi subito motibus ibit amor*. They have also been called *Sotadics*, from their reputed inventor, Sotades, a scurrilous Greek poet of the 3rd century *B. C.*

Probably the longest palindrome in English is —

Dog as a devil deified
Deified lived as a god —

and others well known are Napoleon's reputed saying —

Able was I ere I saw Elba: and
Lewd did I live, evil did I dwel.

The following Greek palindrome is very celebrated:

ΝΙΨΟΝΑΝΟΜΗΜΑΤΑΜΗΜΟΝΑΝΟΨΙΝ

i.e., wash my transgressions, not only my face.

Palinode or **Palinody.** A recantation, from the name of the poem in which the Greek poet Stetsichorus (*B. C.* 608–552) expressed his regret for his former bitter satire against Helen of Troy and presented a form of the legend allowing for a more favorable interpretation of her character. (See *Helen.*) According to tradition, Stetsichorus had been struck blind for his original calumny.

Palinu'rus. The pilot of Æne'as. Palinurus, sleeping at the helm, fell into the sea and was drowned. The name is employed as a generic word for a steersman or pilot, and sometimes for a chief minister.

Palisades, The. A steep mass of basalt or trap-rock rising up from the west bank of the Hudson River to a height of almost 500 feet and extending north along the New Jersey side of the river for about eighteen miles.

Pall Mall. This fine thoroughfare in the West End of London has been so called since the early 18th century because it is the place where formerly the game of Palle-malle (Ital. *palla*, ball, *maglia*, mallet) was played.

Palla'dium. Something that affords effectual protection and safety. The Palla'dium was a colossal wooden statue of Pallas in the city of Troy, said to have fallen from heaven. It was believed that so long as this statue remained within the city, Troy would be safe, but if ever it were removed, the city would fall into the hands of the enemy. The statue was carried away by the Greeks, and the city burnt by them to the ground.

The Scotch had a similar tradition attached to the great stone of Scone, near Perth. Edward I. removed it to Westminster, and it is still framed in the Coronation Chair of England.

Pallas. A name of Minerva (*q.v.*), sometimes called *Pallas Athene*.

Pallet. In Smollett's novel of *Peregrine Pickle* (1751), a painter, "without any reverence for the courtesies of life."

Palliser, Plantagenet. (In Trollope's novels.) See *Omnium, Duke of*.

Palm. *Palm Sunday.* The Sunday next before Easter. So called in memory of Christ's triumphant entry into Jerusalem, when the multitude strewed the way with palm branches and leaves. (*John* xii.)

Sad Palm Sunday. March 29th, 1463, the day of the battle of Towton, the most fatal of all the battles in the War of the Roses. It is said that over 37,000 Englishmen were slain.

Palmy days. Prosperous or happy days, as those were to a victorious gladiator when he went to receive the palm branch as the reward of his prowess

To bear the palm. To be the best. The allusion is to the Roman custom of giving the victorious gladiator a branch of the palm tree.

To palm off. To pass off fraudulently. The allusion is to jugglers, who conceal in the palm of their hand what they pretend to dispose of in some other way.

Palmer. A pilgrim to the Holy Land who was privileged to carry a palm staff, and who spent all his days in visiting holy shrines, living on charity. At the dedication of palmers prayers and psalms were said over them as they lay prostrate before the altar; they were sprinkled with holy water, and received a consecrated palm branch.

Palmerin. The hero of a number of 16th century Spanish romances of chivalry on the lines of *Amadis of Gaul*. The most famous are *Palmerin of Oliva*, and *Palmerin of England*. Southey published an abridged translation of the latter.

Palmetto State. South Carolina. See *States*.

Pam'ela or Virtue Rewarded. A famous novel by Richardson (1740) of great significance in the early development of the English novel. The heroine is Pam'ela Andrews, a simple, unsophistical country girl, the daughter of two aged parents, and maidservant of a rich young squire, called B, who tries to seduce her. She resists every temptation, and at length marries the young squire and reforms him. Pamela is very modest, bears her afflictions with much meekness, and is a model of maidenly prudence and rectitude. The story is told in a series of letters which Pamela sends to her parents.

Sir Philip Sidney had used the name Pamela for one of the heroines in his *Arcadia* (1590) (*q.v.*).

Pami'na and Tami'no. In Mozart's opera *The Magic Flute* (Ger. *Die Zauberflöte*) (1790), the two lovers who were guided by "the magic flute" through all worldly dangers to the knowledge of divine truth or the mysteries of Isis.

Pan (Gr. all, everything). The god of pastures, forests, flocks, and herds of Greek mythology; also the personification of deity displayed in creation and pervading all things. He is represented with the lower part of a goat, and the upper part of a man.

Legend has it that at the time of the Crucifixion, just when the veil of the Temple was rent in twain, a cry swept across the ocean in the hearing of many, "Great Pan is Dead," and that at the same time the responses of the oracles ceased for ever. *The Dead Pan*, a poem by Elizabeth Barrett Browning (1844) is founded on this legend. Pan is also the subject of her poem *A Musical Instrument*, of Robert Browning's *Pan and Luna* and E. C. Stedman's *Pan in Wall Street* (Am. 1867).

Pan. This prefix is widely used, of late years, in various compounds implying coöperation of the several units of a race, religion or geographical division. Thus we have:

Pan Americanism. The movement for political coöperation among the various states of North and South America.

Pan Germanism. A movement to incorporate the German populations of Austria in Germany and to extend German influence generally. It was at its height before the World War.

Pan Islamism. A movement for the greater coöperation of all Mohammedan peoples, with the goal of ultimate freedom from Western domination. The abolition of the Caliphate in 1923 gave the movement a severe setback.

Pan Slavism. A movement for the political union of all Slavic peoples and originally for their incorporation into the Russian Empire.

Pan Turanism. A movement for the coöperation and final political union of all Turkish or Tartar races with the motto "Turkey for the Turks."

Pan Michael. The third of a Polish historic trilogy by Sienkiewicz. See *With Fire and Sword*.

Panace'a (Gr. all-healing). A universal cure. Panacea was the daughter of Æscula'pius (god of medicine), and of course the medicine that cures is the daughter or child of the healing art.

In the Middle Ages the search for the panacea was one of the alchemists' self-imposed tasks; and fable tells of many panaceas, such as the Promethean unguent which rendered the body invulnerable, Aladdin's ring, the balsam of Fierabras (*q.v.*), and Prince Ahmed's apple (see *Apple*). Cp. also *Achilles' Spear, Medea's Kettle, Reynard's Ring*, etc.

Pancake. A thin, flat "cake" made in a frying-pan. It was originally intended to be eaten after dinner to stay the stomachs of those who went to be shriven; hence, Shrove Tuesday (*q.v.*), a special day for these, came to be called *Pancake Day*, and the Shrovebell the *Pancake Bell*.

Pancrace. In Molière's *Mariage Forcé*, a doctor of the Aristotelian school, who involved himself in constant absurdity in his attempts to apply his cumbersome logical analysis to trivial matters. When his adversary could not agree, he called him "*un ignorant, un ignorantissime, ignorantifiant, et ignorantifié.*"

Pancras, St. See under *Saint*.

Pan'darus. In Greek legend a Lycian

leader, one of the allies of Priam in the Trojan War. In the classic story he is depicted as an admirable archer, slain by Diomed, and honored as a hero-god in his own country; but in medieval romance he is represented as such a despicable fellow that the word *pander* is derived from his name. Chaucer in his *Troilus and Cresseyde*, and Shakespeare in his drama of *Troilus and Cressida*, represent him as procuring for Troilus the good graces of Cressid, and in *Much Ado About Nothing*, it is said that Troilus "was the first employer of pandars."

> Let all pitiful goers-between be called to the world's end after my name; call them all "Pandars." Let all constant men be "Troiluses," all false women "Cressids." — *Shakespeare: Troilus and Cressida*, Act iii. Sc. 2.

Pandavas, The. The five brothers who are joint heroes of the great Hindu epic, the *Mahabharata* (*q.v.*).

Pandemonium (Gr. all the demons). A wild, unrestrained uproar, a tumultuous assembly, a regular row. The word was first used by Milton as the name of the principal city in Hell, "the high capital of Satan and his peers."

Pando'ra. In Greek mythology the first woman. Prometheus had made an image and stolen fire from heaven to endow it with life. In revenge, Jupiter told Vulcan to make a woman, who was named Pandora (*i.e.* the All-gifted), because each of the gods gave her some power which was to bring about the ruin of man. Jupiter gave her a box which she was to present to him who married her. Prometheus distrusted Jove and his gifts, but Epime'theus, his brother, married the beautiful Pando'ra, and — against advice — accepted the gift of the god. As soon as he opened the box all the evils that flesh is heir to flew forth, and have ever since continued to afflict the world. According to some accounts the last thing that flew out was Hope; but others say that Hope alone remained. Some versions blame Pandora's curiosity for the disaster.

Pando'ra's Box. A present which seems valuable, but which is in reality a curse; like that of Midas (*q.v.*), who found his very food became gold, and so uneatable.

Pangloss, Dr. (Gr. all tongues). The pedantic old tutor to the hero in Voltaire's *Candide, ou l'Optimisme* (1759) (*q.v.*). His great point was his incurable and misleading optimism; it did him no good and brought him all sorts of misfortune, but to the end he reiterated "All is for the best in this best of all possible worlds."

Panhandle. In the United States a narrow strip of territory belonging to one State which runs between two others, such as the Texas Panhandle, the Panhandle of Idaho, etc. West Virginia is known as *the Panhandle State*. The allusion is obvious.

Panjan'drum. *The Grand Panjandrum*, "with the little red button a-top." A village boss, who imagines himself the "Magnus Apollo" of his neighbors. The word occurs in the famous farrago of nonsense which the comic dramatist Foote (1721–1777) composed to test old Macklin, who said he had brought his memory to such perfection that he could remember anything by reading it over once. There is more than one version of the test passage; the following is as well authenticated as any:

> So she went into the garden to cut a cabbage-leaf to make an apple-pie, and at the same time a great she-bear came running up the street and popped its head into the shop. "What! no soap?" So he died, and she — very imprudently — married the barber. And there were present the Picninnies, the Joblillies, the Garyulies, and the Grand Panjandrum himself, with the little red button a-top, and they all fell to playing the game of catch-as-catch-can till the gunpowder ran out at the heels of their boots.

It is said that Macklin was so indignant at this nonsense that he refused to repeat a word of it.

Pansy. The *nom de plume* of Mrs. Isabella Alden (1841–) whose religious stories for young people, the *Pansy Books* were for a time very popular in America.

Pantagruel. The principal character in Rabelais' great satire, *Gargantua and Pantagruel* (the first part published in 1535, the last posthumously in 1564), King of the Dipsodes, son of Gargantua (*q.v.*), and by some identified with Henri II of France. He was the last of the giants, and Rabelais says he got his name from the Greek *Panta*, all, and Arab. *Gruel*, thirsty, because he was born during the drought which lasted thirty and six months, three weeks, four days, thirteen hours, and a little more, in that year of grace noted for having "three Thursdays in one week." He was covered with hair at birth, "like a young bear," and was so strong that though he was chained in his cradle he broke his bonds into five hundred thousand pieces with one blow of his infant fist. When he grew to manhood he knew all languages, all sciences, and all knowledge of every sort, out-Solomoning Solomon in wisdom. His

immortal achievement was his voyage from Uto'pia in quest of the "oracle of the Holy Bottle" (*q.v.*).

Pantag'ruel's Course of Study. Pantagruel's father, Gargantua, said in a letter to his son:

"I intend and insist that you learn all languages perfectly; first of all Greek, in Quintilian's method; then Latin, then Hebrew, then Arabic and Chaldee. I wish you to form your style of Greek on the model of Plato, and of Latin on that of Cicero. Let there be no history you have not at your fingers' ends, and study thoroughly cosmography and geography. Of liberal arts, such as geometry, mathematics, and music, I gave you a taste when not above five years old, and I would have you now master them fully. Study astronomy, but not divination and judicial astrology, which I consider mere vanities. As for civil law, I would have thee know the *digests* by heart. You should also have a perfect knowledge of the works of Nature, so that there is no sea, river, or smallest stream, which you do not know for what fish it is noted, whence it proceeds, and whither it directs its course; all fowls of the air, all shrubs and trees whether forest or orchard, all herbs and flowers, all metals and stones, should be mastered by you. Fail not at the same time most carefully to peruse the Talmudists and Cabalists, and be sure by frequent anatomies to gain a perfect knowledge of that other world called the microcosm, which is man. Master all these in your young days, and let nothing be superficial; as you grow into manhood you must learn chivalry, warfare, and field manœuvres." — Bk. II. 8.

Pantag'ruel's Tongue. It formed shelter for a whole army. His throat and mouth contained whole cities.

Then did they [the army] put themselves in close order, and stood as near to each other as they could and Pantagruel put out his tongue half-way, and covered them all, as a hen doth her chickens. — Bk. II. 32.

Pantagruelian Lawsuit. This was between Lord Busqueue and Lord Suckfist, who pleaded their own cases. The writs, etc., were as much as four asses could carry. After the plaintiff and defendant had stated their cases, Pantagruel gave judgment and the two suitors were both satisfied, for no one understood a word of the pleadings, or the tenor of the verdict.

Pantag'ruel'ion. The name given by Rabelais to hemp, of which the hangman's rope is made, "because Pantagruel was the inventor of a certain use which it serves for, exceeding hateful to felons, unto whom it is more hurtful than strangle-weed to flax."

Pantagruelism. Coarse and boisterous buffoonery and humor, like that for which Pantagruel was famous.

Pantaloon or **Pantaleone.** Originally a stock character of Italian comedy, a thin, emaciated old man who always appeared in slippers. In England he became a pantomime character. Cp. *Pierrot.*

The sixth age shifts
Into the lean and slippered Pantaloon.
Shakespeare: As You Like It, act ii. sc. 7 (1600).

Panthe'a. In classical history the wife of Abradatus, King of Susa. He joined the Assyrians against Cyrus, and she was taken captive. Cyrus refused to visit her, that he might not be tempted by her beauty, and Abradatus, charmed by this restraint, joined his party. Shortly after he was slain in battle, and Panthea put an end to her life, falling on the body of her husband. Xenophon's *Cyropoedia*, in which her history is related, is said to be "the first extant example of a prose love-story in European literature."

Pantheism. The doctrine that God is everything and everything is God; a monistic theory elaborated by Spinoza, who, by his doctrine of the Infinite Substance, sought to overcome the opposition between mind and matter, body and soul.

Pantheon. A temple dedicated to all the gods (Gr. *pan.* all, *theos*, god); specifically, that erected at Rome by Agrippa, son-in-law to Augustus. It is circular, nearly 150 ft. in diameter, and of the same total height; since the early 7th century, as Santa Maria Rotunda, it has been used as a Christian Church.

The Pantheon at Paris was originally the church of St. Genevieve, built by Louis XV and finished 1790. The following year the Convention gave it its present name, and set it apart as the shrine of those Frenchmen whom their country wished to honor.

Panurge (Gr. *pan*, all, *ergos*, worker, the "all-doer," *i.e.* the rogue, he who will "do anything or any one"). The roguish companion of Pantagruel, and one of the principal characters in Rabelais' satire of that name. He was a desperate rake, was always in debt, had a dodge for every scheme, knew everything and something more, was a boon companion of the mirthfullest temper and most licentious bias; but was timid of danger, and a desperate coward. The third, fourth, and fifth (last) books of the satire are taken up with the adventures of Panurge, and the rest in their endeavor to find by divination whether or not he should marry. Besides Pantag'ruel, Panurge consulted lots, dreams, a sibyl, a deaf and dumb man, the old poet Rominagrobis, the chiromancer Herr Trippa, the theologian, Hippothadée, the physician Rondib'ilis, the philosopher Trouillogan, the court fool Triboulet, and, lastly, the Oracle of the Holy Bottle; and to every one of the very obscure answers Panurge received, whether it seemed to point to "Yes" or to "No," he invariably found insuperable objections.

Some "commentators" on Rabelais have identified Panurge with Calvin, others with Cardinal Lorraine; and this part of the satire seems to be an echo of the great Reformation controversy on the celibacy of the clergy.

Panza, Sancho. See *Sancho Panza.*

Paola and Francesca. See *Francesca da Rimini.*

Paph'ian. Relating to Venus or rather to Paphos, a city of Cyprus, where Venus was worshipped; a Cyprian; a prostitute.

Paphnutius. The young monk who is the central figure in *Thaïs* (*q.v.*), a romance by Anatole France.

Papimany. In Rabelais' satire (ix, xlv) the country of the Papimanes, *i.e.* those who are madly devoted to, or have a *mania* for, the Pope; hence, any priest-ridden country.

Paracelsus. A narrative poem by Robert Browning (1835). The hero is a historical character, a famous Swiss physician (1493–1541), who was said to have delved deep into alchemy and to keep a small devil prisoner in the pommel of his sword. His full name was Philippus Aure'olus Theophrastus Paracelsus, but his family name was Bombastus. In the poem, Paracelsus, at twenty, thinks knowledge the *summum bonum*, and on the advice of his two friends, Festus and Michal, retires to a seat of learning. Eight years later, dissatisfied, he falls in with Aprile, an Italian poet, and resolves to seek the *summum bonum* in love. Again he fails, and, when dying in a cell in the hospital of St. Sebastian, deserted by all but Festus, he declares the *summum bonum* to be "To see good in evil, and a hope in ill-success."

Paradise. The Greeks borrowed this word from the Persians, among whom it denoted the enclosed and extensive parks and pleasure grounds of the Persian kings. The Septuagint translators adopted it for the garden of Eden, and in the New Testament and by early Christian writers it was applied to Heaven, the abode of the blessed dead. The third part of Dante's Divine Comedy (*q.v.*) is entitled *Paradise* (*Paradiso*). It describes the poet's journey through the ten spheres of Paradise.

An old word, "paradise," which the Hebrews had borrowed from the Persians, and which at first designated the "parks of the Achæmenidæ." — *Renan: Life of Jesus*, xi.

A fool's paradise. See *Fool.*

Paradise and the Peri. See *Peri.*

Paradise of exiles. Italy, from its foreign population.

Earthly Paradise. See under *Earthly.*

Paradise Lost. Milton's epic poem — the greatest epic in any modern language — was published in 12 books in 1667. It tells the story —

> Of Man's first disobedience and the fruit
> Of that forbidden tree whose mortal taste
> Brought death into the World, and all our woe,
> With loss of Eden.

Satan rouses the panic-stricken host of fallen angels with tidings of a rumor current in Heaven of a new world about to be created. He calls a council to deliberate what should be done, and they agree to send him to search for this new world. Satan, passing the gulf between Hell and Heaven and the limbo of Vanity, enters the orb of the Sun (disguised as an angel), and, having obtained the information, goes to Paradise in the form of a cormorant. Seating himself on the Tree of Life, he overhears Adam and Eve talking about the prohibition made by God, and at once resolves upon the nature of his attack. Gabriel sends two angels to watch over the bower of Paradise, and Satan flees. Raphael is sent to warn Adam of his danger, and tells him the story of Satan's revolt and expulsion from Heaven, and why and how this world was made. After a time Satan returns to Paradise in the form of a mist, and, entering the serpent, induces Eve to eat of the forbidden fruit. Adam eats "that he may perish with the woman whom he loved." Satan returns to Hell to tell his triumph, and Michael is sent to lead the guilty pair out of the Garden.

Milton borrowed largely from the epic of Du Bartas (1544–1590) entitled *The Week of Creation*, which was translated into almost every European language; and he was indebted to St. Avitus (d. 523), who wrote in Latin hexameters *The Creation*, *The Fall*, and *The Expulsion from Paradise*, for his description of Paradise (Bk. i), of Satan (Bk. ii), and other parts.

In 1671 *Paradise Regained* (in four books), written by Milton on the suggestion of his Quaker friend, Thomas Ellwood was published. The subject is the Temptation. Eve, being tempted, fell, and lost Paradise; Jesus, being tempted, resisted, and regained Paradise. The New Testament narrative is followed and enlarged upon.

Paragot. Hero of W. J. Locke's *Beloved Vagabond* (*q.v.*).

Parcæ. The Latin name for the Fates. The three were Clotho, Lach'esis, and At'ropos. Parcæ is from *pars*, a lot;

and the corresponding Moiræ of the Greeks is from *meros*, a lot.

Pardoner's or **Pardoneres Tale, The.** One of the stories in Chaucer's *Canterbury Tales* (1388), that of *Death and the Rioters*, which comes from an Oriental source through the Italian *Cento Novelle Antiche*.

Three rioters in a tavern agreed to hunt down Death and kill him. As they went their way they met an old man, who told them that he had just left him sitting under a tree in the lane close by. Off posted the three rioters, but when they came to the tree they found a great treasure, which they agreed to divide equally. They cast lots which was to carry it home, and the lot fell to the youngest, who was sent to the village to buy food and wine. While he was gone the two who were left agreed to kill him, and so increase their share; but the third bought poison to put into the wine, in order to kill his two *confréres*. On his return with his stores, the two set upon him and slew him, then sat down to drink and be merry together; but, the wine being poisoned, all the three rioters found Death under the tree as the old man had said.

The Pardoner's mitten. Whoever put this mitten on would be sure to thrive in all things.

> He that his hondë put in this metayn,
> He shal have multiplying of his grayn,
> Whan he hath sowen, be it whete or otes,
> So that ye offre pans [pence] or ellës grootes.
> *Chaucer: Prologue to The Pardoner's Tale.*

Paret, Hugh. The hero of Winston Churchill's *Far Country* (*q.v.*).

Pariah. A member of a very low caste of Hindus in Southern India, from a native word meaning "a drummer," because it was these who beat the drums at certain festivals. Europeans often extend the term to those of no caste at all, hence it is applied to outcasts generally, the lowest of the low.

Pariba'nou. In the tale of *Prince Ahmed and Paribanou* in the *Arabian Nights*, a fairy who gave Prince Ahmed a tent, which would fold into so small a compass that a lady might carry it about as a toy but, when spread, would cover a whole army.

Paridell. A libertine in Spenser's *Faërie Queene* (III. viii, ix, x, IV, ii, v, ix, etc.) typifying the Earl of Westmorland. Pope in his *Dunciad* uses the name for a young gentleman who travels about and seeks adventure, because he is young, rich, and at leisure.

Paris. (1) In Greek legend, the son of Priam, King of Troy, and Hecuba; and through his abduction of Helen (*q.v.*) the cause of the siege of Troy. Before his birth Hecuba dreamed that she was to bring forth a firebrand, and, as this was interpreted to mean that the unborn child would bring destruction to his house, the infant Paris was exposed on Mount Ida. He was, however, brought up by a shepherd, and grew to perfection of beautiful manhood. When the golden Apple of Discord (see under *Apple*) was thrown on the table of the gods it was Paris who had to judge between the rival claims of Hera (Juno), Aphrodite (Venus), and Athene (Minerva). Each goddess offered him bribes — the first power, the second the most beautiful of women, and the third martial glory. He awarded the Apple and the title of "Fairest" to Aphrodite, who in return assisted him to carry off Helen, for whom he deserted his wife, Œnone (*q.v.*), daughter of the river-god, Cebren. At Troy Paris earned the contempt of all by his cowardice, and he was fatally wounded with a poisoned arrow by Philoctetes at the taking of the city.

(2) In Shakespeare's *Romeo and Juliet*, a young nobleman, kinsman of Prince Es'calus of Verona, and the unsuccessful suitor of his cousin, Juliet.

Paris. A gay city is sometimes so called. *The Paris of Japan.* Osaka.

The little Paris. (1) Brussels; (2) Bucharest; (3) the Galleria Vittorio Emanuelo of Milan.

Paris'ian Wedding, The. The massacre of St. Bartholomew, which took place (Aug. 24th, 1572) during the festivities at the marriage of Henri of Navarre and Margaret of France.

> Charles IX, although it was not possible for him to recall to life the countless victims of the Parisian Wedding, was ready to explain those murders. — *Motley: Dutch Republic*, iii, 9.

Parisina. Titular heroine of a poem by Byron (1816), the wife of Azo, chief of Ferrara. She had been betrothed before her marriage to Hugo, a natural son of Azo, and after Azo took her for his bride, the attachment of Parisina and Hugo continued, and had freer scope for indulgence. One night, Azo heard Parisina in sleep confess her love for Hugo, whereupon he had his son beheaded and though he spared the life of Parisina, no one ever knew what became of her. The real Azo was Niccola III of Ferrara, whose story corresponds in the main with that given in the poem.

Pariza'de, Princess. Heroine of one of the tales of the *Arabian Nights*, the *Story of the Sisters Who Envied Their Younger Sister*. She is most famed for her adventures in search of the Talking Bird, the Singing Tree and the Yellow or Gold-colored Water. After she found these treasures her troubles were at an end. Cp. *Prince Chery*.

Parley, Peter. The *nom de plume* of the American author, Samuel Griswold Goodrich (1793–1860). His books attained great popularity.

Parleyings with Certain People of Importance in Their Way. A series of poems by Robert Browning (1887). The "people" are Bernard de Mandeville, Daniel Bartoli, Christopher Smart, George Bubb Dodington, Francis Furini, Gerard de Lairesse, and Charles Avison. The poems are introduced by a prologue, *Apollo and the Fates* and concluded by *A Dialogue between John Fust and his Friends*.

Parliaments. *The Addled Parliament.* A Parliament held in 1614–1615, so called because it remonstrated with the King for his levying of "benevolences" but passed no act.

The Barebones Parliament. The Parliament convened by Cromwell in 1653; so called from Praise-God Barebones, a fanatical leader, who was a prominent member. Also called the *Little Parliament*, because it comprised under 150 members.

The Black Parliament. A Parliament held by Henry VIII in Bridewell.

The Club Parliament. See below, *Parliament of Bats*.

The Devil's Parliament. The Parliament convened at Coventry by Henry VI in 1459, which passed attainder on the Duke of York and his supporters.

The Drunken Parliament. A Scotch Parliament assembled at Edinburgh, January 1, 1661, the members of which, it was said, were almost perpetually drunk.

The Good Parliament. Edward III's Parliament of 1376; so called because of the severity with which it pursued the unpopular party of the Duke of Lancaster.

The Illiterate, Lack-learning or *Lawless Parliament.* Same as *The Unlearned Parliament* (*q.v.*).

The Little Parliament. Another name for the Barebones Parliament (*q.v.*).

The Long Parliament. The Parliament that sat 12 years and 5 months, from November 2nd, 1640, to April 20th, 1653, when it was dissolved by Cromwell. A fragment of it, called "The Rump" (*q.v.*), continued till the Restoration, in 1660.

The Mad Parliament. The Parliament which assembled at Oxford in 1258, and broke out into open rebellion against Henry III. It confirmed the Magna Charta, the King was declared deposed, and the government was vested in the hands of twenty-four councillors, with Simon de Montfort at their head.

The Merciless (or *Unmerciful*) *Parliament.* A junto of fourteen tools of Thomas, duke of Gloucester, which assumed royal prerogatives in 1388, and attempted to depose Richard II.

The Mongrel Parliament (1681), held at Oxford, consisting of Whigs and Tories, by whom the Exclusion Bill was passed.

The Pacific Parliament. A triennial Parliament, dissolved August 8th, 1713. It signed the treaty of peace at Utrecht, after a war of eleven years.

The Pensioner (or *Pensionary*) *Parliament* (from May 8th, 1661, to January 24th, 1678 [*i.e.* 16 years and 260 days]). It was convened by Charles II, and was called "Pensionary" from the many pensions it granted to the adherents of the king.

The Rump Parliament (1659). In the Protectorate; so called because it contained the rump or fag-end of the Long Parliament. It was this Parliament that voted the trial of Charles I.

The Running Parliament. A Scotch Parliament; so called from its constantly being shifted from place to place.

The Unlearned or *Lawless Parliament* (*Parliamentum Indoctum*). The Parliament convened by Henry IV at Coventry, in Warwickshire (1404), was so called because lawyers were excluded from it.

The Unmerciful Parliament. The Parliament of 1388 in the reign of Richard II; so called by the people from its tyrannical proceedings.

The Useless Parliament. The Parliament convened by Charles I, on June 18th, 1625; adjourned to Oxford, August 1st; and dissolved August 12th; having done nothing but offend the King.

The Wondermaking Parliament. The same as *The Unmerciful Parliament* (*q.v.*).

The Parliament of Bats. A Parliament held in 1426 during the regency in the reign of Henry VI. So called because the members, being forbidden by the Duke of Gloucester to wear swords, armed themselves with clubs or bats.

Parliament of Dunces. Another name for the *Unlearned Parliament* (*q.v.*).

Parnassian School. The name given to an important group of French poets flourishing from about 1850 to 1890, from a collection of their poems entitled *Parnasse contemporain* (1866). They were followers of De Musset, and include Leconte de Lisle, Baudelaire, François Coppée, and Sully-Prudhomme. They were advocates of "art for art's sake" and of objective methods but had little in common except their protest against extreme Romanticism.

In England the group of poets following Rossetti and William Morris have sometimes been referred to as *the Parnassians.*

The last of the Parnassians. James Elroy Flecker (1884–1915) has been so called.

Parnassus. A mountain near Delphi, Greece, with two summits, one of which was consecrated to Apollo and the Muses, the other to Bacchus. Owing to its connection with the Muses, Parnassus came to be regarded as the seat of poetry and music, and we still use such phrases as *To climb Parnassus,* meaning "to write poetry." Christopher Morley called his narrative on migratory book-selling *Parnassus on Wheels* (Am. 1917).

The Legislator or Solon of Parnassus. Boileau (1636–1711) was so called by Voltaire, because of his *Art of Poetry.*

Parol'les. One of the most famous braggarts and cowards of all literature, a follower of Bertram in Shakespeare's *All's Well that Ends Well.* His name signifies mere empty words. In one scene the bully is taken blindfold among his old acquaintances, and he vilifies their characters to their faces in the belief that he is talking to their enemies.

He was a mere Parolles in a pedagogue's wig. A pretender, a man of words, and a pedant.

> I know him a notorious liar
> Think him a great way fool, solely a coward. — Act I. 1.

Paronomasia. A pun; a play on words.

Parricide, The Beautiful. See *Cenci.*

Parsees or **Parsis.** Guebres or fire-worshippers; descendants of Persians who fled to India during the Mohammedan persecutions of the 7th and 8th centuries and still adhere to their Zoroastrian religion. The word means *People of Pars* — *i.e.* Persia.

Parsifal or **Parzival.** A hero of medieval romance whose story, taken mainly from the 13th century German epic *Parzival* by Wolfram von Eschenbach, forms the subject of Wagner's opera, *Parsifal* (1882). In English romance he is known as Percival (*q.v.*), in Welsh as Peredur. According to the German legend, Parzival is the guileless fool who alone can heal the sore wound of Amfortas, guardian of the Holy Grail (*q.v.*) kept in its temple at Montsalvat (Mont Salvagge) in the mountains of Spain. He grows up in innocence in the forest, becomes one of the knights of the Round Table at King Arthur's court and achieves numerous adventures but keeps always his strange innocence. Once as a mere lad he visits Amfortas in his castle but with no result since he is ignorant of his mission and fails to ask the cause of Amfortas' wound, but when he returns years later, he effects the cure and becomes himself guardian of the Holy Grail. In most versions Amfortas (see *Fisherman, King*) has been wounded by the lance of Longinus (*q.v.*) as a punishment for sin and in many he must be cured by a touch of that same weapon.

Wagner's opera, based on the old romances, makes the wound of Amfortas due to sin with the enchantress Kundry whom the evil magician Klingsor (*q.v.*) had provided as a temptress for the Knights of the Grail. Kundry, who because she laughed at Christ is compelled to wander about the earth until she expiates her sins (cp. *Wandering Jew*), soon repents and endeavors to find healing balsams for the wound, but in vain. When Parsifal, the guileless fool, appears, Klingsor again forces Kundry to act as temptress, but Parsifal resists her, seizes in mid air the lance hurled at him by the angry Klingsor and fulfills his mission. Amfortas is cured of his wound; Kundry is baptized and Parsifal becomes the guardian of the Holy Grail.

Parson. *Parson Adams.* See *Adams.*

Parson Runo. A simple-minded clergyman, wholly unacquainted with the world; a Dr. Primrose, in fact. It is a Russian household phrase, having its origin in the singular simplicity of the Lutheran clergy of the Isle of Runo.

Parson Trulliber. See *Trulliber.*

Parson's Tale, The. One of the two tales in prose in Chaucer's *Canterbury Tales* (1388); a kind of Bunyan's *Pilgrim's Progress,* comparing the life of a Christian to a journey from earth to heaven.

The Parson is perhaps best described in the following well-known lines:

> A good man was ther of religioun
> And was a poore Persoun of a toun
> But riche he was of holy thogt and werk

He was also a lerned man, a clerk
That Cristes gospel trewely wolde preche . . .
But Cristes lore and his apostles twelve
He taughte, and first he folwed it himselve.
Chaucer: Prologue to the Canterbury Tales.

Parthe'nia. The mistress of Argalus in Sir Philip Sidney's *Arcadia* (1580).

Parthenon. The great temple at Athens to Athene *Parthenos* (*i.e.* the Virgin), many of the sculptured friezes and fragments of pediments of which are now in the British Museum among the Elgin Marbles. The Temple was begun by the architect Ictinus about *B. C.* 450, and the embellishment of it was mainly the work of Phidias, whose colossal chryselephantine statue of Athene was its chief treasure.

Parthen'ope. An old name for Naples; so called from Parthenope, the siren, who threw herself into the sea out of love for Ulysses, and was cast up on the bay of Naples.

Partington. *Dame Partington and her mop.* A taunt against those who try to withstand progress. Sydney Smith, speaking on the Lords' rejection of the Reform Bill, October, 1831, compares them to Dame Partington with her mop, trying to push back the Atlantic. "She was excellent," he says, "at a slop or puddle, but should never have meddled with a tempest." The story is that a Mrs. Partington had a cottage on the shore at Sidmouth, Devon. In November, 1824, a heavy gale drove the waves into her house, and the old lady labored with a mop to sop the water up.

Mrs. Partington. A popular character created, perhaps on the suggestion of the above-related incident, by the American humorist, B. P. Shillaber. She is the central figure in his *Life and Sayings of Mrs. Partington* (1854), *Partingtonian Patchwork* (1873) and *Ik and His Friends* (1879). One of the characteristic outbursts of this American Mrs. Malaprop is: "I am not so young as I was once, and I don't believe I shall ever be, if I live to the age of Samson, which, heaven knows as well as I do, I don't want to, for I wouldn't be a centurion or an octagon and survive my factories and become idiomatic by any means."

Her benevolent face, her use of catnip tea, her faith in the almanac, her domestic virtue, and her knowledge of the most significant facts in the life of every person in the village immediately made a large circle of readers recognize the lifelike portrayal of a person known in every American community. — *Cambridge History of American Literature.*

Partisan, The, *a Tale of the Revolution.* The first novel in W. G. Simms' Revolutionary trilogy (Am. 1835). The others were *Mellichampe* and *Katherine Walton* (*q.v.*).

Partisan Leader, The. A novel by the Virginia judge, Nathaniel Beverly (Am. 1836), which gained note because of its prediction of the Civil War.

Part'let. The hen in Chaucer's *Nun's Priest's Tale,* and in *Reynard the Fox* (*q.v.*). A partlet was a ruff worn in the 16th century by women, and the reference is to the frill-like feathers round the neck of certain hens.

In the barn the tenant cock
Close to partlet perched on high.
Cuningham.

Sister Partlet with her hooded head, allegorizes the cloistered community of nuns in Dryden's *Hind and Panther,* where the Roman Catholic clergy are likened to barnyard fowls.

Partridge. In Fielding's *Tom Jones* (1749), the attendant of Tom Jones, faithful, shrewd, and of child-like simplicity. His excitement in the play-house when he goes to see Garrick in "Hamlet" is described in a famous chapter. Partridge has been both barber and schoolmaster before attaching himself to Tom Jones.

Parts of speech. A grammatical class of words of a particular character. The old rhyme by which children used to be taught the parts of speech is:

Three little words you often see
Are ARTICLES, *a, an,* and *the.*
A NOUN's the name of anything;
As *school* or *garden, hoop* or *swing.*
ADJECTIVES tell the kind of noun;
As *great, small, pretty, white,* or *brown.*
Instead of nouns the PRONOUNS stand;
Her head, *his* face, *our* arms, *your* hand.
VERBS tell of something being done;
To *read, ount, sing, augh, jump,* or *run.*
How things are done the ADVERBS tell;
As *slowly, quickly, ill,* or *well.*
CONJUNCTIONS join the words together;
As, men *and* women, wind *or* weather.
The PREPOSITION stands before
A noun, as *in* or *through* a door.
The INTERJECTION shows surprise;
As, *oh!* how pretty! *ah!* how wise!
The whole are called nine parts of speech,
Which reading, writing, speaking teach.

Parvati. In Hindu mythology, the consort of Siva, better known as Durga or Kali (*q.v.*).

Pasch Eggs. Easter eggs, given as an emblem of the resurrection. They are generally colored, and if a name is written on it with grease, which does not absorb the coloring matter, the pasch egg appears with a name on it.

Pasht. See *Bubastis.*

Pasiphæ. In Greek legend, a daughter of the Sun and wife of Minos, king of Crete. She was the mother of Ariadne, and also (through intercourse with a

white bull given by Poseidon to Minos) of the Minotaur (*q.v.*).

Pasque Eggs. See *Pasch Eggs.*

Pasquina'de. A lampoon or political squib, having ridicule for its object; so called from Pasqui'no, an Italian tailor of the 15th century, noted for his caustic wit. Some time after his death, a mutilated statue was dug up, representing Ajax supporting Menela'us, or Menela'us carrying the body of Patroc'lus, or else a gladiator, and was placed at the end of the Braschi Palace near the Piazza Navo'ni. As it was not clear what the statue represented, and as it stood opposite Pasquin's house, it came to be called "Pasquin." The Romans affixed their political, religious, and personal satires to it, hence the name. At the other end of Rome was an ancient statue of Mars, called *Marforio*, to which were affixed replies to the Pasquinades.

> Then the procession started, took the way
> From the New Prisons by the Pilgrim's Street
> The street of the Governo, Pasquin's Street,
> (Where was stuck up, 'mid other epigrams,
> A quatrain . . . but of all that, presently!)
> *Browning: The Ring and the Book*, xii, 137.

Pass. *A pass* or *A common pass.* At the English Universities, an ordinary degree, without honors. A candidate getting this is called a *passman.*

Passamonte, Gines de. In Cervantes' *Don Quixote*, the galley-slave set free by Don Quixote. He returned the favor by stealing Sancho's wallet and ass. Subsequently he reappeared as a puppet-showman.

Pass'elyon. A young foundling brought up by Morgan le Fay whose amorous adventures are related in the old romance *Percéforest*, vol. iii.

Passepartout. In Verne's romance *Around the World in Eighty Days* (*q.v.*), the French valet who accompanied Fogg on his hurried world tour.

Passion Play (Ger. *Passionspiel*). A dramatic presentation of the events of Passion Week, *i.e.* the Passion and Death of Christ, given periodically by the peasants of Oberammergau, a little village in Bavaria. It was first performed there in 1633; and at that time the villagers made a vow to give it at regular intervals if delivered from a ravaging plague. Since 1680, the Passion Play has, with some few interruptions, been given every tenth year. It attracts great crowds of spectators, who come from all over the world.

Pass'over. A Jewish festival to commemorate the deliverance of the Israelites, when the angel of death (that slew the first-born of the Egyptians) *passed over* their houses, and spared all who did as Moses commanded them. It is held from the 15th to the 22nd of the first month, Nisan, *i.e.* about April 13th to 20th.

Pasteur, Louis. A French scientist (1822–1895), famous for his discoveries in medicine. He is the hero of a drama by Sacha Guitry (Fr. 1885–), entitled *Pasteur.*

Paston Letters. A series of letters (with wills, leases, and other documents) written by or to members of the Paston family in Norfolk between the years 1424 and 1509. The *Letters* are an invaluable source of information concerning the customs and business methods of the upper middle classes of 15th century England.

Pastoral Poetry. In the strict sense poetry dealing with the life of actual shepherds and country folk. Many celebrated pastorals, among them Virgil's *Bucolics*, Milton's *Lycidas*, Shelley's *Adonais* and Arnold's *Thyrsis* (see *Elegy*) present contemporaries in the guise of shepherds leading a pastoral existence. This convention was also followed in fiction in such romances as Mlle. de Scudéry's *Cyrus* (*q.v.*).

Pat. An Irishman.

Patelin. The artful cheat in the 14th century French comedy *L'Avocat Pathelin.* The French say, *Savoir son Patelin* (to know how to bamboozle you). When he wanted William Josseaume to sell him cloth on credit, he artfully praised the father of the merchant. One of his remarks, "*Revenons à nos moutons* (Let us return to our sheep)" has become a proverbial expression for "Let us get back to the subject." See also *Moutons.*

Pater, Walter (1839–1894). English author, best known for his *Marius the Epicurean* (*q.v.*).

Pat'ernos'ter (Lat. Our Father). The Lord's Prayer; from the first two words in the Latin version. Every tenth bead of a rosary is so called, because at that bead the Lord's Prayer is repeated; and the name is also given to a certain kind of fishing tackle, in which hooks and weights to sink them are fixed alternately on the line, somewhat in rosary fashion.

A paternoster-while. Quite a short time; the time it takes one to say a paternoster.

Paternoster Row (London) was probably so named from the rosary or paternoster makers. There is mention as early as 1374 of a Richard Russell, a "paternosterer," who dwelt there, and we read of "one Robert Nikke, a paternoster maker and

citizen," in the reign of Henry IV. Another suggestion is that it was so called because funeral processions on their way to St. Paul's began their *pater noster* at the beginning of the Row.

Pathetic fallacy. A phrase invented by Ruskin to designate the illusion that external objects seem actuated by human feelings, particularly when one is under great emotional strain. Thus when a poet is tormented by grief, he is apt to ascribe to inanimate nature either sympathy or heartless cruelty. Tennyson's *In Memoriam*, Shelley's *Adonais* and other elegies are especially noteworthy for eloquent effects gained by the use of the pathetic fallacy.

Pathfinder, The. A historical novel by Cooper (Am. 1840), one of the Leatherstocking series. (See also *Leatherstocking.*) Its setting, in the Lake Ontario region, gives it the scope of a novel of both woodcraft and seamanship. The plot is largely concerned with Leatherstocking's hopeless love for Mabel Dunham, whom he finally surrenders to another lover.

Pathfinder. A title given to the American Major-General John Charles Fremont (1813-1890), who conducted four expeditions across the Rocky Mountains.

Patience or *Bunthorne's Bride.* A well-known comic opera by Gilbert and Sullivan (1881). The hero, Bunthorne, is pursued by a whole troop of love-sick ladies.

Patience Worth. A mysterious spirit who according to her own account, which was dictated on the ouija board in 1913 to Mrs. John H. Curran of St. Louis, lived in 1649 "across the sea." She is the reputed author of two or three works of fiction, especially one, published under the title *Patience Worth*, which received wide publicity.

Patient Griselda or **Grisildis.** See *Griselda.*

Patmos. The island of the Sporades in the Ægean Sea (now called *Patmo* or *Patino*) to which St. John retired — or was exiled (*Rev.* i. 9). Hence the name is used allusively for a place of banishment or solitude.

Patriarch (Gr. *patria*, family, *archein*, to rule). The head of a tribe or family who rules by paternal right; applied specially (after *Acts* vii. 8) to the twelve sons of Jacob, and to Abraham, Isaac, and Jacob and their forefathers. In one passage (*Acts* ii. 29) David also is spoken of as a patriarch.

In the early Church, *Patriarch*, first mentioned in the council of Chalcedon, but virtually existing from about the time of the council of Nice, was the title of the highest of Church officers. In the Orthodox Eastern Church the bishops of Constantinople, Alexandria, Antioch, and Jerusalem are patriarchs; and within a religious order the title is given to the founder, as St. Benedict, St. Francis, and St. Dominic.

Patrician. Properly speaking, one of the *patres* (fathers) or senators of Rome, and their descendants. As they held for many years all the honors of the state, the word came to signify the magnates or nobility of a nation, the aristocrats.

Patrick, St. See under *Saint.*

Patriot, The (*Piccolo mondo antico*). A novel by Fogazzaro, the first of a trilogy. See *Maironi, Piero.*

Patroc'lus. The loyal friend of Achilles, in Homer's *Iliad* (*q.v.*). When Achilles refused to fight in order to annoy Agamem'non, he sent Patroclus in his own armor at the head of the Myrmidons to the battle, and Patroclus was slain by Hector.

Patterne, Sir Willoughby. "The Egoist" in George Meredith's novel of that name. See under *Egoist.*

Crossjay Patterne. A young boy in the same novel.

Pattieson, Mr. Peter. A character who appears in the introduction of *The Heart of Midlothian*, by Walter Scott; and again in the introduction of *The Bride of Lammermoor.* He is a hypothetical assistant teacher at Gandercleuch, and the feigned author of *The Tales of My Landlord*, which Scott pretends were published by Jedediah Cleishbotham after the death of Pattieson.

Pau-Puk-Keewis. In Longfellow's *Hiawatha*, a cunning mischief-maker, who taught the North American Indians the game of hazard, and stripped them by his winnings of all their possessions. When Hiawatha pursued him, he was changed into a huge beaver but was slain nevertheless.

> Now in winter, when the snowflakes
> Whirl in eddies round the lodges. . . .
> "There," they cry, "comes Pau-Puk-Keewis;
> He is dancing thro' the village,
> He is gathering in his harvest."
> *Longfellow: Hiawatha*, xvii.

Paul and Virginia. A romance by Bernardin de St. Pierre (Fr. 1788). Paul was the illegitimate child of Margaret, who retired to Port Louis in the Mauritius to bury herself. He grew up as the playmate of Virginia, the daughter of a French widow, Mme. de la Tour, and as they grew

in years, their fondness for each other developed into love. When Virginia was fifteen, her mother's aunt adopted her, and begged she might be sent to France to finish her education. She was two years in France; but as she refused to marry according to her aunt's wishes, she was disinherited, and sent back to her mother. Within a cable's length of the island, a hurricane dashed the ship to pieces, and the dead body of Virginia was thrown upon the shore. Paul drooped from grief, and within two months followed her to the grave.

Paul Bunyan. See *Bunyan, Paul.*

Paul Clifford. A novel by Bulwer Lytton (1830). The hero, a youth of unknown parentage, is falsely accused of stealing a watch from a lawyer named Brandon. He escapes from prison, turns highwayman, and is brought to trial in the course of time, before this same Brandon, who is now a judge. Just before he passes the death sentence Judge Brandon learns from a note passed to him that this is his own son. He dies of shock and Clifford escapes to America.

Paul Pry. An idle, meddlesome fellow, who has no occupation of his own, and is always interfering with other folk's business. The term comes from the hero of John Poole's comedy, *Paul Pry* (1825). He always introduced himself with the apology, "I hope I don't intrude."

Paul Revere's Ride. A narrative poem by Longfellow (Am. 1861) telling of the midnight ride of the Revolutionary patriot Paul Revere, to spread the news of an expected British raid.

Paul, St. See under *Saint.*

St. Paul the Hermit. See under *Saint.*

Robbing Peter to pay Paul. See *Rob.*

Pauli'na. In Shakespeare's *Winter's Tale* (*q.v.*), the noble-spirited wife of Antig'onus a Sicilian lord, and the friend of Queen Hermi'one.

> Paulina is clever, generous, strong-minded, and warm-hearted, fearless in asserting the truth, firm in her sense of right, enthusiastic in all her affections, quick in thought, resolute in word, and energetic in action, but heedless, hot-tempered, impatient, loud, bold, voluble, and turbulent of tongue. — *Mrs. Jameson.*

Pax (Lat. peace). The "kiss of peace," which is given in the Roman Church at High Mass. It is omitted on Maundy Thursday, from horror at the kiss of Judas.

Pax Britannica. The peace imposed by British rule. The phrase is modelled on the Latin *Pax Romana*, the peace existing between the different members of the Roman Empire.

Pax vobis (*cum*) (Peace be unto you). The formula used by a bishop instead of "The Lord be with you," wherever this versicle occurs in Divine service. They are the words used by Christ to His Apostles on the first Easter morning.

Peabody, Josephine Preston (Mrs. Lionel Marks) (1874–1922). American poet and dramatist. Her best-known works are *The Piper* (see under *Pied Piper*) and *Marlowe* (*q.v.*).

Peace. *Peace at any price.* Lord Palmerston sneered at the Quaker statesman, John Bright, as a "peace-at-any-price man." The expression is used of an extreme pacifist.

Peace with honor. A phrase popularized by Beaconsfield on his return from the Congress of Berlin (1878), when he said:

> Lord Salisbury and myself have brought you back peace—but a peace I hope with honor, which may satisfy our Sovereign and tend to the welfare of the country.

Peace without victory. A self-explanatory phrase much in use during the World War.

The Perpetual Peace. The peace concluded June 24th, 1502, between England and Scotland, whereby Margaret, daughter of Henry VII, was betrothed to James IV. A few years afterwards the battle of Flodden Field was fought. The name has also been given to other treaties, as that between Austria and Switzerland in 1474, and between France and Switzerland in 1516.

Peace, The. A comedy by Aristophanes (*B. C.* 415). The hero is Trygæus (*q.v.*).

Peach'um. In Gay's *Beggar's Opera* (1727), a despicable fellow, a patron of a gang of thieves, and receiver of their stolen goods. His house is the resort of thieves, pickpockets, and villains of all sorts. He betrays his comrades when it is for his own benefit, and even procures the arrest of their leader, Captain Macheath (*q.v.*).

Mrs. Peachum. Wife of Peachum. She recommends her daughter Polly to be "somewhat nice in her deviations from virtue."

Polly Peachum. The daughter of Peachum, a pretty girl, who really loved Captain Macheath, married him, and remained faithful even when he disclaimed her. When the reprieve arrived, the captain confessed his marriage, and vowed to abide by Polly for the rest of his life. This stage rôle led three actresses to the peerage: Miss Fenton (Duchess of Bolton),

Miss Bolton (Lady Thurlow), and Miss Stephens (Countess of Essex). See also *Macheath*.

Peacock. *By the peacock!* An obsolete oath which at one time was thought blasphemous. The fabled incorruptibility of the peacock's flesh caused the bird to be adopted as a type of the resurrection.

The peacock's feather. An emblem of vainglory, and in some Eastern countries a mark of rank.

As a literary term the expression is used of a borrowed ornament of style spatchcocked into the composition; the allusion being to the fable of the jay who decked herself out in peacock's feathers, making herself an object of ridicule.

The peacock's tail is emblem of an Evil Eye, or an ever-vigilant traitor; hence the feathers are considered unlucky, and the superstitious will not have them in the house. The classical legend is that Argus (see *Argus-eyed*), who had 100 eyes, was changed into a peacock by Juno, the eyes forming the beautifully colored disks in the tail.

Pearl. A 14th century poetic romance brought to light only in the latter part of the 19th century but considered one of the best in existence. It laments the death of the poet's daughter Margaret and gives a picture of her happiness in heaven.

Pearl. To cast pearls before swine. To give what is precious to those who are unable to understand its value: a biblical phrase (*Matt.* vii. 6).

Pearl, Little. In Hawthorne's *Scarlet Letter* (*q.v.*) the elf-like child of Hester Prynne, born out of wedlock.

Peasant Bard. See under *Bard*.

Peasants' War, The. The name given to the insurrections of the peasantry of southern Germany in the early 16th century, especially to that of 1524 in Swabia, Franconia, Saxony, and other German states, in consequence of the tyranny and oppression of the nobles, and which was ended by the battle of Frankenhausen (1525), when many thousands of the peasants were slain. In 1502 was the rebellion called the *Laced Shoe*, from its cognizance; in 1514, the *League of Poor Conrad;* in 1523, the *Latin War*.

Peaseblossom. A fairy in Shakespeare's *Midsummer Night's Dream*. Other of the fairies are *Cobweb*, *Moth*, and *Mustardseed*.

Peau de Chagrin. A novel by Balzac (1834), usually translated as *The Wild Ass's Skin* (*q.v.*).

Pêcheur, Roi. See *Fisherman, King*.

Peckham, Silas. In O. W. Holmes' *Elsie Venner*, a hard-headed New England school teacher who "keeps a young lady's school exactly as he would have kept a hundred head of cattle — for the simple unadorned purpose of making just as much money in just as few years as can be safely done."

Peck'sniff. A hypocrite, from the character of that name in Dickens' *Martin Chuzzlewit*, who is "architect and land surveyor," at Salisbury. He prates about the beauty of charity and the duty of forgiveness, but is altogether a canting humbug. Ultimately he is so reduced in position that he becomes "a drunken, begging, squalid, letter-writing man," out at elbows, and almost shoeless. Pecksniff's specialty was the "sleek, smiling, drawling abomination of hypocrisy."

> If ever man combined within himself all the mild qualities of the lamb with a considerable touch of the dove, and not a dash of the crocodile, or the least possible suggestion of the very mildest seasoning of the serpent, that man was Mr. Pecksniff, "the messenger of peace." — Ch. iv.

Charity and *Mercy Pecksniff*. The two daughters of the "architect and land surveyor." Charity is thin, ill-natured, and a shrew, eventually jilted by a weak young man, who really loves her sister. Mercy Pecksniff, usually called "Merry," is pretty and true-hearted. Though flippant and foolish as a girl, she becomes greatly toned down by the troubles of her married life.

Pédauque Queen. See *Coignard, Jerome*.

Pedlington, Little. An English village typical of all the pettiness and hypocrisy that flourish in small communities; described in John Poole's *Little Pedlington and the Pedlingtonians*. It has no actual existence.

Pèdre, Don. A Sicilian nobleman in Molière's comedy *Le Sicilien ou L'Amour Peintre*, owner of the slave Isidore, loved by Adraste.

Pedro, Dr. A character in Cervantes' *Don Quixote* whose full name was Dr. Pedro Rezio de Aguero, court physician in the island of Barataria. He carried a whalebone rod in his hand, and whenever any dish of food was set before Sancho Panza, the governor, he touched it with his wand, that it might be instantly removed, as unfit for the governor to eat. Partridges were "forbidden by Hippocrates," olla podridas were "most pernicious," rabbits were "a sharp-haired diet," veal might not be touched, but "a

few wafers and a thin slice or two of quince" might not be harmful.

The governor, being served with some beef hashed with onions, . . . fell to with more avidity than if he had been set down to Milan godwits, Roman pheasants, Sorrento veal, Moron partridges, or green geese of Lavajos; and turning to Dr. Pedro, he said, "Look you, signor doctor, I want no dainties, . . . for I have been always used to beef, bacon, pork, turnips, and onions." — *Cervantes Don Quixote*, II. ii, 10, 12.

Pedro, Don. (1) The Prince of Aragon in Shakespeare's *Much Ado about Nothing*. (2) Vasco da Gama's rival in Meyerbeer's opera, *L'Africaine* (*q.v.*).

Peebles, Peter. In Scott's *Redgauntlet*, the Scotch plaintiff in the celebrated case of Peebles against Plainstanes that is finally appealed to Parliament. By this time Peter has become so self-important and so utterly good-for-nothing that he is soon known as "the old scarecrow of Parliament House." He is litigious, hard-hearted and credulous; a liar, and a miserable drunken pauper.

Peele, George (1558–1598). English dramatist of the Elizabethan era. His best play is *The Love of King David and Fair Bethsabe*.

Peep-o'-Day Boys. Irish insurgents of 1784, who prowled about at daybreak, searching for arms.

Peeping Tom of Coventry. See *Godiva*.

Peer Gynt. A poetic drama by Henrik Ibsen (Nor. 1867) which takes as its hero the legendary Peer Gynt of Norse folklore. In the drama Peer Gynt possesses a riotous imagination, is a great braggart and egotist, but invariably avoids any issue. In a long series of fantastic adventures that take him over the face of the globe, he proves his true character, and comes back to Norway at last to find Death, the Button Molder, waiting to melt him back to nothing, and Solveig, the faithful love of his youth, also waiting. Peer Gynt's doting, scolding old mother, Ase, is a prominent character, and her death in the third act one of the most effective scenes of the play.

Peers of the Realm. The five orders of Duke, Marquess, Earl, Viscount, and Baron. The word peer is the Latin *pares* (equals), and in feudal times all great vassals were held equal in rank.

The Twelve Peers of Charlemagne. See *Paladins*.

Peerybingle, John. In Dickens' *Cricket on the Hearth*, a carrier, "lumbering, slow, and honest; heavy, but light of spirit; rough upon the surface, but gentle at the core; dull without, but quick within; stolid, but so good. O mother Nature, give thy children the true poetry of heart that hid itself in this poor carrier's breast, and we can bear to have them talking prose all their life long!"

Mrs. Peerybingle. John's wife called by her husband "Dot." She was a little chubby, cheery, young wife, very fond of her husband, and very proud of her baby. She sheltered Edward Plummer in her cottage for a time, and thereby placed herself under a cloud; but the marriage of Edward with May Fielding cleared up the mystery, and John loved his little Dot more fondly than ever.

Peg. In Arbuthnot's satire, *The History of John Bull* (1712), the sister of John Bull; meant for the Scotch Presbyterian Church and the country of Scotland.

What think you of my sister Peg [Scotland], that faints at the sound of an organ, and yet will dance and frisk at the noise of a bagpipe? — *Dr. Arbuthnot: History of John Bull.*

Peg Woffington. A novel by Charles Reade (1852), first brought out as a drama called *Masks and Faces*. Its heroine is the famous Irish actress, Margaret Woffington (1718–1760). In both play and novel, proof of her art is given in two extraordinary impersonations; she first imitates a famous tragic actress of the day so skilfully as to deceive an entire dramatic company and later substitutes her own face for the face of her portrait which has been painted by James Triplet and is being inspected by a group of critics. The plot centers about the relations of Peg and Ernest Vane, a married man who falls in love with the famous actress during a sojourn in town. When she learns that he is already married and has no serious intentions, she determines on revenge, but renounces her purpose, won over by the naïveté and charm of Mrs. Vane.

Peg'asus. In classic myth, the winged horse of the Muses, born of the sea foam and the blood of the slaughtered Medusa. He was caught by Bellerophon, who mounted him and destroyed the Chimæra; but when Bellerophon attempted to ascend to heaven, he was thrown from the horse, and Pegasus mounted alone to the skies to become the constellation of the same name. Hence *Pegasus* is used as a synonym for inspiration. According to the legend, when the Muses contended with the daughters of Pi'eros, Mount Hel'icon rose heavenward with delight; but Peg'asus gave it a kick, stopped its ascent, and brought out of the mountain

the soul-inspiring waters of the fountain Hippocrene.

To break Pegasus's neck. To write halting poetry.

Peggot'ty, Clara. In Dickens' *David Copperfield*, the servant-girl of Mrs. Copperfield, and the faithful old nurse of David Copperfield. Her name "Clara" was tabooed, because it was the name of Mrs. Copperfield. In the course of time Peggotty married Barkis, the carrier.

Being very plump, whenever she made any little exertion after she was dressed, some of the buttons on the back of her gown flew off. — Ch. ii.

Dan'el Peggotty. Brother of David Copperfield's nurse. Dan'el was a Yarmouth fisherman. His nephew Ham Peggotty, and his brother-in-law's child "little Em'ly," lived with him in a houseboat. Dan'el himself was a bachelor, and a Mrs. Gummidge (widow of his late partner) kept house for him. Dan'el Peggotty was most tender-hearted, and loved little Em'ly dearly.

Ham Peggotty. Nephew of Dan'el Peggotty of Yarmouth, and son of Joe, Dan'el's brother. Ham was in love with little Em'ly, daughter of Tom (Dan's brother-in-law); but Steerforth stepped in between them, and stole Em'ly away. Ham Peggotty is represented as the very beau-ideal of an uneducated, simple-minded, honest and warm-hearted fisherman. He was drowned in his attempt to rescue Steerforth from the sea.

Em'ly Peggotty. Daughter of Dan's brother-in-law Tom, better known as "Little Em'ly." She was engaged to Ham Peggotty; but being fascinated with Steerforth, ran off with him. She was afterwards reclaimed, and emigrated to Australia with Dan'el and Mrs. Gummidge.

Peleus. In Greek legend, the King of the Myrmidons and father of Achilles by Thetis. He gave his son the famous Pelian spear (see below).

Pelham. The hero of a novel by Bulwer Lytton, entitled *Pelham* or *The Adventures of a Gentleman* (1828).

Pelian Spear or **Pel'ias.** The huge spear of Achilles, which none but the hero could wield; so called because it was cut from an ash growing on Mount Pel'ion or because it was given him by his father Peleus. Telephus (*q.v.*) king of Mysia, who was wounded in single combat with Achilles, was told by an oracle that only that which had inflicted his wound could heal it, and was finally cured by rust scraped from the famous spear.

Pelias. In Greek mythology, the uncle of Jason who by arrangement with his twin brother Neleus was to hold the throne of Iolcus only until Jason's majority. He refused to give it up unless Jason secured the Golden Fleece (*q.v.*) and was thus the instigator of the famous Argonautic expedition. After Jason's return, Pelias perished in Medea's cauldron in the hope of regaining his youth as Jason's father Æson (*q.v.*) had done.

Pel'ican. In Christian art, a symbol of charity; also an emblem of Jesus Christ, by "whose blood we are healed." St. Jerome gives the story of the pelican restoring its young ones destroyed by serpents, and his salvation by the blood of Christ; and the old popular fallacy that pelicans fed their young with their blood arose from the fact that when the parent bird is about to feed its brood, it macerates small fish in the large bag attached to its under bill, then pressing the bag against its breast, transfers the macerated food to the mouths of the young. The correct term for the heraldic representation of the bird in this act is *a pelican in her piety*, *piety* having the classical meaning of filial devotion.

The medieval *Bestiary* tells us that the pelican is very fond of its brood, but when the young ones begin to grow they rebel against the male bird and provoke his anger, so that he kills them; the mother returns to the nest in three days, sits on the dead birds, pours her blood over them, revives them, and they feed on the blood.

Than sayd the Pellycane,
When my byrdts be slayne
With my bloude I them reuyue [revive]
Scrypture doth record,
The same dyd our Lord,
And rose from deth to lyue.
Skelton: Armoury of Birdts.

The Pelican State. Louisiana, which has a pelican in its device.

Peli'des. In Greek legend, especially the *Iliad*, Achilles (*q.v.*), son of Peleus, chief of the Greek warriors at the siege of Troy.

Pel'ion. *Heaping Pelion upon Ossa.* Adding difficulty to difficulty, embarrassment to embarrassment, etc. When the giants tried to scale heaven, they placed Mount Pelion upon Mount Ossa, two peaks in Thessaly, for a scaling ladder (*Odyssey*, xi. 315).

Pelle the Conqueror. A novel by Martin Anderson Nexo (1913–1916) dealing with the labor movement. The Danish hero, Pelle, becomes a Union leader, puts through countless struggles, wins his goal, loses again and is thrown into prison.

Pelle'an Conqueror. Alexander the Great, born at Pella, in Macedo'nia.

Pel'leas. In Arthurian romance, one of the knights of the Round Table. In *Pelleas and Ettare*, one of Tennyson's *Idylls of the King* he is pictured as a noble and idealistic youth who is raised to the seventh heaven by the love of Ettare, but suffers a terrible disillusionment when she scorns him for his innocence, and both she and his friend, Sir Gawain, prove the falsest of the false. Sir Pelleas is introduced into the *Faërie Queene* (VI, xii) as going after the "Blatant Beast" when it breaks the chain with which it had been bound by Sir Calidore.

Zona Gale is the author of a modern book, *The Loves of Pelléas and Étarre* (Am. 1907), the scheme of which is indicated by the words, "In spite of our sad gray hairs, Pelléas and I—"

Pelléas and Mélisande. A drama by Maurice Maeterlinck, which forms the libretto for the opera of the same title by Claude Debussy (1902). Mélisande is found wandering wretchedly about in the forest by Golaud, a grandson of King Arkel, who marries her and takes her to court, although she will disclose nothing about herself. Her sadness and charm win her first the sympathy and then the love of Pelléas, Golaud's brother. While talking with Pelléas she loses her wedding ring, and at that same moment Golaud meets with an accident, but she nurses him back to health. Golaud's little son Yniold, the child of a former marriage, unwittingly confirms his father's growing suspicions. Finally Pelléas and Mélisande decide to part and meet for a last interview, but the jealous Golaud kills Pelléas, and after the birth of her child, Mélisande dies.

Pelles, Sir. In Arthurian romance the father of Elaine and grandfather of Galahad. According to some legends he was "king of the foragn land and nigh cousin of Joseph of Arimathy" and guardian of the Holy Grail, which he kept in his Castle of Corbonec.

Pellinore, Sir. In Arthurian romance one of the knights of the Round Table.

Pelmanism. A system of mind and memory training originated by W. J. Ennever in the closing years of last century, and so called because it was an easy name to remember. Owing to its success, and its very extensive advertising, the verb *to pelmanize*, meaning to obtain good results by training the memory, was coined.

Pel'ops. In Greek legend, son of Tan'talus (*q.v.*) and father of Atreus and Thyestes. He was king of Pisa in Elis, and was cut to pieces and served as food to the gods. The More'a was called Peloponne'sus, the "island of Pelops," from this mythical king.

The ivory shoulder of Pelops. The distinguishing or distinctive mark of any one. The tale is that Deme'ter ate the shoulder of Pelops when it was served up by Tan'talus; when the gods put the body back into the cauldron to restore it to life, this portion was lacking, whereupon Demeter supplied one of ivory.

Pena'tes. The household gods of the Romans who cared for the welfare of the family. See also *Lares*.

Pendennis, The History of: *His Fortunes and Misfortunes, His Friends and His Greatest Enemy.* A novel by Thackeray (1850) which is admittedly largely autobiographical. The young hero, Arthur Pendennis, known as Pen for short, is spoiled by his mother and by Laura Bell, a distant relative of his own age with whom he grows up. He goes through the University, enters London society, writes a successful novel, becomes editor of the *Pall Mall Gazette*, and meantime is involved in love affairs of varying character with the actress Miss Fotheringay, with Fanny Bolton, a London porter's daughter, and with Blanche Amory, daughter of Lady Clavering; but he finally marries Laura, who has always loved him and whom he has grown to love. Pen's uncle, Major Arthur Pendennis and his friend George Warrington play prominent rôles.

Pendrag'on. A title conferred on several British chiefs in times of great danger, when they were invested with supreme power, especially (in the Arthurian legends) to Uther Pendragon, father of King Arthur. The word is Welsh *pen*, head and *dragon* (the reference being to the war-chief's dragon standard); and it corresponded to the Roman *dux bellorum*.

A legend recorded by Geoffrey of Monmouth relates that when Aure'lius, the British king, was poisoned by Ambron, during the invasion of Pascentius, son of Vortigern, there "appeared a star at Winchester of wonderful magnitude and brightness, darting forth a ray, at the end of which was a globe of fire in form of a dragon, out of whose mouth issued

forth two rays, one of which extended to Gaul and the other to Ireland." Uther ordered two golden dragons to be made, one of which he presented to Winchester, and the other he carried with him as his royal standard, whence he received the title "Pendragon."

Penel'ope. (1) The wife of Ulysses and mother of Telemachus in Homeric legend. She was a model of all the domestic virtues.

The Web of Penelope. A work "never ending, still beginning"; never done, but ever in hand. Penelope, according to Homer, was pestered by suitors at Ithaca while Ulysses was absent at the siege of Troy. To relieve herself of their importunities, she promised to make a choice of one as soon as she had finished weaving a shroud for her father-in-law. Every night she unravelled what she had done in the day, and so deferred making any choice till Ulysses returned and slew the suitors.

(2) The heroine of Kate Douglas Wiggin's travel narratives, *Penelope's English Experiences* (Am. 1893) and *Penelope's Progress* (1898).

Penelophon. The name of the beggar-maid loved by King Cophetua (*q.v.*) as given in the old ballad (Percy's *Reliques*). Shakespeare called her "Zenelophon."

Penel'va. A knight whose adventures and exploits form a supplemental part of the Spanish romance entitled *Am'adis de Gaul* (*q.v.*).

Penfeather, Lady Penelope. In Scott's novel *St. Ronan's Well*, a patroness at the Spa. She presides over a sort of court there for "painters and poets and philosophers and men of science and lecturers and foreign adventurers."

Penguin Island (*L'Île des Pingouins*). A volume by Anatole France (Fr. 1908), dealing with French history in satiric vein. The old Breton monk Saint Maël lands on an island and in his semi-blindness fails to perceive that the inhabitants whom he baptizes are penguins and not men. They are, however, changed to men in the course of time and he carefully tows the island back to the Breton shore. Its subsequent history is given at some length.

Peninsula State. Florida. See *States*.

Peninsular War. The war carried on, under the Duke of Wellington, against the French in Portugal and Spain, between 1808 and 1814. It was brought about through the French attack on Spain and Portugal, and, so far as England was concerned, was the most important of the Napoleonic Wars. It resulted in the French being driven from the Peninsula.

Peniston, Darthea. Heroine of Weir Mitchell's *Hugh Wynne* (*q.v.*).

Penitential Psalms. The seven psalms expressive of contrition — viz. vi, xxxii, xxxviii, li, cii, cxxx, cxliii. From time immemorial they have all been used at the Ash Wednesday services; the first three at Matins, the 51st at the Commination, and the last three at Evensong.

Penny a liner. The old name for a contributor to the newspapers who was not on the staff, because he used to be paid a penny a line. As it was to his interest to "pad" as much as possible the word is still used in a contemptuous way for a second-rate writer or newspaper hack; but a man who does this work is now usually called a *linage-man*, a *space-man*, or simply a *free lance*.

Pennys, The Three Black. See *Three Black Pennys*.

Howat Penny. One of the "Three Black Penny's" (*q.v.*), in Hergesheimer's novel of that title.

Penrod. A story by Booth Tarkington (Am. 1914), relating the escapades of the twelve-year-old Penrod Scofield, a youngster whose active imagination keeps him in hot water at school and at home. *Penrod and Sam* (1916) is a sequel, continuing his adventures and those of his friend Sam Williams.

Pentameter. In prosody, a line of five feet, particularly one of dactyls or spondees divided by a cæsura into two parts of two and a half feet each—the line used in alternation with the hexameter (*q.v.*) in Latin elegiac verse. The name is sometimes, but less correctly, applied to the English five-foot iambic line.

> In the hexameter rises the fountain's silvery column,
> In the pentameter aye falling in melody back.
> *Coleridge: Example of Elegiac meter.*

Pentap'olin. In Cervantes' *Don Quixote* (I. iii. 4), the drover of a flock of sheep, whom Don Quixote conceived to be the Christian King of the Garamantians and surnamed the *Naked Arm*, because he always entered the field with his right arm bare.

Pentapolis. The name given in ancient history to a number of groups or confederations of five cities (Gr. *penta*, five, *polis*, city), especially the Dorian Pentapolis in Asia Minor — Cnidos, Cos, Lindos, Ialysos, and Camiros, and the five cities of Italy in the exarchate of

Ravenna — Rim'ini, Pesaro, Fano, Sinigaglia, and Anco'na — which were given by Pepin to the Pope.

Pentateuch. The first five books of the Old Testament, supposed to be written by Moses. (Gr. *penta*, five, *teuchos*, a tool, book.)

The Samaritan Pentateuch. The Hebrew text as preserved by the Samaritans; it is said to date from *B. C.* 400.

Pen'tecost (Gr., *pentecoste*, fiftieth). The festival held by the Jews on the fiftieth day after the second day of the Passover; our Whit Sunday, which commemorates the descent of the Holy Spirit on the Apostles on the Day of Pentecost (*Acts* ii).

Penthesile'a. In classic myth, the Queen of the Amazons, slain by Achilles when she came to the aid of the Trojans after the death of Hector. Her beauty and courage won for her a sincere lament from her slayer.

Pen'theus. In classic myth, a king of Thebes, who tried to abolish the orgies of Bacchus, but was driven mad by the offended god. In his madness he climbed into a tree to witness the rites, and being descried was torn to pieces by the Bacchantes. See *Bacchæ*.

Peona. The loyal and tender sister of Endymion in Keats' poem of that name. She is not a classical character, but a creation of his own.

Pepys' Diary. One of the most famous diaries of all times. Pepys died in 1703, but his *Diary* was not published till 1825. It is in shorthand, and is a record of his personal doings and sayings from January, 1600, to May, 1669.

Perce'forest, King. A legendary king of Britain, hero of an old romance, first printed at Paris in 1528. According to the narrative, he was crowned king of Britain by the shipwrecked Alexander the Great. He was called *Perceforest* because he dared to *pierce*, almost alone, an enchanted *forest*, where women and children were most cruelly treated.

Percival, Sir. A knight of the Round Table who, according to Malory's *Morte d'Arthur* (and Tennyson's *Idylls of the King*), finally won a sight of the Holy Grail (*q.v.*). He was the son of Sir Pellinore and brother of Sir Lamerocke, and was brought up in innocence in the forest. After his initial experiences at the court of King Arthur, he joined either Gawain or Galahad in the quest of the Holy Grail. In the English legend he catches a glimpse of the Grail but it is Sir Galahad who wins the quest. In German versions, under the name Parzival or Parsifal (*q.v.*) he is completely successful.

Percy, Ralph. The hero of Mary Johnston's historical novel, *To Have and To Hold* (*q.v.*).

Per'dita. In Shakespeare's *Winter's Tale* (*q.v.*) the daughter of Leontes and Hermi'one of Sicily. She was abandoned by order of her father, and put in a vessel which drifted to "the seacoast of Bohemia," where the infant was discovered by a shepherd, who brought her up as his own daughter. In time Florizel, the son and heir of the Bohemian king Polixenes, fell in love with the supposed shepherdess. The match was forbidden by Polixenes, and the young lovers fled to Sicily. Here the story is cleared up, and all ends happily in the restoration of the lost (Fr. *perdu*) Perdita to her parents, and her marriage with Florizel.

Mrs. Mary Robinson, the actress and mistress of George IV when he was Prince of Wales, was specially successful in the part of Perdita, and she assumed this name, the Prince being known as Florizel.

Peredur. A knight of Welsh legend identified with the English Percival (*q.v.*) and the German Parsifal (*q.v.*). He was the son of Evrawc and one of the knights of the Round Table, known as "Sir Peredur of the Long Spear." He was for many years, called "The Dumb Youth," from a vow he made to speak to no Christian till Angharad of the Golden Hand loved him better than she loved any other man.

Père Goriot. See *Goriot*.

Peregrine Pickle. The hero of a novel entitled *The Adventures of Peregrine Pickle*, by Smollett (1751). Peregrine Pickle is a savage, ungrateful spendthrift, fond of practical jokes, and suffering with evil temper the misfortunes brought about by his own wilfulness.

Pe'ri. Originally, a beautiful but malevolent sprite of Persian myth, one of a class which was responsible for comets, eclipses, failure of crops, etc.; in later times applied to delicate, gentle, fairy-like beings begotten by fallen spirits, who direct with a wand the pure in mind on the way to heaven. These lovely creatures, according to the Koran, are under the sovereignty of Eblis; and Mahomet was sent for their conversion, as well as for that of man. The name is often applied to any beautiful, fascinating girl.

Paradise and the Pe'ri. The second tale

in Moore's *Lalla Rookh*. The Peri laments her expulsion from heaven, and is told she will be readmitted if she will bring to the gate of heaven the "gift most dear to the Almighty." After a number of unavailing offerings she brought a guilty old man, who wept with repentance, and knelt to pray. The Peri offered the *Repentant Tear*, and the gates flew open.

Pericles and Aspasia. See *Aspasia.*

Pericles, Prince of Tyre. A drama attributed to Shakespeare (c. 1608), but generally regarded as of doubtful authorship. The hero, Pericles, a wanderer because of the persecutions of Antiochus, emperor of Greece, long believes that his wife Thaisa and his daughter Marina are dead, but finds the former a priestess of Diana and the latter a celebrated dancer. The action extends over sixteen years.

Perilous Castle. The castle of Lord Douglas was so called in the reign of Edward I, because Douglas destroyed several English garrisons stationed there, and vowed to be revenged on any one who dared to take possession of it. Scott calls it "Castle Dangerous" in his novel so entitled.

In the story of Gareth and Lynette in Arthurian romance, the castle in which Lyonors was held prisoner was called Castle Perilous. See *Gareth; Lynette.*

Perinet. The hero of Rostand's *Romancers* (*q.v.*).

Periodic sentence. A sentence in which, for rhetorical effect, the several clauses are so arranged as to suspend the interest until the very last words. Cp. *Balanced Sentence.*

Per'ion. (1) King of Gaul, father of Am'adis of Gaul (*q.v.*). His "exploits and adventures" form part of *Le Roman des Romans.*

(2) The hero of Cabell's romance *Domnei* (*q.v.*).

Peripatet'ic School. The school or system of philosophy founded by Aristotle who used to walk about (Gr. *peri*, about, *patain*, to walk) as he taught his disciples in the covered walk of the lyceum. This colonnade was called the *Perip'atos.*

Periphrasis. The substitution of elaborate phrase for a simple word or phrase, as, for example, Wordsworth's "fragrant beverage drawn from China's herb."

Perissa. The typification of excessive exuberance of spirits in Spenser's *Faërie Queene* (II, ii). She was the mistress of Sansloy and a step-sister of Elissa (*q.v.*).

> In wine and meats she flowed above the bank,
> And in excess exceeded her own might;
> In sumptuous tire she joyed herself to prank,
> But of her love too lavish
> *Faërie Queene*, II, ii, 36.

Perlmutter. See *Potash and Perlmutter.*

Pernelle, Madame. In Molière's *Tartuffe*, mother of Orgon; a regular vixen, who interrupts every one, without waiting to hear what was to have been said to her.

Perpetual Motion. The term applied to some theoretical force that will move a machine for ever of itself — a mirage which holds attractions for some minds much as did the search for the philosophers' stone, the elixir of life, and the fountain of perpetual youth in less enlightened times.

Persephone. See *Proserpine.*

Per'seus. In Greek legend, the hero son of Zeus and Danaë (*q.v.*). He and his mother were set adrift in a chest, but were rescued through the intervention of Zeus, and he was brought up by King Polydectes, who, wishing to marry his mother, got rid of him by giving him the almost hopeless task of obtaining the head of Medusa (*q.v.*). He, with the help of the gods, was successful, and with the head (which turned all that looked on it to stone) he rescued Andromeda (*q.v.*), and later metamorphosed Polydectes and his guests to stone.

Before his birth an oracle had foretold that Acrisius, Danaë's father, would be slain by Danaë's son; and this came to pass, for, while taking part in the games at Larissa, Perseus accidentally slew his grandfather with a discus.

Persuasion. A novel by Jane Austen (1818). The heroine, Anne Elliott, and her lover, Captain Wentworth, had been engaged eight years before the story opens but Anne had broken the engagement in deference to family and friends. Upon his return he finds her "wretchedly altered," but after numerous obstacles have been overcome, the two lovers are happily united. Anne is gentle, sensitive and charming; the author wrote of her, "She is almost too good for me."

Perth, The Fair Maid of. See *Fair Maid.*

Peru, Conquest of. See *Conquest of Mexico.*

Pétaud. *'Tis the court of King Pétaud, where every one is master.* There is no order or discipline at all. This is a French proverb. *Le roi Pétaud* (Lat. *peto*, I beg) was the title of the chief who was elected by the fraternity of beggars in medieval France, in whose court all were equal.

In his *Gargantua and Pantagruel* Rabelais introduced Henry VIII as *Le Roi Pétaud.*

Peter Bell. The subject of a "tale in verse" by Wordsworth (1798). Shelley wrote a burlesque upon it, entitled *Peter Bell the Third.*

Peter Grimm. See *Return of Peter Grimm.*

Peter Ibbetson. A novel by Du Maurier (Eng. 1891), a story of a strange, idealistic dream life shared by the hero, Peter Ibbetson, and his childhood friend, Mimsey Seraskier, afterwards Mary, the Duchess of Towers. The external events are few; the two see each other only two or three times after their childhood; Peter spends the greater part of his life in jail as a murderer and dies in a criminal lunatic asylum.

Peter Pan. A children's drama by J. M. Barrie (Eng. 1904). The boy hero, Peter Pan, has run away to Never-Never-Land to escape growing up and lives in the trees with the fairies. One day he shows the Darling children, Wendy, Michael, and John how to fly and persuades them to come home with him. Peter has a terrible enemy in the one-handed Captain Hook, leader of a band of Pirates. If the crocodile who bit off the Captain's missing hand had not swallowed an eight-day alarm clock which ticks a loud warning at his approach, he would probably have succeeded in making away with the rest of the Captain. Once the children are captured by the Pirates, but Peter frightens Captain Hook away by pretending to be the ticking crocodile. The Indian princess, Tiger Lily, and Peter's unseen fairy friend, Tinker Bell, protect the children through many adventures. Finally Wendy has to go home, but she promises to come again every spring.

Peter Parley. The assumed name of Samuel G. Goodrich. See *Parley.*

Peter Rugg, the Missing Man. A tale by William Austin (Am. 1824), once widely known. The hero swore a terrible oath that a thunderstorm should not keep him from reaching home and was punished by being forced to roam about forever between Boston and Hartford in a phantom chaise with a thunderstorm in his wake. The tale is based on an old New England legend.

Peter, St. See under *Saint.*

To rob Peter to pay Paul. See under *Rob.*

Peter Schlemihl. A tale by Adelbert von Chamisso (1814) concerning the adventures of a man who gave up his shadow to a gray stranger in return for Fortunatus' purse. Hence *Peter Schlemihl* is a synonym for any person who makes a desperate and silly bargain.

Peter Stirling. See *Honorable Peter Stirling.*

Peter the Hermit (1050–1115). The instigator of the First Crusade, which he led as far as Asia Minor. He is introduced by Tasso in *Jerusalem Delivered* (1575); and by Scott in his *Count Robert of Paris,* a novel laid in the time of Rufus. A statue was erected to him at Amiens in 1854.

Petitioners and Abhorrers. Two political parties in the reign of Charles II. When that monarch was first restored he used to grant everything he was asked for; but after a time this became a great evil, and Charles enjoined his loving subjects to discontinue their practice of "petitioning." Those who agreed with the king, and disapproved of petitioning, were called *Abhorrers;* those who were favorable to the objectionable practice were nicknamed *Petitioners.*

Pe'to. In Shakespeare's 1 and 2 *Henry IV,* lieutenant of "Captain" Sir John Falstaff's regiment.

Petra. The heroine of Bjornson's *Fisher Maiden* (*q.v.*).

Petrarch and Laura. See under *Laura.*

Pet'rel. *The stormy petrel.* A small sea-bird (*Procellaria pelagica*), so named, according to tradition, from the Ital. *Petrello,* little Peter, because during storms they seem to fly patting the water with each foot alternately as though walking on it, in allusion to St. Peter, who walked on the Lake of Gennesareth. Sailors call them "Mother Carey's chickens." The term is used figuratively of one whose coming always portends trouble, one who can be calculated upon to "raise Cain" wherever he goes or whatever he does.

Petronius. A Roman nobleman in Sienkiewicz' *Quo Vadis* (*q.v.*).

Petru'chio. In Shakespeare's *Taming of the Shrew,* a gentleman of Vero'na, who undertakes to tame the haughty Katharina, called "the Shrew." He marries her, and without the least personal chastisement reduces her to lamb-like submission. Being a fine compound of bodily and mental vigor, with plenty of wit, spirit and good-nature, he rules his subordinates dictatorially and shows he will have his own way, whatever the consequences.

Petulengro, Mr. The favorite gipsy character of George Borrow, in his *Romany Rye* (*q.v.*).

Peveril of the Peak. The longest of all Walter Scott's novels (1823). It contains one hundred and eight characters, besides courtiers, officers, etc. The hero is Julian Peveril, a Cavalier; the heroine is Alice Bridgenorth, daughter of Major Bridgenorth, a Roundhead; and the main subject is the "Popish Plot." The novel is crowded with well-known historic characters; among them, Charles II, his brother James, duke of York, Prince Rupert, Antony Cooper, earl of Shrewsbury, Lord Rochester, George Villiers, duke of Buckingham, Sir Edmondbury Godfrey, Hudson the dwarf, Colonel Blood, Titus Oates and Settle the poet. Among the women are the widow of Charles I, the wife of Charles II, his mistresses, Nell Gwynne and Louise Querouaille.

Pfister's Bible. See *Bibles, Specially Named.*

Phædra. In classic myth, daughter of Minos, king of Crete, and wife of Theseus. She conceived a criminal love for Hippolytus her step-son, and, being repulsed by him, accused him to her husband of attempting to dishonor her. Hippolytus was put to death, and Phædra, wrung with remorse, strangled herself. This legend has been the subject of many tragedies, the most famous of which are by Euripides in Greek, Seneca in Latin, and Racine in French (*Phèdre*, 1677). A French *Phèdre et Hippolyte* by Pradon (1677) and an English *Phædra and Hippolytus* by Smith (1708) were preferred by some contemporary critics to Racine's *Phèdre*, which is now considered his masterpiece.

Phædria. The typification in Spenser's *Faërie Queene* (II, vi) of wantonness. She was handmaid to Acrasia the enchantress, and sailed about Idle Lake in a gondola. Seeing Sir Guyon she ferried him across the lake to the floating island, where Cymoch'les attacked him. Phædria interposed, the combatants desisted, and the little wanton ferried the knight Temperance over the lake again.

Pha'eton. In classical myth, the son of Phœbus (the Sun). He undertook to drive his father's chariot, but was upset and thereby caused Libya to be parched into barren sands, and all Africa to be more or less injured, the inhabitants blackened, and vegetation nearly destroyed, and would have set the world on fire had not Zeus transfixed him with a thunderbolt. The name is given to a light, four-wheeled open carriage usually drawn by two horses.

Phæton's bird. The swan. Cygnus, son of Apollo, was the friend of Phaeton and lamented his fate so grievously that Apollo changed him into a swan, and placed him among the constellations.

Pha'on or **Phedon.** In Spenser's *Faërie Queene* (II, iv), a young man ill-treated by Furor, and rescued by Sir Guyon. He loved Claribel, but Phil'emon his friend, persuaded him that Claribel was unfaithful, and, to prove his words, made him see what appeared to be Claribel holding an assignation with a groom. Rushing forth, Phaon met the true Claribel, whom he slew on the spot. When he was tried for the murder it came out that the groom was Philemon, and the supposed Claribel her maid. He poisoned Philemon, and would have murdered the maid, but she escaped, and while he pursued her he was attacked by Furor. This tale is designed to show the evil of intemperate revenge. In some editions of the poem Phedon is the name, not *Phaon.*

Phaon and Sappho. See *Sappho.*

Phar'amond. In the Arthurian romances, a knight of the Round Table, who is said to have been the first king of France, and to have reigned in the early 5th century. He was the son of Marcomir and father of Clo'dion.

La Calprenède's novel *Pharamond, ou l'Histoire de France,* was published in 1661. William Morris made Pharamond the hero of his *Love is Enough or the Freeing of Pharamond, A Morality* (1873), which tells how he abdicates his throne to marry a humble maiden.

Pha'raoh. The title or generic appellation of the kings in ancient Egypt. The word originally meant "the great house," and its later use arose much in the same way as, in modern times, "the Holy See" for the Pope, or "the Sublime Porte" for the Sultan of Turkey.

None of the Pharaohs mentioned in the Old Testament has been certainly identified, owing to the great obscurity of the references and the almost entire absence of reliable chronological data. There are two who figure prominently in the book of *Genesis*:

(1.) The Pharaoh who raised Joseph (*q.v.*) to power because of his interpretation of the dreams predicting seven years of famine and who later welcomed

Joseph's father Jacob and his family into Egypt.

(2.) The Pharaoh who "knew not Joseph" and cruelly mistreated the Israelites. Moses (*q.v.*) was brought up by his daughter but later violently opposed him (or possibly his successor) and called down upon him the famous Ten Plagues (*q.v.*) for refusing to let the Children of Israel go out from Egypt. This is the Pharaoh who pursued the Israelites into the Red Sea when the waters were parted for their benefit and was drowned as the waters returned.

In Dryden's satire *Absalom and Achitophel* (*q.v.*) *Pharaoh* stands for Louis XIV of France.

Pharaoh's chicken, or *hen*. The Egyptian vulture, so called from its frequent representation in Egyptian hieroglyphics.

Pharaoh's corn. The grains of wheat sometimes found in mummy cases.

Pharaoh's serpent. A chemical toy consisting of sulpho-cyanide of mercury, which fuses into a serpentine shape when lighted; so called in allusion to the magic serpents of *Exod.* vii. 9-12.

Pharisees (Heb. *perusim*, from *perash*, to separate) means "those who have been set apart," not as a sect but as a school of ascetics who attempted to regulate their lives by the letter of the Law. The opprobrious sense of the word was given it by their enemies, because the Pharisees came to look upon themselves as holier than other men, and refused to hold social intercourse with them. Many of Christ's sayings begin "Woe unto you, Scribes and Pharisees, hypocrites."

Pha'ros. A lighthouse; so called from the lighthouse — one of the Seven Wonders of the World — built by Ptolemy Philadelphus in the island of Pharos, off Alexandria, Egypt. It was 450 feet high, and, according to Josephus, could be seen at the distance of 42 miles. Part was blown down in 793.

Pharsa'lia. An epic in Latin hexameters by Lucan. It tells of the civil war between Pompey and Cæsar, and of the battle of Pharsalus (*B. C.* 48) in which Pompey, with 45,000 legionaries, 7,000 cavalry, and a large number of auxiliaries, was decisively defeated by Cæsar, who had only 22,000 legionaries and 1,000 cavalry. Pompey's battle-cry was *Hercules invictus;* that of Cæsar, *Venus victrix*.

Phebe. In Shakespeare's *As You Like It*, a shepherdess beloved by the shepherd Silvius. While Rosalind was in boy's clothes, Phebe fell in love with the stranger, and made a proposal of marriage; but when Rosalind appeared in her true character, and gave her hand to Orlando, Phebe was content to accept her old love Silvius.

Phedon. An alternative name of Phaon (*q.v.*).

Phèdre. See *Phædra*.

Pheidippides. (1) In Aristophanes' comedy *The Clouds* (*q.v.*), a caricature of Alcibiades.

(2) A Greek runner, famed for his exploits at the time of the battle of Marathon. Browning makes him the hero of a poem in his *Dramatic Idylls*.

Philaminte. One of the principal characters of Molière's *Femmes Savantes* (*q.v.*), a "learned lady," wife of Chrysale, the bourgeois, and mother of Armande, Henriette, Ariste, and Bélise.

Philammon. A young monk, one of the two chief characters of Kingsley's *Hypatia* (*q.v.*).

Philan'der. A male coquet; so called from Philander, the Dutch knight, who coquetted with Gabrina in Ariosto's *Orlando Furioso*. To *philander* is to wanton or make licentious love to a woman.

Philaster or *Love Lies a-Bleeding*. A tragedy by Beaumont and Fletcher (1620). The hero, Prince Philaster, is heir to the crown of Sicily; and the plot concerns his love and marriage with Princess Arethusa of Spain, but the most appealing character is Euphrasia, a maiden whose devotion to Philaster leads her to enter his service disguised as the page Bellario. Philaster gives his page to Arethusa and then grows jealous of Arethusa's love for the young page.

Phile'mon and Baucis. Poor cottagers of Phrygia (husband and wife), who, in Ovid's story (*Metamorphoses*, iii. 631), entertained Jupiter so hospitably that he promised to grant them whatever request they made. They asked that both might die together, and it was so. Philemon became an oak, Baucis a linden tree, and their branches intertwined at the top.

In the second part of Goethe's *Faust*, *Philemon and Baucis* are an old couple who refuse to sell their home at any price. Because theirs is a part of the land that he is redeeming from the sea, Faust, with the aid of Mephistopheles, dispossesses them, and they die of the shock.

Philip, *The Adventures of*. A novel by Thackeray (1862), a sequel to the unfinished *Shabby Genteel Story* (*q.v.*). The

hero, Philip Firmin, is an outspoken young man, in revolt against the underhanded hypocrisy of his father, Dr. George Brandon Firmin (whose sham marriage to Caroline Gann forms the subject of the earlier novel). As a boy he is nursed and befriended by Caroline, now known as Mrs. Brandon or "the Little Sister," and throughout the book he champions her cause and owes much to her guidance. He is brought up in luxury, but due to his father's scheming, loses all his money and is forced to make a living as an editor. He marries Charlotte Baynes, the daughter of his trustee and guardian, whom his father had tricked to secure his fortune. After numerous difficulties Philip comes into a fortune from Lord Ringwood, a wealthy relative.

Philip and His Wife. A novel by Margaret Deland (Am. 1894) on the theme of married life. Philip Shore is an unsuccessful artist, his wife Cecilia a beautiful heiress. The chief cause of their disagreement is the bringing-up of Molly, their only daughter.

Philip, St. See under *Saint.*

Philip Traum. In Mark Twain's *Mysterious Stranger* (*q.v.*).

Philip Wakeham. In George Eliot's *Mill on the Floss* (*q.v.*).

Philip'pic. A severe scolding; a speech full of acrimonious invective. So called from the orations of Demos'thenes against Philip of Macedon, to rouse the Athenians to resist his encroachments. The orations of Cicero against Antony are called "Philippics."

Philisides. A poetical name of Sir Philip Sidney (1554–1586) used in his *Arcadia* and elsewhere.

Philistines. In the Old Testament the inveterate enemies of the Israelites against whom Samson, David and other Jewish heroes waged war. In modern usage, the ill-behaved and ignorant; persons lacking in liberal culture or of low and materialistic ideas. This meaning of the word is due to Matthew Arnold, who adapted it from *Philister*, the term applied by students at the German universities to the townspeople, the "outsiders." This usage is said to have arisen at Jena, because, after a "town and gown" row in 1689, which resulted in a number of deaths, the university preacher took for his text "The Philistines be upon thee" (*Judges* xvi).

The people who believe most that our greatness and welfare are proved by our being very rich, and who most give their lives and thoughts to becoming rich, are just the very people whom we call the Philistines. — *M. Arnold: Culture and Anarchy* (1869).

James Branch Cabell introduces the country of *Philistia* into his satiric romances, notably Jurgen.

Phillies. In American baseball parlance, the Philadelphia Nationals. Cp. *Baseball Teams.*

Phillips, David Graham (1867–1911). American novelist, author of *Susan Lenox*, etc.

Phillips, Stephen (1868–1915). English poet and dramatist. His best-known works are *Marpessa*, *Paola and Francesca*, *Herod*, *Nero*, *Ulysses*. See those entries; also *David.*

Phillpotts, Eden (1862–). English novelist. The scene of most of his novels is laid in Dartmoor. Among his best-known books are *The Three Brothers*, *Green Alleys* and *The Shadow Passes.*

Phillis. A pastoral name for a maiden in English poetry. See *Phyllis.*

Philocte'tes. In classic myth, the most famous archer in the Trojan War, to whom Hercules, at death, gave his arrows. He joined the allied Greeks, with seven ships, but in the island of Lemnos, his foot was bitten by a serpent, ulcerated, and became so offensive that the Greeks left him behind. In the tenth year of the siege Ulysses commanded that he should be sent for, as an oracle had declared that Troy could not be taken without the arrows of Hercules. Philoctetes accordingly went to Troy, slew Paris, and Troy fell. The *Philoctetes* of Sophocles is one of the most famous Greek tragedies.

Philomela. In Greek legend, daughter of Pandion, king of Attica. According to one version of the story, Tereus, king of Thrace, brought Philome'la to visit his wife, Procne, who was her sister; but when he reached the "solitudes of Heleas" he dishonored her, and cut out her tongue that she might not reveal his conduct. Tereus told his wife that Philomela was dead, but Philomela made her story known by weaving it into a peplus, which she sent to Procne. In another version Tereus married Philomela, telling her that Procne was dead; and it was Procne whose tongue was cut out and who wove the tell-tale story. In each case the end is the same. Procne, in revenge cut up her own son Itys or Itylus and served the flesh to Tereus. The gods changed all three into birds; Tereus became the hawk, his wife the swallow, and Philomela the nightingale, which is still called Philomel (*lit.* lover of

song) by the poets. Matthew Arnold's *Philomela*, Coleridge's *Nightingale* and Swinburne's *Itylus* are among the best-known poems based on the tale.

Philos'opher. The sages of Greece used to be called *sophoi* (wise men), but Pythag'oras thought the word too arrogant and adopted the compound *philosoph'oi* (lover of wisdom), whence "philosopher," one who courts or loves wisdom.

Marcus Aurelius (121–180) was surnamed *The Philosopher* by Justin Martyr, and the name was also conferred on Leo VI, Emperor of the East (d. 911), and Porphyry, the Neoplatonic opponent of Christianity (d. 305).

The Philosopher of China. Confucius. (*B. C.* 551–479.) His mother called him *Little Hillock*, from a knob on the top of his head.

The Philosopher of Ferney. Voltaire (1694–1778); so called from his château of Ferney, near Gene'va.

The Philosopher of Malmesbury. Thomas Hobbes (1588–1679) author of *Leviathan.*

The Philosopher of Persia. Abou Ebn Sina, of Shiraz. (Died 1037.)

The Philosopher of Samosa'ta. Lucan.

The Philosopher of Sans-Souci'. Frederick the Great (1712, 1740–1786).

The Philosopher of Wimbledon. John Horne Tooke (1736–1812), author of *Diversions of Purley.*

Philosophers' Stone. The hypothetical substance which, according to the medieval alchemists, would convert all baser metals into gold. Its discovery was the prime object of all the alchemists; and to the wide and unremitting search that went on for it we are indebted for the birth of the science of chemistry, as well as for many inventions. According to one legend, Noah was commanded to hang up the true and genuine philosophers' stone in the ark, to give light to every living creature therein; while another relates that Deucalion (*q.v.*) had it in a bag over his shoulder, but threw it away and lost it.

Philosopher's or *Diana's Tree.* An amalgam or crystallized silver, obtained from mercury in a solution of silver; so called by the alchemists, with whom Diana stood for silver.

Philosophy, The Father of. See under *Father.*

Phil'ostrate. In Shakespeare's *Midsummer Night's Dream*, master of the revels for Theseus, king of Athens.

Philox'enos of Leucadia. The ancient Greek epicure of whom it is told that he wished he had the neck of a crane, that he might enjoy the taste of his food the longer (Aristotle: *Ethics*, iii. 10).

Phineas Finn, *the Irish Member.* A novel by Anthony Trollope (1869). The hero is a young Irishman of talent and great personal attractions who goes to London to enter Parliament. There he carries everything before him and indulges in affairs of the heart too numerous to mention. Eventually, however, he gives up politics, marries a poor Irish girl and goes home to become inspector of poor-houses in Cork County. In the sequel, *Phineas Redux*, his wife dies and he returns to his Parliamentary career. He reappears in *The Prime Minister* as Secretary for Ireland and later Lord of the Admiralty. By this time, after several additional love affairs, he has contracted a very happy second marriage.

Phineus. In classic myth, a blind soothsayer, who was tormented by the harpies. Whenever a meal was set before him, the harpies came and carried it off. The Argonauts delivered him from these pests in return for his information respecting the route they were to take in order to obtain the Golden Fleece.

Phiz. The pseudonym of Hablot K. Browne, who illustrated the *Pickwick Papers* (1836), *Nicholas Nickleby*, and most of Charles Dickens' works of fiction. He also illustrated the Abbotsford edition of the *Waverley Novels.*

Phleg'ethon (Gr. *phlego*, to burn). In classic myth, a river of liquid fire in Hades. It flowed into the river Acheron. For the other rivers, see *Styx.*

> Fierce Phlegethon,
> Whose waves of torrent fire inflame with rage.
> *Milton: Paradise Lost*, ii.

Phocensian Despair. Desperation which terminates in victory. In the days of Philip, king of Macedon, the men of Phocis had to defend themselves single-handed against the united forces of all their neighbors, because they presumed to plough a sacred field belonging to Delphi. The Phocensians suggested that they should make a huge pile, and that all the women and children should join the men in one vast human sacrifice. The pile was made, and everything was ready, but the men of Phocis, before mounting the pile, rushed in desperation on the foe, and obtained a signal victory.

Phoebe Pyncheon. In Hawthorne's *House of the Seven Gables* (*q.v.*).

Phoebe Throssel or *Phoebe of the*

ringlets. In Barrie's *Quality Street* (*q.v.*).

Phœbus (Gr. the Shining One). An epithet of Apollo, god of the sun. In poetry the name is sometimes used of the sun itself, sometimes of Apollo as the leader of the Muses.

Phœbus' son. Phæton (*q.v.*).

Phœbus, Captain. In Victor Hugo's *Notre Dame de Paris* (*q.v.*), the betrothed of Fleur de Marie. He entertains a base love for Esmeralda, the beautiful gipsy girl.

Phœnix. A fabulous Arabian bird, the only one of its kind, that is said to live a certain number of years, at the close of which it makes in Arabia a nest of spices, sings a melodious dirge, flaps its wings to set fire to the pile, burns itself to ashes, and comes forth with new life, to repeat the former one.

> The enchanted pile of that lonely bird,
> Who sings at the last his own death-lay,
> And in music and perfume dies away.
> *Thomas Moore: Paradise and the Peri.*

It is to this bird that Shakespeare refers in *Cymbeline* (i. 7):

> If she be furnished with a mind so rare,
> She is alone the Arabian bird.

The phœnix was adopted as a sign over chemists' shops through the association of this fabulous bird with alchemy. Paracelsus wrote about it, and several of the alchemists employed it to symbolize their vocation. It is a symbol of immortality.

Phœnix period or *cycle.* The period between the transformations of the phœnix, generally supposed to be 500 years but sometimes estimated as high as 1500 years.

Phoo'ka or **Pooka.** A hobgoblin of Irish folklore, a spirit of most malignant disposition, who hurries people to their destruction. He sometimes comes in the form of an eagle, and sometimes in that of a horse, like the Scotch kelpie (*q.v.*).

Phor'cos. "The old man of the sea" of Greek mythology. He was the father of the three Graiæ, who were grey from their birth, and had but one eye — which was stolen by Perseus as one of the means through which he was to obtain the head of Medusa — and one tooth common to the three.

Phry'ne. A famous Athenian courtesan of the 4th century *B. C.*, who acquired so much wealth by her beauty that she offered to rebuild the walls of Thebes if she might put on them this inscription: "Alexander destroyed them, but Phryne the hetæra rebuilt them." She is said to have been the model for Praxiteles' Cnidian Venus, and also for Apelles' picture of Venus Rising from the Sea.

Phtha. See *Ptah.*

Phyllis. A country girl in Virgil's third and fifth *Eclogues.* Hence, a rustic maiden. Also spelt Phillis.

Physician's or **Phisicien's Tale.** (In Chaucer's *Canterbury Tales.*) The Roman legend of Appius Claudius and Virginia. See *Virginia.*

Physicians, The Prince of. See under *Prince.*

Picaresque. The term applied to the class of literature that deals sympathetically with the adventures of clever and amusing rogues (Span. *picaresco*, roguish, knavish). The earliest example of the picaresque novel is Mendoza's *Lazarillo de Tormes* (1554). Le Sage's *Gil Blas* (1715) is perhaps the best known. Nash's *Jack Wilton* (1594) is the earliest English example, and others are Defoe's *Moll Flanders* and *Colonel Jack.*

Piccadilly. This well-known London thoroughfare is named from a house that stood near the corner of Sackville Street and, in the early 17th century, was nicknamed *Pickadilly Hall.* One early account (1656) says the house was so called because it was the "outmost or *skirt* house of the Suburbs that way"; another — of the same date — because it was built by one Higgins, a tailor, who made his fortune by selling "piccadilles."

The "piccadille" was originally "the round hem or the several divisions set together about the skirt of a Garment," and was so called because it was pierced (Sp. *picado*) or slashed; thence it came to be applied to the stiff collar that supported the ruff of 17th century gallants.

Piccaninny, or **Piccannin** (West India negro, from Sp. *pequeño*, small). A little negro child of the West Indies and southern part of the United States; also, in South Africa, applied to small Kafir children, and sometimes to native children in Australia.

Piccinnists. See *Glückists.*

Pickle, Peregrine. See *Peregrine Pickle.*

Pickwick Papers. A novel by Charles Dickens (1836), more formally entitled *The Posthumous Papers of the Pickwick Club.* Aside from the immortal Sam Weller (*q.v.*), the chief character is Samuel Pickwick, general chairman of the Pickwick Club, a most naïve, benevolent, elderly gentleman, who, as member of a club instituted "for the purpose of investigating the source of the Hampstead ponds," travels about with three members

of the club, to whom he acts as guardian and adviser. His misadventures are many, but worst of all is his sad experience with Mrs. Bardell (*q.v.*).

In a Pickwickian sense. Said of words or epithets, usually of a derogatory or insulting kind, that, in the circumstances in which they are employed, are not to be taken as having quite the same force or implication as they naturally would have. The allusion is to the scene in ch. i when Mr. Pickwick accused Mr. Blotton of acting in "a vile and calumnious manner," whereupon Mr. Blotton retorted by calling Mr. Pickwick "a humbug." It finally was made to appear that both had used the offensive words only in a Pickwickian sense, and that each had, in fact, the highest regard and esteem for the other.

Pi'cus. In classic mythology, a soothsayer and augur; husband of Canens. In his prophetic art he made use of a woodpecker (*picus*), a prophetic bird sacred to Mars. Circe fell in love with him, and, as he did not respond to her advances, changed him into a woodpecker, whereby he still retained his prophetic power.

Pidgin-English. The semi-English jargon used by semi-Anglicized Chinamen, consisting principally of mispronounced English words with certain native grammatical constructions. For instance, the Chinese cannot pronounce *r*, so replace it with *l*—*te-le* for "three," *solly* for "sorry," etc.—and, in Chinese, between a numeral and its noun there is always inserted a word (called the "classifier") and this, in Pidgin-English, is replaced by piece — *eg. one piece knifee, two piece hingkichi* (handkerchiefs). *Pidgin* is a corruption of *business*.

Pieces of Eight. The old Spanish silver *peso* (piastre) or dollar of 8 reals. It was marked with an 8, and was in use in the 17th and 18th centuries.

Pied-à-terre (Fr., foot on the ground). A temporary lodging, or a country residence; a footing.

> Mr. Harding, however, did not allow himself to be talked over into giving up his own and only *pied-à-terre* in the High Street. — *Anthony Trollope: Barchester Towers.*

Pied de la lettre, Au (Fr., to the foot of the letter). Quite literally — close to the letter.

> A wild enthusiastic young fellow, whose opinions one must not take *au pied de la lettre.* — *Thackeray: Pendennis*, I, xi.

Pied Piper of Ham'elin. The legend is that the town of Hamelin (Westphalia) was infested with rats in 1284, that a mysterious Piper, clad in a parti-colored suit, appeared in the town and offered to rid it of the vermin for a certain sum, that the townspeople accepted the offer, the Pied Piper fulfilled his contract, and that then the payment was withheld. On the following St. John's Day he reappeared, and again played his pipe. This time all the children of the town, in place of the rats, followed him; he led them to a mountain cave where all disappeared save two — one blind, the other dumb, or lame; and one legend adds that the children did not perish in the mountain, but were led over it to Transylvania, where they formed a German colony. Robert Browning popularized the legend in his children's poem *The Pied Piper*. More recently Josephine Preston Peabody made it the subject of her poetic drama *The Piper* (Am. 1909), which was awarded the Stratford-on-Avon prize.

> To blow the pipe his lips he wrinkled,
> And green and blue his sharp eyes twinkled . . .
> And ere three notes his pipe had uttered . . .
> Out of the houses rats came tumbling —
> Great rats, small rats, lean rats, brawny rats,
> Brown rats, black rats, grey rats, tawny rats,
> And step by step they followed him dancing,
> Till they came to the river Weser.
>
> *Browning.*

Pierian Spring. Inspiration, from Pieria where the Muses were born.

Piero Maironi. (In Fogazzaro's novels.) See *Maironi, Piero*.

Pierre et Jean. A short novel by Guy de Maupassant (Fr. 1850–1893), a story of two brothers, one of whom receives an unexpected inheritance. The other brother, by his suspicions, forces his once-adored mother, Madame Roland, to confess that the money comes from a former lover who has left it to his own son.

Pierre Nozière. The second of a series of four autobiographical volumes by Anatole France (1899). The others are *My Friend's Book* (*Livre de Mon Ami*, 1885), *Little Pierre* (*Le Petit Pierre*, 1918) and *The Bloom of Life* (*La Vie en Fleur*, 1922).

Pierrot (*i.e.* Little Peter). A favorite character of pantomime, a sort of clown lover. He is generally the tallest and thinnest man that can be got, has his face and hair covered with white powder or flour, and wears a white gown with very long sleeves and a row of big buttons down the front. Pierrot is the lover of Pierrette, or sometimes of Columbine. From the simple figure of the early pantomime, poets and artists have gradually evolved another, more romantic

Pierrot, an artist-lover of soaring imagination who grimly hides his real passions behind a comic mask. Among many others, the French Debureau, Baudelaire and Gautier, the English Ernest Dowson and the Canadian Bliss Carman have written of this new Pierrot. Ernest Dowson's dramatic fantasy, *The Pierrot of the Minute*, is the best known of several short plays on the subject. An interesting collection of poems on Pierrot (and incidentally Pierrette, Columbine, Harlequin and other of the pantomimic characters) is given in *Mon Ami Pierrot, Songs and Fantasie*, compiled by Kendall Banning.

Piers Plowman, The Vision of. A long allegorical and satirical poem in Middle English alliterative verse, written between 1362 and 1400 by probably as many as four or five different authors. On internal evidence the first part has for long been ascribed to William Langland, or Langley, who came from Shropshire and settled in London.

The title should really be "The Vision Concerning Piers the Plowman," for in the earlier part Piers typifies the simple, pious English laborer, and in the later Christ Himself. The poet supposes himself falling asleep on the Malvern Hills, and in his dream sees various visions of an allegorical character, bearing on the vices of the times. The whole poem consists of nearly 15,000 verses, and is divided into twenty parts, each part being called a *passus*.

Pie'tro. In Browning's *Ring and the Book* (*q.v.*), the putative father of Pompilia.

Pietro of Abano. The greatest Italian philosopher and physician of the 13th century. He was an astrologer, and was persecuted as a wizard. Browning has a poem called *Pietre of Abano* (1880).

Pig. *A pig in a poke.* A blind bargain. The French say *Acheter chat en poche* (to buy a cat in a pocket). The reference is to a common trick in days gone by of trying to palm off on a greenhorn a cat for a sucking-pig. If he opened the sack he "let the cat out of the bag," and the trick was disclosed.

Pigs in clover. People who have any amount of money but don't know how to behave themselves as gentlefolk. Also, a game consisting of a box divided into recesses into which one has to roll marbles by tilting the box. The name was given to a novel by Mrs. Julia Frankau ("Frank Denby") (Am. 1904).

Pigs is Pigs. The title of a widely read humorous book by Ellis Parker Butler (Am. 1906).

Pigwiggen. An elf in Drayton's *Nymphidia* (1627), in love with Queen Mab. He combats the jealous O'beron with great fury.

> Pigwiggen was this Fairy Knight,
> One wond'rous gracious in the sight
> Of fair Queen Mab, which day and night
> He amorously observed.

Pike. A term denoting the crude hardy Westerner in American literature. It came into use with the publication, almost simultaneously in the year 1871, of John Hay's *Pike County Ballads* and Bret Harte's *East and West Poems*, both of which attempted to express Western life in its own vernacular in ballad form. The best known of Bret Harte's poems are his *Heathen Chinee* (*q.v.*) and *Jim Bludsoe;* of Hay's, probably *Little Breeches.*

Pilate, Pontius. A Roman procurator before whom Jesus was tried. He attempted to persuade the mob of Jesus' innocence, but failing, washed his hands before them with the words, "I am innocent of the blood of this righteous man; see ye to it." Tradition has it that Pontius Pilate's later life was so full of misfortune that, in Caligula's time, he committed suicide in Rome. His body was cast into the Tiber, but evil spirits disturbed the water so much that it was retrieved and taken to Vienne, where it was thrown into the Rhone, eventually coming to rest in the recesses of a lake on Mount Pilatus opposite Lucerne. Another legend states that the suicide occurred so that he might escape the sentence of death passed on him by Tiberius because of his having ordered the crucifixion of Christ; and yet another that both he and his wife became penitent, embraced Christianity, and died peaceably in the faith.

Tradition gives the name Claudia Procula, or Procla, to Pilate's wife, and by some she has been identified with the Claudia of 2 *Tim.* iv, 21.

Pilate's voice. A loud, ranting voice. In the old mysteries all tyrants were made to speak in a rough, ranting manner.

Pilgrim Fathers. The first shipload of settlers in Massachusetts, who set sail in the ship *Mayflower* in 1620; also, by extension of the term, any early Puritan settlers of New England. The *Mayflower* brought English, Scotch and Dutch Puritans, one hundred and two in all.

> Men in the middle of life, austere and grave in deportment . . .

God had sifted three kingdoms to find the wheat for this planting.
Longfellow: Courtship of Miles Standish, iv. (1858).

Pilgrim's Progress, The. A famous narrative by John Bunyan (Pt. i., 1678; Pt. ii., 1684), supposed to be a dream, and to allegorize the life of a Christian from his conversion to his death. His doubts are giants, his sins a bundle or pack, his Bible a chart, his minister Evangelist, his conversion a flight from the City of Destruction, his struggle with besetting sins a fight with Apollyon, his death a toilsome passage over a deep stream.

The second part deals with Christiana and her family led by Greatheart through the same road, to join Christian, who had gone before.

Pillars of Hercules. The opposite rocks at the entrance of the Mediterranean, one in Spain and the other in Africa. The tale is that they were bound together till Hercules tore them asunder in order to get to Gades (Cadiz). The ancients called them Calpe and Aby'la; we call them Gibraltar and Mount Hacho.

I will follow you even to the pillars of Hercules. To the end of the world. The ancients supposed that these rocks marked the utmost limits of the habitable globe.

Pilot, The. A sea story by James Fenimore Cooper (Am. 1824) relating the adventures of the Revolutionary hero John Paul Jones. The sailor, Long Tom Coffin (*q.v.*), one of Cooper's most famous characters, appears in this book.

Pilpay' or **Bidpay.** The name given as that of the author of *Kalilah and Dimnah* (otherwise known as *The Fables of Pilpay*), which is the 8th century Arabic version of the Sanskrit *Panchatantra.* The word is not a true name, but means "wise man" (Arab. *bidbah*), and was applied to the chief scholar at the court of an Indian prince.

Pin. *Pin money.* A lady's allowance of money for her own personal expenditure. At one time pins were a great expense to a woman, and in 14th and 15th century wills there are often special bequests for the express purpose of buying pins.

Policy of pin pricks. A policy of petty annoyances. The term came into prominence during the strained relations between England and France in 1898, and is an Anglicization of the very much older French phrase, *un coup d'épingle.*

Pinafore. *H. M. S. Pinafore* or *The Lass that Loved a Sailor.* A comic opera by Gilbert and Sullivan (1878). The plot hinges on the fact that Josephine, the daughter of the Captain of *H. M. S. Pinafore*, refuses the advances of the all-important Sir Joseph Porter (*q.v.*) because she loves a "common sailor" named Ralph Rackstraw. Finally Little Buttercup, the bumboat woman, confesses to having changed the two babies, Ralph Rackstraw and the Captain, at nurse long years before.

Pinch. In Shakespeare's *Comedy of Errors*, a schoolmaster and conjurer, who tries to exorcise Antiph'olus.

Pinch, Tom. In Dickens' *Martin Chuzzlewitt*, a clerk to Mr. Pecksniff, "architect and land surveyor"; simple as a child, green as a salad, and honest as truth itself. Tom was very fond of story-books, but far more so of the organ.

Pinchwife, Mr. In Wycherly's comedy, *The Country Wife* (1675), the town husband of a raw country girl, unpractised in the ways of the world, whom he watches with ceaseless anxiety.

Mrs. Pinchwife. The counterpart of Molière's Agnes (*q.v.*) in his comedy entitled *L'École des Femmes*, a young woman wholly unsophisticated in affairs of the heart.

Garrick altered Wycherly's comedy to *The Country Girl* (1766) and changed Mrs. Pinchwife's name to Peggy Thrift.

Pindar. The Theban poet (*B.C.* 518–442), whose lyrics in irregular verse have furnished the word "pindaric."

The British Pindar. Thomas Gray (1716–1771). On his monument in Westminster Abbey are inscribed these lines—

No more the Grecian muse unrivalled reigns;
To Britain let the nations homage pay:
She felt a Homer's fire in Milton's strains,
A Pindar's rapture in the lyre of Gray.

The French Pindar. (1) Jean Dorat (1507–1588); (2) Ponce Denis Lebrun (1729–1807).

The Italian Pindar. Gabriello Chiabrera (1552–1637).

The Pindar of England. Cowley (1618–1667) was called by the Duke of Buckingham, "The Pindar, Horace, and Virgil of England."

Pinda'ric Verse. Irregular verse; a poem of various meters, and of lofty style, in imitation of the odes of Pindar. *Alexander's Feast*, by Dryden, and *The Bard*, by Gray, are examples.

Pinero, Sir Arthur Wing (1855–). English dramatist. His best-known plays are *The Amazons, The Second Mrs.*

Tanqueray, Trelawny of the Wells and *The Gay Lord Quex*. See those entries.

Pine-tree State. Maine. See *States*.

"Pink" Marsh. See *Marsh*.

Pinkerton, Miss. In Thackeray's *Vanity Fair*, a majestic lady, tall as a grenadier, and most proper. Miss Pinkerton kept an academy for young ladies on Chiswick Mall. She was "the Semiramis of Hammersmith, the friend of Dr. Johnson, and the correspondent of Mrs. Chapone." This very distinguished lady "had a Roman nose, and wore a solemn turban." Amelia Sedley was educated at her academy, and Rebecca Sharp was a pupil teacher there.

Pioneers, The. A historical novel by Cooper (Am. 1823), one of the Leatherstocking series. (See also *Leatherstocking*.) In this novel Leatherstocking is an old man in the Otsego settlement of his boyhood days. The action takes place in post-Revolutionary times and shows the corrupting effects of the settlements upon the Indians. Leatherstocking, embittered by the inroads of civilization upon the old freedom of the open country, lives on in lonely rebellion.

Walt Whitman has a poem *Pioneers! O Pioneers* (Am. 1865) and Willa Cather a novel *O Pioneers* (Am. 1913).

Pip. The hero of Dickens' novel called *Great Expectations* (*q.v.*).

Pipchin, Mrs. In Dickens' *Dombey and Son*, an exceedingly "well-connected lady," living at Brighton, where she kept an establishment for the training of children. Mrs. Pipchin was an ill-favored old woman, with mottled cheeks and grey eyes. She was given to buttered toast and sweetbreads, but kept her children on the plainest fare and gave them "everything that they didn't like and nothing that they did."

Piper of Hamelin. See *Pied Piper of Hamelin*.

Pipes, Tom. In Smollett's *Peregrine Pickle*, a retired boatswain's mate, living with Commodore Trunnion to keep the servants in order. Tom Pipes is noted for his taciturnity.

Pippa Passes. A dramatic poem by Browning (1841). Pippa is a very poor child, at work all the year round, except one day, in the silk mills at Asolo in Italy. Her one holiday is New Year's Day, and the drama hinges on her chance appearance "at critical moments in the spiritual life-history of the leading characters in the play." Just at the supreme moment, Pippa passes, singing some refrain, and her voice alters the destinies of the men and women to whom she is unknown. Unconsciously, her own destiny is altered in the end by her last song. The leading feature of Browning's theme lies in the refrain of Pippa's first song —

> "God's in His heaven —
> All's right with the world!"
> *Robert Browning: Pippa Passes.*

Pirate, The. A novel by Sir Walter Scott (1821). The action takes place in the wild sea country of the Shetlands, and the chief characters are Minna and Brenda Troil, daughters of old Magnus Troil. Minna becomes infatuated with "The Pirate," Captain Clement Cleveland, a son of Basil Mertoun who had sailed under the Jolly Roger himself, but later repented. His other son, Mordaunt Mertoun, falls in love with Minna's sister Brenda and finally wins the reluctant consent of old Magnus to his suit. See also *Norna*.

Pirates, The. In baseball parlance, the Pittsburgh Nationals. Cp. *Baseball Teams*.

Pirates of Penzance. A well-known comic opera by Gilbert and Sullivan (1879), presenting the capers of a band of pirates, a bevy of girls and a Major General.

Pirithous. In classic myth, King of the Lapithæ in Thessaly, famed for his friendship with Theseus. He was the husband of Hippodamia (*q.v.*).

Pisanio. In Shakespeare's *Cymbeline* (*q.v.*), servant of Posthu'mus. Sent to murder Imogen, the wife of Posthumus, he persuades her to escape to Milford Haven in boy's clothes, and sends a bloody napkin to Posthumus, to make him believe that she has been murdered.

Pisgah. The mountain from which Moses saw the Promised Land (*Deut.* iii. 27).

Piso's Justice. Verbally right, but morally wrong. Seneca tells us that Piso condemned a man on circumstantial evidence for murder; but when the suspect was at the place of execution, the man supposed to have been murdered appeared. The centurion sent the prisoner to Piso, and explained the case to him; whereupon Piso condemned all three to death, saying *Fiat justitia* (Lat. let justice be done). The condemned man was executed because sentence of death had been passed upon him, the centurion because he had disobeyed orders, and the man supposed to have been murdered because he had been the cause of death

to two innocent men, and *fiat justitia ruat cælum* (let justice be done though the heavens should fall).

Pistol. An unprincipled bully who appears in Shakespeare's *Merry Wives of Windsor* and the two parts of *Henry IV* as the ancient or ensign of Sir John Falstaff and in *Henry V* as his lieutenant. Pistol is married to Mistress Nell Quickly, hostess of the tavern in Eastcheap.

Pit, The. A novel by Frank Norris (Am. 1903) dealing with the wheat market of Chicago. The hero is Curtis Jadwin, whose winning of Laura Dearborn and subsequent growing prosperity mark him as a successful man. He is ruined in the Pit, but his misfortune wins back for him the love and devotion of his wife. This book is the second of a proposed wheat trilogy. See *Octopus*.

Pit and the Pendulum. A famous tale by Edgar Allan Poe concerning the horrors of the Inquisition.

Pithecanthrope. The name given by Haeckel in 1868 to the hypothetical "missing link" (*q.v.*); from Gr. *pithekos*, ape, and *anthropos*, man. Later, *Pithecanthropus* was the generic name given to the remains of the extinct manlike ape discovered in the Pliocene of Java in 1891.

Pix'ie or **Pixy.** A sprite or fairy of folklore, especially in Cornwall and Devon, where some hold them to be the spirits of infants who have died before baptism. The Pixy monarch has his court like Oberon, and sends his subjects on their several tasks. The word is probably Celtic, but its history is unknown.

Pizarro. (1) Title and hero of a drama supposedly by Sheridan (1799). The hero, Francisco Pizarro (1471–1541) was a Spanish adventurer who made war on Atahualpo (in the drama Ataliba), the inca of Peru. The play was based on a previous drama by Kotzebue entitled *Spaniards in Peru*.

(2) In Beethoven's opera *Fidelio* (1791), the governor of the State prison in which Fernando Florestan was confined.

Place in the Sun. See under *Sun*.

Place-makers Bible. See *Bible, Specially Named*.

Placebo (Lat. I shall please, *or* be acceptable). Vespers for the dead; because in the old church services this was the opening word of the first antiphon — *Placebo Domino in regione vivorum*, I will walk before the Lord in the land of the living (*Ps.* cxvi. 9).

As sycophants and those who wanted to get something out of the relatives of the departed used to make a point of attending this service and singing the *Placebo* the phrase *to sing Placebo* came to mean "to play the flatterer or sycophant"; and Chaucer (who in the *Merchant's Tale* gives this as a name to a parasite) has —

> Flaterers been the develes chapelleyns that singen evere *Placebo*. — *Parson's Tale*, § 40.

Plagiary, Sir Fretful. In Sheridan's comedy *The Critic* (*q.v.*), a playwright, whose dramas were mere plagiarisms from "the refuse of obscure volumes." He pretended to be rather pleased with criticism, but was sorely irritated thereby.

Plain, The. The Girondists were so called in the French Revolutionary National Convention, because they sat on the level floor or plain of the hall. Cp. *Mountain*.

Plain Dealer, The. A comedy by William Wycherly (1677). The titular hero is Captain Manly (*q.v.*).

Plain Language from Truthful James. A poem by Bret Harte, better known as *The Heathen Chinee* (*q.v.*).

Plain Tales from the Hills. A volume of short stories of life in India by Rudyard Kipling, first published in Calcutta in 1888. It contains, among others, several stories about the famous trio, Ortheris, Learoyd and Mulvaney (*q.v.*).

Planets. The heavenly bodies that revolve round the sun in approximately circular orbits; so called from Gr. (through Lat. and O. Fr.) *planasthai*, to wander, because, to the ancients, they appeared to wander about among the stars instead of having fixed places.

The *primary planets* are Mercury, Venus, the Earth, Mars, Jupiter, Saturn, and Neptune; these are known as the *major planets*, the asteroids between the orbits of Mars and Jupiter being the *minor planets*.

The *secondary planets* are the satellites, or moons, revolving round a primary.

Mercury and Venus are called *Inferior Planets* because their orbits are nearer to the sun than the Earth's; the remaining major planets are *Superior Planets*.

Only five of the planets were known to the ancients (the Earth, of course, not being reckoned), viz. Mercury, Venus, Mars, Jupiter, and Saturn; but to these were added the Sun and the Moon, making seven in all. Among the astrologers and alchemists —

The Sun (Apollo)	represented	Gold.
The Moon (Diana)	"	Silver.
Mercury	"	Quicksilver
Venus	"	Copper.

Mars	represented	Iron.
Jupiter	"	Tin.
Saturn	"	Lead.

In heraldry the arms of royal personages used to be blazoned by the names of planets (see *Heraldry*).

To be born under a lucky (or *unlucky*) *planet.* According to astrology, some planet, at the birth of every individual, presides over his destiny. Some of the planets, like Jupiter, are lucky; and others, like Saturn, are unlucky. See *Houses, Astrological.*

Plantagenet, from *planta genista* (broom-plant), the family cognizance first assumed by Geoffrey, Count of Anjou (d. 1151), during a pilgrimage to the Holy Land, as a symbol of humility. By his wife Matilda, daughter of Henry I of England, he was father of Henry II, the founder of the House of Plantagenet.

The House of Plantagenet. Henry II and the English kings descended in the direct male line from him, viz.:

Henry II	Edward I
Richard I	Edward II
John	Edward III
Henry III	Richard II

They reigned from 1154 to 1399.

Plantagenet Palliser. (In Trollope's novels.) See *Omnium, Duke of.*

Plato. The famous Greek philosopher (*B.C.* 427–347).

The English Plato. The Rev. John Norris (1657–1711).

The German Plato. Friedrich Heinrich Jacobi (1743–1819).

The Jewish Plato. Philo Judæus (fl. *A.D.* 20–40).

The Puritan Plato. John Howe (1630–1706).

The Plato of the Eighteenth Century. Voltaire (1694–1778).

Plato's Year. 25,000 Julian years, in the course of which the heavenly bodies pass through a complete cycle and return to their original positions.

> Cut out more work than can be done
> In Plato's year.
> *S. Butler: Hudibras*, iii, 1 (1678).

Platonic love. Spiritual love between persons of opposite sexes; the friendship of man and woman, without anything sexual about it. The phrase is founded on a passage towards the end of the *Symposium* in which Plato was extolling not the non-sexual love of a man for a woman, but the loving interest that Socrates took in young men — which was pure, and therefore noteworthy in the Greece of the period.

Platt, Jim. In Sheldon's play *Salvation Nell* (*q.v.*), Nell's lover.

Plautus (*B.C.* 254–184). Latin dramatist, famous for his comedies.

Playboy of the Western World, The. A drama by J. M. Synge (Ir. 1907). The Irish hero, Christie Mahon, gets his first taste of being a hero when he escapes from home to a distant village under the terrible conviction that he has killed his domineering old father. He is regarded with awe and women vie with one another for his love. But when his father turns up alive and beats him, his glory is gone; and when he actually tries to kill the old man, the villagers turn him over to the police. Nevertheless, something has happened; he will never be the timid, shrinking farmer's boy again.

Pleasure. *Pleasures of Hope.* A poem in two parts by Thomas Campbell (1799).

Pleasures of Imagination. A poem in three books, by Akenside (1744).

Pleasures of Memory. A poem in two parts, by Samuel Rogers (1793).

Pleb'iscite. In Roman history, a law enacted by the " comitia " or assembly of tribes; nowadays it means the direct vote of the whole body of citizens of a State on some definite question.

Plei'ades. The cluster of stars in the constellation Taurus, especially the seven larger ones out of the great number that compose the cluster; so called by the Greeks, possibly from *plein*, to sail, because they considered navigation safe at the return of the Pleiades, and never attempted it after those stars disappeared.

The *Pleiades* were the seven daughters of Atlas and Pleione. They were transformed into stars, one of which, Electra (*q.v.*), is invisible, some said out of shame, because she alone married a human being, while others held that she hides herself from grief for the destruction of the city and royal race of Troy. She is known as " the lost Pleiad."

The name *The Pleiad* has frequently been given to groups of seven specially illustrious persons, *e.g.*:

(1) The Seven Wise Men of Greece (*q.v.*), sometimes called the *Philosophical Pleiad.*

(2) *The Pleiad of Alexandria.* A group of seven contemporary poets in the 3rd century *B.C.*, viz. Callim'achus, Apollo'nius of Rhodes, Ara'tus, Philiscus (called *Homer the Younger*), Ly'cophron, Nicander, and Theoc'ritus.

(3) *Charlemagne's Pleiad.* The group of scholars with which the Emperor surrounded himself, viz. Charlemagne (who, in this circle, was known as

" David "), Alcuin ("Albinus"), Adelard (" Augustine "), Angilbert (" Homer "), Riculfe (" Damæas ") Varnefrid, and Eginhard.

(4) *The French Pleiad* of the 16th century, who wrote poetry in the meters, style, etc., of the ancient Greeks and Romans. Of these, Ronsard was the leader, the others being Dorat, Du Bellay, Remi-Belleau, Jodelle, Baïf, and Ponthus de Thyard.

The second French Pleiad. Seven contemporary poets in the reign of Louis XIII, very inferior to the " first Pleiad." They are Rapin, Commire, Larue, Santeuil, Ménage, Dupérier, and Petit.

Pleydell, Mr. Paulus. In Scott's *Guy Mannering*, an advocate in Edinburgh, shrewd and witty. He was at one time the sheriff at Ellangowan.

Mr. counsellor Pleydell was a lively, sharp-looking gentleman, with a professional shrewdness in his eye, and, generally speaking, a professional formality in his manner; but this he could slip off on a Saturday evening, when . . . he joined in the ancient pastime of High Jinks. — *Sir W. Scott: Guy Mannering*, xxxix.

Pleydon. A sculptor in Hergesheimer's *Linda Condon* (*q.v.*)

Pliable. In Bunyan's *Pilgrim's Progress*, one of Christian's neighbors, who accompanied him as far as the "Slough of Despond," and then turned back.

Pliant, Sir Paul. In Congreve's *Double Dealer* (1694), a hen-pecked husband, who dares not even touch a letter addressed to himself till my lady has read it first.

Plornish, Thomas. In Dickens' *Little Dorrit*, a plasterer of Bleeding-heart Yard. He was a smooth-cheeked, fresh-colored, sandy-whiskered man of thirty, long in the legs, yielding at the knees, foolish in the face, flannel-jacketed and lime-whitened. He generally chimed in conversation by echoing the words of the person speaking.

Mrs. Plornish. The plasterer's wife. A young woman, somewhat slatternly in herself and her belongings, and dragged by care and poverty already into wrinkles. She generally began her sentences with, " Well, not to deceive you."

Ploughboy, Jonathan. A popular Yankee character of the early American stage, one of several such rôles made famous through the acting of James H. Hackett. Jonathan Ploughboy owed much to the shrewd, homely character of Jonathan in Royall Tyler's previous drama *The Contrast*, but provided much more uproarious fun than that sober-minded citizen. As the center of interest in Woodworth's *Forest Rose* (Am. 1825), a comedy with the subtitle *American Farmers*, he delighted theater-goers for over forty years.

Plowden. " *The case is altered,*" *quoth Plowden.* There is more than one story given by way of accounting for the origin of this old phrase — used by Jonson as the title of one of his comedies (1598). One of them says that Plowden was an unpopular priest, and, to get him into trouble, he was inveigled into attending mass performed by a layman. When impeached for so doing, the cunning priest asked the layman if it was he who officiated. " Yes," said the man. " And are you a priest?" said Plowden. " No," said the man. " Then," said Plowden, turning to the tribunal, " *the case is altered,* for it is an axiom with the Church, ' No priest, no mass.' "

Another story fathers the phrase on Edmund Plowden (1518–1585), the great lawyer. He was asked what legal remedy there was against some hogs that had trespassed on complainant's ground. " There is very good remedy," began Plowden, but when told that they were his own hogs, said, " *Nay, then, the case is altered.*"

Plowman, Piers. See *Piers Plowman.*

Plugson of Undershot. Carlyle's typical commercial Radical in the middle of the 19th century, who found that no decent Tory would shake hands with him; but at the close of the century found free-competition company with latter-day Tories.

Plummer, Caleb. In Dickens' *Cricket on the Hearth*, a little old toy-maker, in the employ of Gruff and Tackleton, toy merchants. He was spare, grey-haired, and very poor. It was his pride " to go as close to Natur' in his toys as he could for the money." Caleb Plummer had a blind daughter, who assisted him in toy-making, and whom he brought up under the belief that he himself was young, handsome, and well off, and that the house they lived in was sumptuously furnished and quite magnificent.

Bertha Plummer. The blind daughter of the toy-maker. She was in love with Tackleton, the toy merchant, whom she thought to be a handsome young prince; and when she heard that he was about to marry May Fielding, she fell ill. She was then disillusioned, heard the real facts and became reconciled to the situation.

Edward Plummer. Son of the toy-maker, and brother of the blind girl. He was engaged from boyhood to May Fielding, went to South America, and

returned to marry her; but, hearing of her engagement to Tackleton the toy merchant, he assumed the disguise of a deaf old man, to ascertain whether she loved Tackleton or not. In due course of time he married her himself.

Plunkett. A leading character in Flotow's opera, *Martha* (*q.v.*).

Plutarch (*A. D.* 64–125). The author of a series of famous *Parallel Lives* of Greeks and Romans of antiquity.

Plu'to. The ruler of the infernal regions in Roman mythology, son of Saturn, brother of Jupiter and Neptune, and husband of Proserpine (*q.v.*); hence, the grave, the place where the dead go before they are admitted into Elysium or sent to Tar'tarus.

Plutus. In Greek mythology, the god of riches. Hence, *Rich as Plutus*, and *plutocrat*, one who exercises influence or possesses power through his wealth. The legend is that he was blinded by Zeus so that his gifts should be equally distributed and not go only to those who merited them.

Pocahontas. Daughter of Powhatan, an Indian chief of Virginia, born about 1595. She is said to have rescued Captain John Smith, when her father was on the point of killing him. She subsequently married John Rolfe, one of the settlers at Jamestown, was baptized under the name of Rebecca, and in 1616 was brought to England, where she became an object of curiosity and frequent allusion in contemporary literature. She died at Gravesend in 1617.

Pocahontas was the subject of a number of dramas of which the most noteworthy are Barker's *Indian Princess or La Belle Sauvage* (Am. 1808), *Pocahontas or the Settlers of Virginia* by G. W. P. Curtis (Am. 1830), *Pocahontas* by R. D. Owen (Eng. 1838), *The Forest Princess* by Mrs. C. B. Conner (Am. 1848) and finally a burlesque, *Pocahontas or the Gentle Savage* by John Brougham (Am. 1855).

Pocket. *Pocket Borough.* A borough where the influence of the magnate is so powerful as to be able to control the election of any candidate he may choose to support.

Pocket Veto. A veto by the President of the United States which works automatically if he does not return a bill during session of Congress.

Podsnap. A pompous, self-satisfied man in Dickens' *Our Mutual Friend*, the type of one who is extremely proud of the patronage of his rich acquaintances and is overburdened with stiff-starched etiquette and self-importance. Hence, *Podsnappery.*

> He always knew exactly what Providence meant. Inferior and less respectable men might fall short of that mark, but Mr. Podsnap was always up to it. And it was very remarkable (and must have been very comfortable) that what Providence meant was invariably what Mr. Podsnap meant. — *Our Mutual Friend*, Bk. I, Ch. ii.

Mrs. Podsnap. "A fine woman for Professor Owen: quantity of bone, neck and nostrils like a rocking-horse, hard features, and majestic head-dress in which Podsnap has hung golden offerings."

Georgiana Podsnap. Daughter of the above; called by her father "the young person." She is a harmless, inoffensive girl, "always trying to hide her elbows."

Poe, Edgar Allan (1809–1849). American poet and writer of fiction. His best-known poems are *The Raven* (*q.v.*), *Annabel Lee* (*q.v.*), *To Helen*, *Israfil.* Among his stories are *The Gold Bug* (*q.v.*), *The Fall of the House of Usher* (see *Usher*), *The Pit and the Pendulum*, *The Murders in the Rue Morgue*, etc.

Poet (Greek, *poieo*, to make). Cp. *Bard.*

Poet of France. Pierre Ronsard (1524–1585).

Poet of Greta Hall. Robert Southey (1774–1844).

Poet of Haslemere. Alfred Tennyson (Lord Tennyson), poet laureate (1809–1893).

Poet of the poor. Rev. George Crabbe (1754–1832).

Prince of poets. Edmund Spenser (1553–1598) is so called on his monument in Westminster Abbey.

Prince of Spanish poets. Garcila'so de la Vega (1503–1536) frequently so called by Cervantes.

Poet Laureate. A court official, appointed by the Prime Minister, whose duty it is (or *was*) to compose odes in honor of the sovereign's birthday and in celebration of State occasions of importance, in return for £200 a year and a butt of sack.

The first Poet Laureate officially recognized as such was Ben Jonson, but in earlier times there had been an occasional *Versificator Regis*, and Chaucer, Skelton, Spenser, and Daniel were called "Laureates" though not appointed to that office. The following is the complete list of Poets Laureate:

Ben Jonson, 1619–1637.
Sir William Davenant, 1660–1668.
John Dryden, 1670–1688.
Thomas Shadwell, 1688–1692.
Nahum Tate, 1692–1715.
Nicholas Rowe, 1715–1718.

Laurence Eusden, 1718–1730.
Colley Cibber, 1730–1757.
William Whitehead, 1757–1785.
Thomas Warton, 1785–1790.
Henry James Pye, 1790–1813.
Robert Southey, 1813–1843.
William Wordsworth, 1843–1850.
Alfred Tennyson, 1850–1892.
Alfred Austin, 1896–1913.
Robert Bridges, 1913-

The term arose from the ancient custom in the universities of presenting a laurel wreath to graduates in rhetoric and poetry. There were at one time "doctors laureate," "bachelors laureate," etc.; and in France authors of distinction are still at times "crowned" by the Academy.

Poet's Corner. The southern end of the south transept of Westminster Abbey, said to have been first so called by Oliver Goldsmith because it contained the tomb of Chaucer. Addison had previously (*Spectator*, No. 26, 1711) alluded to it as the "poetical Quarter," in which, he says —

I found there were Poets who had no Monuments, and Monuments which had no Poets.

Besides Chaucer's tomb it contains that of Spenser, and either the tombs of or monuments to Drayton, Ben Jonson, Shakespeare (a statue), Milton (bust), Samuel Butler, Davenant, Cowley, Prior, Gay, Addison, Thomson, Goldsmith, Dryden, Dr. Johnson, Sheridan, Burns, Southey, Coleridge, Campbell, Macaulay, Longfellow, Dickens, Thackeray, Tennyson, and Browning.

The term *Poet's Corner* is also facetiously applied to the part of a newspaper in which poetical contributions are printed.

Poetic license. A phrase denoting the liberties which it is generally considered allowable for a poet to take with his subject-matter, grammatical construction etc., in order to conform to the exigencies of rhyme and meter. The phrase is frequently used in humorous fashion to account for many vagaries of poets.

Pogner, Eva. The heroine of Wagner's opera *Die Meistersinger* (*q.v.*).

Po'gram, Elijah. In Dickens' *David Copperfield*, one of the "master minds" of America, and a member of Congress. He was possessed with the idea that there was a settled opposition in the British mind against the institutions of his "free enlightened country."

Pogrom. An organized massacre, especially those directed against the Jews in Russia in 1905 and later. The word is Russian, and means devastation (*gromit*, to thunder, to destroy unmercifully).

Poictesme. An imaginary country of medieval Europe which is the scene of many of the romances of James Branch Cabell (Am. 1879–), notably *Jurgen*, *Figures of Earth* and *Domnei*. In *The Cream of the Jest* the scene is laid partly in a Virginia town and partly in Poictesme. Carl Van Doren says of Poictesme:

The Poictesme which James Branch Cabell has created and gradually populated with a whole dynasty and its subjects, friends and enemies lies somewhere on the map of Europe — just where, there are no precise geographers to say. The country was a fief of the wicked King Ferdinand of Castile and Leon, who beheaded his old friend, the rightful count, to make a place for Manuel. At that time, which was 1234, Poictesme was in the hands of the Northmen under Duke Asmund, later expelled. Not too far from Provence, neither was it too far from Albania, both of which Manuel visited on his way to claim his new possession. It had a sea-coast, the cities of Bellegarde and Storisende, in which Manuel ordinarily lived, and many dark woods and twilight heaths and haunted mountains. It engaged in diplomatic relations with France and England, to say nothing of less formal contacts between its rulers and all the countries, real or imagined of the medieval universe. . . . Though it seems to have seen its great days in the thirteenth century, it was still prosperous as late as the eighteenth. Nothing, indeed, in the matter of geography or history is impossible to Poictesme, for it is, of course, a pure creation. — *Carl Van Doren: Two Heroes of Poictesme* (*Century*, Nov. 1924).

Poilu. The popular name for the French private soldier, like the British "Tommy Atkins." It sprang into use during the Great War, and means literally "hairy," but it had been used by Balzac as meaning "brave."

Poins. In Shakespeare's 1 and 2 *Henry IV*, a companion of Sir John Falstaff.

Point System. (In printers' parlance.) See *Em*.

Poirier, M. In *Le Gendre de M. Poirier* (The Son-in-law of M. Poirier), a comedy by Emile Augier and Jules Sandeau (Fr. 1855), a Parisian bourgeois who makes a fortune and buys a title for his daughter Antoinette. His dissipated son-in-law, the Marquis de Presles, begins by being extremely scornful of his plebeian wife, but to his own surprise falls in love with her and reforms for her sake.

Pois'son d'Avril (Fr. April fish). The French equivalent for our "April fool" (*q.v.*).

Polanyetski, Pan Stanislas. The hero of Sienkiewicz' *Children of the Soil* (*q.v.*).

Polish. For the *Polish Byron*, *the Polish Franklin*, etc., see under *Byron*, *Franklin*.

Polixene. In Molière's *Précieuses Ridicules* (*q.v.*), the name assumed by Madelon Gorgibus, a shopkeeper's daughter, as far more romantic and genteel than her baptismal name.

Polix'enes. Father of Florizel and King of Bohemia in Shakespeare's *Winter's Tale* (*q.v.*).

Poll Pineapple. The "Bumboat Woman" (*q.v.*) of Gilbert's *Bab Ballads.*

Pollente. In Spenser's *Faërie Queene* (V. ii) the puissant Saracen, father of Mu'nera, who took his station on "Bridge Perilous," and attacked every one who crossed it, bestowing the spoil upon his daughter. He was slain by Sir Artegal. He is supposed to typify Charles IX of France, notorious for the slaughter of Protestants on St. Bartholomew's Eve.

Pollexfen, Sir Hargrave. In Richardson's *Sir Charles Grandison,* the villain who attempts to carry off Harriet Byron.

Pollux. In classical mythology the twin brother of Castor (*q.v.*).

Polly, Aunt. In Mark Twain's *Tom Sawyer* (*q.v.*) Tom's conventional and over-zealous aunt.

Polly, Mr. See *Mr. Polly.*

Pollyanna. The child heroine of a popular story by that name by Eleanor H. Porter, followed by numerous sequels. As an expert in her favorite "Glad Game" of looking on the bright side of her numerous trials, Pollyanna is a close second to Voltaire's Dr. Pangloss, who believed that "All is for the best in this best of all possible worlds." The name *Pollyanna* has become a synonym for a fatuous optimist who makes a business of "making the best of things" for himself and other people.

Polo'nius. A garrulous old courtier, in Shakespeare's *Hamlet,* typical of the pompous, sententious old man. He was father of Ophe'lia, and lord chamberlain to the King of Denmark.

Polycle'tus. A sculptor of Sic'yon, of the late 5th century *B. C.*, who deduced a canon of the proportions of the several parts of the human body, and made a statue of a Persian bodyguard, which was admitted by all to be a model of the human form, and was called "The Rule" (the standard).

Polyc'rates. Tyrant of Samos, so fortunate in all things that Amasis, king of Egypt, advised him to chequer his pleasures by relinquishing something he greatly prized. Whereupon Polycrates threw into the sea a beautiful seal, the most valuable of his jewels. A few days afterwards a fine fish was sent him as a present, and in its belly was found the jewel. Amasis, alarmed at this good fortune, broke off his alliance, declaring that sooner or later this good fortune would fail; and not long afterwards Polycrates was shamefully put to death by Orœtes, who had invited him to his court. Schiller has a ballad, *The Ring of Polycrates.* Cp. *Amasis.*

Polyd'amas. A Grecian athlete of immense size and strength. He killed a fierce lion without any weapon, stopped a chariot in full career, lifted a mad bull, and died at last in attempting to stop a falling rock. Cp. *Milo.*

Pol'ydore. The name assumed by Guide'rius, in Shakespeare's *Cymbeline.* See also *Polydorus* below.

Polydorus or **Polydore.** In classic myth, the youngest son of Priam and Hecuba. According to Homer (*Iliad* xx. 470), he was killed by Achilles, but other legends state that he was committed to the care of Polymnestor, king of Thrace, who treacherously slew him.

Polygot Bible. See *Complutensian Polygot* under *Bible, Specially named.*

Polyhymnia. The Muse of lyric poetry, and inventor of the lyre. See *Muses.*

Polynices. In classic myth, the brother of Eteocles and joint heir with him to the throne of Thebes. The celebrated "Seven against Thebes" expedition was launched by him to force his brother to yield the crown to him. See under *Thebes.*

Polyolbion. A long poem by Michael Drayton (1563–1631), a topographical description of England interspersed with many legends of early Britain.

Polyphe'mus. In classic myth, one of the Cyclops, an enormous giant, with only one eye, and that in the middle of his forehead, who lived in Sicily. When Ulysses landed on the island, this monster made him and twelve of his crew captives; six of them he ate, and then Ulysses contrived to blind him, and escape with the rest of the crew. Polyphemus was in love with Galate'a, a sea-nymph who had set her heart on the shepherd Acis; Polyphemus, in a fit of jealousy, crushed him beneath a rock.

The Polyphemus of Literature. Dr. Samuel Johnson (1709–1784) has been so called.

Polyxena. In classic myth, a daughter of Priam and Hecuba. The early poets say little about her, but according to later legends she is the heroine of a tragic love affair with Achilles, the Greek hero.

Pom'bod'ita. A land of incredible happenings.

Pomegranate Seed. See *Proserpine.*

Pomona. (1) In Roman mythology, the goddess of fruit trees. She was wooed and won by Vertumnus (*q.v.*), god of the seasons.

(2) The entertaining servant-maid hero-

ine of F. R. Stockton's novels *Rudder Grange* (*q.v.*), *The Rudder Grangers Abroad* and *Pomona's Travels*.

Pompeii, The Last Days of. See *Last Days*, etc.

Pompil'ia. Heroine of Browning's *Ring and the Book* (*q.v.*).

Ponce de Leon. A Spanish explorer of the 16th century famed for his search for the Fountain of Youth, which, as its name implies, would make those who drank of it young again. His explorations were largely in the vicinity of Florida, where he has left many traces of his name. Most legends located the Fountain of Youth on the island of Bimini (*q.v.*).

Ponderevo, George. The hero of H. G. Well's *Tono-Bungay* (*q.v.*).

Po'nent Wind, The. The west wind or wind from the sunset. Lev'ant is the east wind, or wind from the sunrise.

Pons Asino'rum (Lat. the asses' bridge) The fifth proposition, Bk. i, of Euclid — the first difficult theorem, which dunces rarely get over for the first time without stumbling.

Pons, Sylvain. Hero of Balzac's *Cousin Pons* (*Le Cousin Pons*, 1847), a musical composer and collector of works of art, on which he squanders his substance. He is ugly, lonely, and not over-successful; as he grows older he becomes a glutton and social parasite. His greatest source of satisfaction is his friendship for the pianist Schmucke, whom he makes his residuary heir.

Pontifex, Ernest. The hero of Samuel Butler's *Way of All Flesh* (*q.v.*). His father, Theobald, and mother, Christina, are prominent characters.

Pooh-Bah. Lord High Everything Else, an official in the Gilbert and Sullivan comic opera, *The Mikado* (*q.v.*).

Pooka. See *Phooka*.

Poole, Ernest (1880–). American novelist, author of *The Harbor* (*q.v.*), *His Family* (*q.v.*), etc.

Poor Henry. See *Heinrich von Aue*.

Poor Little Rich Girl. An expression used with reference to the neglect and loneliness which children of the wealthy sometimes suffer; from a comedy of that name by Eleanor Gates.

Poor Relations. A famous humorous essay by Charles Lamb (*Essays of Elia*, 1823).

Poor Whites or *Poor White Trash.* An expression in common use with reference to the illiterate, poverty-stricken inhabitants of backwoods communities in some parts of the southern United States, particularly in the mountains of Tennessee.

Poorgrass, Joseph. In Hardy's *Far from the Madding Crowd*, a bashful farmhand who provides the humorous element in the book. In his apology for drunkenness he says he "only suffers from a multiplying eye."

Pope. *Pope Joan.* See *Joan*.

Pope of Geneva. John Calvin (1509–1564).

Pope of Philosophy. Aristotle (*B.C.* 384–322).

Pope-Figs. Protestants.

Pope-figland. An island in Rabelais' satire (Bk. iv, ch. 45), inhabited by the Gaillardets (Fr. gay people), rich and free, till, being shown the pope's image, they exclaimed, "A fig for the pope!" whereupon the whole island was put to the sword, its name changed to Pope-figland, and the people were called Pope-figs.

Pope, Alexander (1688–1744). The dominating literary figure of his age and one of the chief English poets. His best-known works are *The Rape of the Lock* (*q.v.*), *The Dunciad* (*q.v.*), the *Essay on Criticism* and *Essay on Man* and his translations of the *Iliad* and *Odyssey*.

Popinot, Jean-Jules. One of the few characters in the novels of Balzac's *Comédie Humaine* who displays any altruistic qualities; a lawyer who "gave free rein to the exercise of charity, a virtue that had become a passion with him."

Popish Plot. A fictitious plot implicating the Duke of York and others in high places, invented by Titus Oates (1678) who alleged that the Catholics were about to massacre the Protestants, burn London and assassinate the king. Some thirty innocent persons were executed, and Oates obtained great wealth by revealing the supposed plot, but ultimately he was pilloried, whipped and imprisoned.

Poppæa. The mistress and later the wife of the Roman emperor, Nero. She is a character in Seneca's Latin tragedy *Octavia* and appears in Sienkiewicz' historical novel *Quo Vadis* (1895).

Poquelin, Jean-ah. See *Jean-ah Poquelin*.

Porch, The. A philosophic sect, generally called Stoics (Gr. *stoa*, a porch), because Zeno, the founder, gave his lectures in the public ambulatory, *Stoa pœcile*, in the agora of Athens.

The successors of Socrates formed societies which lasted several centuries: the Academy, the Porch, the Garden. — *Seeley: Ecce Homo.*

Porgy, Captain. A once famous comic character appearing in the American Revolutionary trilogy of William Gilmore Simms (*The Partisan*, 1835; *Mellichampe*, 1836; *Katherine Walton*, 1851) and in other novels by Simms, notably *Woodcraft* (published first as *The Sword and the Distaff, or Fair, Fat and Forty*, 1852), of which he is the leading character. This fat, boastful Southern soldier has been called "a prose Falstaff." In the earlier books he serves under Marion and Singleton; in *Woodcraft* he rescues the charming rich widow, Mrs. Eveleigh, from the schemes of McKewn and the attack of Bostwick and pays her ardent but unsuccessful court.

Porkopolis. Chicago, from the meat industry located there.

Porrex. In the early English tragedy *Gorboduc* (*q.v.*), the younger son of Gorboduc.

Por'sena, Lars. A legendary king of Etruria, who made war on Rome to restore Tarquin to the throne. Lord Macaulay has made this the subject of one of his *Lays of Ancient Rome* (1842).

Port Royal. A convent about 8 miles S.W. of Versailles which in the 17th century became the headquarters of the Jansenists (*q.v.*) and a literary and religious community of great influence. The community was suppressed by Louis XIV in 1660, but later again sprang into prominence and was condemned by a bull of Clement XI in 1708. Two years later the convent, which had been removed to Paris about 1637, was razed to the ground.

Porte, The Sublime. See *Sublime Porte.*

Porter, Sir Joseph, K.C.B. An admiral in the comic opera *H.M.S. Pinafore* (1878) by Gilbert and Sullivan, who "stuck close to his desk and never went to sea" and therefore became in time "ruler of the Queen's navee." He is said to have been drawn in parody of the contemporary First Lord of the Admiralty, William H. Smith, who was a powerful newspaper publisher with few practical qualifications for his task.

Porteous Riot. At Edinburgh in September, 1736. C. Porteous was captain of the city guard, and, at the execution of a smuggler named Wilson, ordered the guards to fire on the mob, which had become tumultuous; six persons were killed, and eleven wounded. Porteous was condemned to death, but reprieved; whereupon the mob burst into the jail where he was confined, and, dragging him to the Grassmarket (the usual place of execution), hanged him by torchlight on a barber's pole. Scott introduces the riot in his *Heart of Midlothian.*

Porthos. One of the famous trio in Dumas' *Three Musketeers* (*q.v.*) and a prominent character in the sequels, *Twenty Years After* and *The Vicomte de Bragelonne.*

Por'tia. (1) A rich heiress and "lady barrister" in Shakespeare's *Merchant of Venice* (*q.v.*), in love with Bassa'nio. Her name is often used allusively for a female advocate.

(2) In Shakespeare's *Julius Cæsar*, the noble wife of Marcus Brutus. She killed herself by "swallowing fire."

Portmanteau Word. An artificial word made up of parts of others, and expressive of a combination denoted by those parts — such as *squarson*, a "cross" between a *squire* and a *parson.* Lewis Carroll invented the term in *Through the Looking-Glass*, ch. vi; *slithy*, he says, means *lithe* and slimy, *mimsy* is *flimsy* and *miserable*, etc. So called because there are two meanings "packed up" in the one word.

Portrait of a Lady, The. A novel by Henry James (Am. 1881). The motives that lead Isabel Archer, a romantic New England girl who inherits an English fortune, to refuse other suitors and marry Gilbert Osmond are skilfully analyzed and her subsequent disillusionment traced in its devastating detail. Osmond is a dilettante, an impoverished gentleman living in retirement in Italy with his daughter, Pansy, because his exquisite tastes and sensibilities make him scornful of the crudities of the modern struggle for existence. After Isabel's marriage she discovers that she has only served the purposes of her quasi-friend, Madame Merle, who, as Osmond's mistress and the mother of Pansy, had brought the two together for the sake of Isabel's fortune; and Osmond's fine sensibilities are seen to be but the expression of an intensely ego-centric, unpleasant nature.

Portuguese. For *the Portuguese Cid, the Portuguese Horace*, etc., see under *Cid, Horace.*

Posa, The Marquis of. A Spanish nobleman in Schiller's *Don Carlos* who, according to Heine, "is at once prophet and soldier and who under a Spanish cloak bears the noblest heart which ever loved and suffered in all Germany." In many ways he typifies Schiller's own ideals.

Poseidon. The god of the sea in Greek

mythology, the counterpart of the Roman Neptune (*q.v.*). He was the son of Cronus and Rhea, brother of Zeus and Pluto, and husband of Amphitrite. It was he who, with Apollo, built the walls of Troy, and as the Trojans refused to give him his reward he hated them and took part against them in the Trojan War. Earthquakes were attributed to him, and he was said to have created the first horse.

Posteriori. See *A posteriori.*

Posthu'mus, Leonatus. The husband of Imogene in Shakespeare's *Cymbeline* (*q.v.*)

Pot-boiler. Anything done merely for the sake of the money it will bring in — because it will *keep the pot a-boiling, i.e.* help to provide the means of livelihood; applied specially to work of small merit by artists or literary men.

Potash and Perlmutter. Joint heroes of a series of popular, humorous stories by Montague Glass (Am. 1877–), which formed the basis for a number of comedies, notably *Potash and Perlmutter, Abe and Mawruss* and *His Honor Abe Potash.* These two typical Jewish business men are partners in the cloak-and-suit trade. Later they go into the motion-picture business.

Potiphar Papers. A series of satires of New York society by G. W. Curtis (Am. 1853), relating the adventures of the newly rich Mr. and Mrs. Potiphar. They were dramatized as *Our Best People* the following year. The most popular character was Mrs. Potiphar's friend and adviser, Rev. Cream Cheese (*q.v.*)

Potiphar's Wife. In the Old Testament and the *Koran,* the wife of Joseph's master in Egypt. Joseph (*q.v.*) fled from her advances, leaving his coat behind him, whereupon she accused him of evil and had him cast into prison. Some Arabian commentators have called her Rahil, others Zuleika, and it is this latter name that the 15th century Persian poet gives her in his *Yusuf and Zulaikha.*

Potteries, Father of. See under *Father.*

Potterism. A novel by Rose Macauley (Eng. 1920). The word speedily became a synonym for humbug and hypocrisy.

Poulter's Measure. In prosody, a meter consisting of alternate Alexandrines and fourteeners, *i.e.* twelve-syllable and fourteen-syllable lines. The name was given to it by Gascoigne (1576) because it is said, poulterers — then called *poulters* — used sometimes to give twelve to the dozen and sometimes fourteen. It was a common measure in early Elizabethan times. The following specimen is from a poem by Surrey:

> Good ladies, ye that have your pleasures in exile,
> Step in your foot, come take a place, and mourn with me a while;
> And such as by their lords do set but little price
> Let them sit still, it skills them not what chance come on the dice.

Pound of flesh. The whole bargain, the exact terms of the agreement, the bond *literatim et verbatim.* The allusion is to Shylock, in *The Merchant of Venice,* who bargained with Antonio for a "pound of flesh," but was foiled in his suit by Portia, who said the bond was expressly a pound of flesh, and therefore (1) the Jew must cut the exact quantity, neither more nor less than a just pound; and (2) in so doing he must not shed a drop of blood.

Pound, Ezra (1885–). American poet and prose writer, known for his radical experiments in verse forms.

Pourceaugnac, M. de. The hero of a comedy so called by Molière (Fr. 1669). He is a pompous country gentleman, who comes to Paris to marry Julie, daughter of Oronte; but Julie loves Erasta, and this young man plays off so many tricks, and devises so many mystifications upon M. de Pourceaugnac, that he is willing to give up his suit.

Poussin. An eminent French landscape painter (1594–1665).

The British Poussin. Richard Cooper (–1806).

Gaspar Poussin. So Gaspar Dughet, (1613–1675), the French painter, is called.

Powers. *The Powers* or *the Great Powers.* Before the World War they were usually given as Britain, France, Italy, Germany, Russia and Austria; since the war, the last three are no longer considered among the Powers, but Japan and the United States have taken their place.

Powers, Paula. Heroine of Hardy's novel, *A Laodicean* (*q.v.*).

Poyser, Mrs. One of George Eliot's best-known characters, a farmer's wife in *Adam Bede* whose keen, pungent wit makes her running commentary on the other persons of the story both entertaining and discerning.

Pragmat'ic Sanction. *Sanctio* in Latin means a "decree or ordinance with a penalty attached," or, in other words, a "penal statute." *Pragmat'icus* means "relating to state affairs," so that Pragmatic Sanction is a penal statute bearing on some important question of state. The term was first applied by the Romans to those statutes which related to their

provinces. The French applied the phrase to certain statutes which limited the jurisdiction of the Pope; but generally it is applied to an ordinance fixing the succession in a certain line.

Pragmatic Sanction of 1713. A statute whereby the succession of the Austrian Empire was made hereditary in the female line, in order to transmit the crown to Maria Theresa, the daughter of Charles VI. This is emphatically *the* Pragmatic Sanction, unless some qualification is added restricting the term to some other instrument.

Pragmatism (Gr. *pragma*, deed). The philosophical doctrine that the only test of the truth of human cognitions or philosophical principles is their practical results, *i.e.* their workableness. It does not admit "absolute" truth, as all truths change their trueness as their practical utility increases or decreases. The word was introduced in this connection about 1875 by the American logician C. S. Peirce (1839–1914), and was popularized by William James, whose *Pragmatism* was published in 1907.

Prairie, The. A historical novel by Cooper (Am. 1826), one of the Leatherstocking series. (See also *Leatherstocking*). It relates the story of the last days of Leatherstocking, now an exile whom civilization has driven westward to the great prairies beyond the Mississippi. Here the old scout becomes a trapper, and here, as everywhere, there are captives for him to rescue and numerous adventures. Finally, the old trapper dies in the arms of friends. Much of the action is taken up with the concerns of the rough, crude squatter, Ishmael Bush, and his family.

Prairie State. Illinois. See *States*.

Prasildo. In Boiardo's *Orlando Innamorato*, a Babylonish nobleman, who falls in love with Tisbi'na, wife of his friend Iroldo. He is overheard by Tisbina threatening to kill himself, and, in order to divert him from his guilty passion, she promises to return his love on condition of his performing certain adventures which she thinks to be impossible. However, Prasildo performs them all, and then Tisbina and Iroldo, finding no excuse, take poison to avoid the alternative. Prasildo resolves to do the same, but is told by the apothecary that the "poison" he had supplied was a harmless drink. Prasildo tells his friend, Iroldo quits the country, and Tisbina marries Prasildo. Time passes on, and Prasildo hears that his friend's life is in danger, whereupon he starts forth to rescue him at the hazard of his own life.

Prayer-wheel. A device used by the Tibetan Buddhists as an aid or substitute for prayer, the use of which is said to be founded on a misinterpretation of the Buddha's instructions to his followers, that they should "turn the wheel of the law" — *i.e.* preach Buddhism incessantly — we should say as a horse in a mill. It consists of a pasteboard cylinder inscribed with — or containing — the mystic formula *Om mani padme hum* (*q.v.*) and other prayers, and each revolution represents one repetition of the prayers.

Pre-Ad'amites. The name given by Isaac de la Peyrère (1655) to a race of men whom he supposed to have existed long before the days of Adam. He held that only the Jews are descended from Adam, and that the Gentiles derive from these "Pre-Adamites."

Pre-Raphaelite Brotherhood, The. A group of artists formed in London in 1848, consisting originally of Holman Hunt, Millais and Rossetti, having for its objects a closer study of nature than was practised by those bound by the academical dogmas, and the cultivation of the methods and spirit of the early Italian (the "pre-Raphael") painters. The group was championed by Ruskin, but was attacked by many artists and critics. The movement was literary as well as artistic in scope.

> . . . a society which unfortunately, or rather unwisely has given itself the name of "Pre-Raphaelite"; unfortunately, because the principles on which its members are working are neither pre- nor post-Raphaelite, but everlasting. They are endeavouring to paint with the highest possible degree of completion, what they see in nature, without reference to conventional or established rules; but by no means to imitate the style of any past epoch. — *Ruskin: Modern Painters*, pt. ii, sect. vi, ch. iii, §16, *n.*

Preacher, The. Solomon, the reputed author of *Ecclesiastes* in the Old Testament.

The glorious preacher. Saint John Chrysostom (347-407).

The king of preachers. Louis Bourdaloue (1632–1704).

The little preacher. Samuel de Marets (1599–1663). Protestant controversialist.

Précieuses Ridicules, Les. A comedy by Molière (1659). The chief characters are two girls, who assume the airs of the Hotel de Rambouillet (*q.v.*), a coterie of savants of both sexes in the 17th century. The members of this society were termed *précieuses* — *i.e.*, "persons of distinguished

merit" — and the *précieuses ridicules* means a ridiculous aping of their ways and manners.

The plot is, briefly, as follows. Ca'thos, cousin of Madelon, has been brought up by her Uncle Gor'gibus, a plain citizen in the middle rank of life. These two silly girls have had their heads turned by novels, and thinking their names commonplace, Cathos calls herself Aminte, and her cousin adopts the name of Polix'ene. Two gentlemen wish to marry them, but the girls consider their manners too unaffected and easy to be "good style," so the gentlemen send their valets to represent the Marquis of Mascarille and the Viscount of Jodelet. The girls are delighted with these "distinguished noblemen"; but when the game has gone far enough, the masters enter, and lay bare the trick. The girls are taught a useful lesson, without being involved in any fatal consequences.

Preciosa. The heroine of Longfellow's *Spanish Student* (*q.v.*).

Presles, The Marquis de. In *Le Gendre de M. Poirier*, a comedy by Augier and Sandeau, the titled son-in-law of the bourgeois M. Poirier (*q.v.*).

Prester John (*i.e.* John the Presbyter). A fabulous Christian king and priest, supposed in medieval times to have reigned in the 12th century over a wonderful country somewhere in the heart of Asia. He figures in Ariosto (*Orlando Furioso*, Bks. xvii-xix), and has furnished materials for a host of medieval legends, including that of the Holy Grail.

According to "Sir John Mandeville" he was a lineal descendant of Ogier the Dane (*q.v.*), who penetrated into the north of India with fifteen of his barons, among whom he divided the land. John was made sovereign of Teneduc, and was called *Prester* because he converted the natives. Another tradition says he had seventy kings for his vassals, and was seen by his subjects only three times in a year. So firm was the belief in his existence that the Pope, Alexander III (d. 1181), sent him letters by a special messenger. The messenger never returned.

> The centuries go by, but Prester John endures for ever
> With his music in the mountains and his magic on the sky. *Alfred Noyes: Forty Singing Seamen.*

Presto. The name frequently applied to himself by Swift in his *Journal to Stella*. According to his own account (*Journal*, August 1st, 1711) it was given him by the Duchess of Shrewsbury, an Italian.

Pretender. *The Old Pretender.* James Francis Edward Stuart (1688–1766), son of James II. He is introduced in Thackeray's *Henry Esmond.*

The Young Pretender. Charles Edward Stuart (1720–1788), son of the "Old Pretender." By his friends he was called "the Chevalier" or Bonnie Prince Charlie. Scott introduces him in *Waverley* and again in *Redgauntlet*, where he appears disguised as Father Buonaventura.

Prettyman, Prince. In the burlesque *Rehearsel* (1621) by the Duke of Buckingham, the lover of Cloris, who, much to his own annoyance, is sometimes a prince and sometimes a fisherman. He is said to be a caricature of Leonidas in Dryden's *Mariage à la Mode.*

Pri'am. In Greek legend, king of Troy when that city was sacked by the Greeks, husband of Hec'uba, and father of fifty children, among whom were Hector, Helenus, Paris, Deiphobus, Polyxena, Troilus, Cassandra and Polydorus. When Hector was slain, the old King went to the tent of Achilles and made a successful plea for the body of his dead son. After the gates of Troy were thrown open by the Greeks concealed in the wooden horse, Pyrrhus, the son of Achilles, slew the aged Priam.

Pri'amond. In Spenser's *Faërie Queene* (IV. ii) the elder brother of Diamond and Triamond, sons of Ag'ape, a fairy. He was very daring, and fought on foot with battleaxe and spear. He was slain by Cam'balo.

Priapus. In Greek mythology, the god of reproductive power and fertility (hence of gardens), and protector of shepherds, fishermen, and farmers. He was the son of Dionysus and Aphrodite, and in later times was regarded as the chief deity of lasciviousness and obscenity.

Price, Fanny. Heroine of Jane Austen's *Mansfield Park* (*q.v.*).

Pride and Prejudice. A novel by Jane Austen (1813). The story concerns the middle-class household of the Bennets, a family of five daughters. Mr. Bennet, a mild and indolent man, has little but witty cynicisms to oppose to the everlasting scheming of his wife, who is a type of the silly garrulous mother anxious to marry off her daughters. During the first half of the novel Elizabeth Bennet grows more and more impatient with her suitor, Darcy, whose haughty consciousness of superior birth and uncalled for interference in the love affair of her sister Jane and his friend Bingley win

her growing dislike. In the latter half, Bingley renews his suit with Darcy's approval; a boisterous younger sister, Lydia, causes great excitement by eloping with an officer named Wickham and Darcy himself finally conquers his own pride and Elizabeth's prejudice to their mutual satisfaction. In this novel, which has often been called Jane Austen's best, appear also two of her best-known minor characters, Mr. Collins (*q.v.*) and Lady Catherine de Bourgh (*q.v.*).

Pride's Purge. The Long Parliament, not proving itself willing to condemn Charles I, was *purged* of its unruly members by Colonel Pride, who entered the House with two regiments of soldiers (December 6th, 1648), imprisoned sixty members, drove one hundred and sixty out into the streets, and left only sixty — the "Rump" (*q.v.*).

Prig, Betsey. In Dickens' *Martin Chuzzlewit*, an old monthly nurse, "the frequent pardner" of Mrs. Gamp; equally ignorant, equally vulgar, equally selfish, and brutal to her patients.

"Betsey," said Mrs. Gamp, filling her own glass, and passing the teapot [*of gin*], "I will now propoge a toast: 'My frequent pardner, Betsey Prig.'" "Which, altering the name to Sairah Gamp; I drink," said Mrs. Prig, "with love and tenderness." — *Dickens: Martin Chuzzlewit*, xlix.

Prime Minister, The. A novel by Anthony Trollope (1876). See *Omnium, Duke of; Phineas Finn.*

Primrose, The Rev. Dr. Charles. The hero of Oliver Goldsmith's famous novel *The Vicar of Wakefield* (*q.v.*), a clergyman, rich in heavenly wisdom. He has his little foibles and vanities, but is genuinely devout and kindly, a man whom all his parishioners love.

Mrs. (Deborah) Primrose. The doctor's wife, full of motherly vanity, and desirous to appear *genteel*. She could read without much spelling, prided herself on her housewifery, especially on her gooseberry wine, and was really proud of her excellent husband. She was painted as "Venus," and the vicar, in gown and bands, presenting to her his book on "second marriages," but when completed, the picture was found to be too large for the house.

George Primrose. Son of the vicar. He went to Amsterdam to teach the Dutch English, but never once called to mind that he himself must know something of Dutch before this could be done. He becomes Captain Primrose, and marries Miss Wilmot, an heiress.

Moses Primrose. Younger son of the vicar, noted for his greenness and pedantry. Sent to sell a good horse at a fair, he bartered it for a gross of green spectacles with copper rims and shagreen cases, of no more value than Hodge's razors.

Olivia Primrose. The eldest daughter of the doctor. Pretty, enthusiastic, eager for adventure, she "wished for many lovers," and eloped with Squire Thornhill. Her father found her at a roadside inn called the Harrow, where she was on the point of being turned out of the house. Subsequently, she was found to be legally married to the Squire.

Sophia Primrose. The second daughter of Dr. Primrose. She was "soft, modest, and alluring." She was twice rescued by Sir William Thornhill, then disguised as Mr. Burchill, and married him at last.

Pri'mum mo'bile (Lat. the first moving thing), in the Ptolema'ic system of astronomy, was the ninth (later the tenth) sphere, supposed to revolve around the earth from east to west in twenty-four hours, carrying with it all the other spheres (*q.v.*). Milton refers to it as "that first mov'd" (*Paradise Lost*, iii. 483), and Sir Thomas Browne (*Religio Medici*) uses the phrase, "Beyond the first movable," meaning outside the material creation. According to Ptolemy the *primum mobile* was the boundary of creation, above which came the empyrean (*q.v.*) or seat of God.

The term is figuratively applied to any machine which communicates motion to others; and also to persons and ideas suggestive of complicated systems. Thus, Socrates may be called the *primum mobile* of the Dialectic, Megaric, Cyrena'ic, and Cynic systems of philosophy.

Prince (Lat. *princeps*, chief, leader) A royal title which, in England, is now limited to the sons of the sovereign and their sons. *Princess* is similarly limited to the sovereign's daughters and his sons' (but not daughters') daughters.

Crown Prince. The title of the heir-apparent to the throne in some countries, as Sweden, Denmark, and Japan (formerly also in Germany).

Prince Consort. A prince who is the husband of a reigning Queen, as Albert of Saxe-Coburg-Gotha, husband of Queen Victoria, and the husband of Wilhelmina, Queen of the Netherlands.

Prince Imperial. The title of the heir-apparent in the French Empire of 1852–1870.

Prince of Wales. See *Wales.*

Prince of Alchemy. Rudolph II, Em-

peror of Germany, also called The German Hermes Trismegistus.

Prince of Angels. Michael.

Prince of Apostles. St. Peter.

Prince of Asturias. The title of the heir-apparent to the Spanish throne.

Prince of Dandies. Beau Brummell (*q.v.*) (1778–1840).

Prince of Darkness. Satan (*Eph.* vi. 12).

Prince of Destruction. Timur Tamerlane (1333–1405).

Prince of Gossips. Samuel Pepys (1632–1703) noted for his gossiping *Diary*, commencing January 1st, 1659, and continued for nine years.

Prince of Grammarians. Appolonios of Alexandria (fl. *B. C.* 40–30), so called by Priscian.

Prince of Hell. Satan.

Prince of Hypocrites. Emperor Tiberius (*B. C.* 42–*A. D.* 37).

Prince of Liars. Fernando Mendes Pinto, so called by Cervantes.

Prince of Music. Palestrina (1529–1594).

Prince of Painters. (1) Parhasius (fl. *B. C.* 400); (2) Apelles (fl. *B. C.* 330), both Greek painters.

Prince of Peace. A title given to the Messiah (*Isa.* ix. 6).

Prince of Physicians. Avicenna (980–1037) the Arabian physician.

Prince of Piedmont. The Italian heir-apparent.

Prince of Poets. (1) Virgil (*B. C.* 70–19); (2) Edmund Spenser (1553–1599), so called on his monument.

Prince of Spanish Poetry. Garcilasso de la Vega (1503–1536), so called by Cervantes.

Prince of the Church. A cardinal.

Prince of the Ode. Pierre de Ronsard (1524–1585).

Prince of the vegetable kingdom. So Linnæus calls the palm tree.

Prince and the Pauper, The. A historical romance by Mark Twain (Am. 1882), describing in satirical vein the comedy resulting from a prankish change of garments between Prince Edward, afterward Edward VI, and his double, Tom Canty the beggar boy. Tom is regarded as the lawful prince, temporarily unbalanced, and only when he is on the point of being crowned king is the mistake cleared up.

Prince Chery or **Cheri.** See *Chery and Fair-star.*

Prince of India, The. A novel by Lew Wallace (Am. 1893) based on the legend of the Wandering Jew (*q.v.*). Here the Jew has assumed the title *Prince of India* and devotes himself to preaching brotherly love. He takes his teaching to both the Mohammedans and the Greek Church, but with little success; then gives his support to Mohammed, heir to the Turkish Empire. The capture of Constantinople by Mohammed and his marriage to Princess Irene are important incidents. At the conclusion of the novel the Prince, left for dead on the battlefield, starts out with renewed youth on fresh wanderings.

Prince of Parthia. A tragedy by Thomas Godfrey, the first play written by an American and performed by professional actors in America. It was played on April 24th, 1767. The scene was laid in Parthia about the 1st century *A. D.*

Princess, The. A long narrative poem by Tennyson (1847), especially noted for the songs introduced. It deals with the general subject of the "new woman," and shows the heroine, Ida, as founder of a university to which only women are admitted. The Gilbert and Sullivan comic opera, *Princess Ida* (1884), is "a respectful operatic per-version of Tennyson's *Princess.*"

Princess Casamassima, The. A novel by Henry James (Am. 1886), dealing with socialism. The titular heroine is the Christina Light who appeared in *Roderick Hudson.* Wealthy, beautiful and unhappily married, she seeks an outlet in her espousal of the socialist cause and in her sympathetic association with Hyacinth Robinson, a handsome and ardent young radical.

Printers' Bible. See *Bible, Specially named.*

Printing. *Father of English printing.* See under *Father.*

Prinzivalle. In Maeterlinck's *Monna Vanna* (*q.v.*), the Florentine admirer of Vanna.

Prioress's Tale, The. One of Chaucer's *Canterbury Tales* (1388), similar to the story of "Hugh of Lincoln" (*q.v.*). A little boy was constantly singing the *Alma redemptoris,* and the Jews captured him on his way to school, killed him and cast his dead body into a well. His mother, anxious at his absence, went in search of him, and coming to the well heard her son's voice singing the *Alma redemptoris.* She told the provost, who had the Jews executed. The child was drawn up still repeating the same words, and, being asked why he did so, replied that he could never die till his tongue was cut

out. The abbot cut out the tongue, the child instantly gave up the ghost, and the body was buried in a marble tomb. Wordsworth has modernized this tale. In his drama *The Canterbury Pilgrims* (*q.v.*), Percy Mackaye makes the gentle, lovable Prioress play a prominent rôle as the rival of the Wife of Bath.

She is perhaps best described in the following lines:

> Ther was also a Nonne, a Prioresse
> That of hir smyling was ful simple and coy
> Hir gretteste ooth was but by seynt Loy
> And she was cleped madame Eglentyne
> Ful wel she song the service divyne
> Entuned in hir nose ful semely
> And Frensh she spak ful faire and fetisly. . . .
> She was so charitable and so pitious
> She wolde wepe, if that she sawe a mous
> Caught in a trappe, if it were deed or bledde.
>
> *Chaucer: Prologue to the Canterbury Tales.*

Priscian. A great grammarian of the fifth century. The Latin phrase, *Diminuere Prisciani caput* (to break Priscian's head), means to "violate the rules of grammar."

Priscilla. (1) The heroine of Longfellow's *Courtship of Miles Standish* (*q.v.*). (2) A delicate little seamstress, one of the chief characters in Hawthorne's *Blithedale Romance* (*q.v.*).

Prisoner of Chillon. See *Chillon.*

Prisoner of Zenda, The. A popular romance by Anthony Hope (Am. 1894). The English hero, Rudolf Rassendyll, for three months impersonates King Rudolf of Ruritania, the "Prisoner of Zenda," meantime making every effort to secure the King's release and return to him the throne. His final success in so doing loses for Rassendyll the hand of the Princess Flavia whom he surrenders to his royal rival, together with the crown.

Pri'thu. A hero of the Indian Purânas. Vena having been slain for his wickedness, and leaving no offspring, the saints rubbed his right arm, and the friction brought forth Prithu. Being told that the earth had suspended for a time its fertility, Prithu went forth to punish it, and the Earth, under the form of a cow, fled at his approach; but unable to escape, promised that in future "seed-time and harvest should never fail."

Private Papers of Henry Ryecroft, The. A novel by George Gissing (Eng. 1903), largely autobiographical and dealing with the problems of the struggling author.

Privy Council. The council chosen by the English sovereign originally to administer public affairs, but now never summoned to assemble as a whole except to proclaim the successor to the Crown on the death of the Sovereign. The business of the Privy Council is now performed by Committees (of which the Cabinet is technically one), such as the Judicial Committee of the Privy Council; and the great departments of State — the Board of Trade, Local Government Board, Board of Education, etc., are, in theory, merely committees of the Privy Council. Privy Councillors are entitled to the prefix "the Right Honorable," and rank next after Knights of the Garter, who may be commoners.

Pro and con. (Lat.). For and against. "Con." is a contraction of *contra*. *The pros and cons* of a matter are all that can be said for or against it.

Pro tanto (Lat.). As an instalment, good enough as far as it goes, but not final; for what it is worth.

Pro tem'pore (Lat.). Temporarily; for the time being, till something is permanently settled. Contracted into *pro tem.*

Procne. In classic myth the sister of Philomela (*q.v.*).

Procris. In classic myth, the jealous wife of Cephalus (*q.v.*). *Unerring as the dart of Procris.* When Procris fled from Ceph'alus out of shame, Diana gave her a dog (Lælaps) that never failed to secure its prey, and a dart which not only never missed aim, but which always returned of its own accord to the shooter.

Procrustes' Bed. Procrustes, in Greek legend, was a robber of Attica, who placed all who fell into his hands upon an iron bed. If they were longer than the bed he cut off the redundant part, if shorter he stretched them till they fitted it. He was slain by Theseus. Hence, any attempt to reduce men to one standard, one way of thinking, or one way of acting, is called placing them on Procrustes' bed.

Prodigal Son. A repentant sinner from the parable of the Prodigal Son (*Luke* xv.) who "wasted his substance in riotous living" in a far country, but returned to his father's house and was forgiven.

Prodigy (Lat. *prodigium*, a portent, prophetic sign). *The prodigy of France.* Guillaume Budé (1467–1540); so called by Erasmus.

The Prodigy of Learning. Samuel Hahnemann (1755–1843), the German, was so called by J. Paul Richter.

Professor Bernhardi. A drama by Arthur Schnitzler (Aus. 1861–) concerning the public persecution of a distinguished Jewish physician who has refused to let a Catholic priest disturb a charity patient, dying in the hospital in

happy ignorance of her impending fate.

Profound Doctor. See under *Doctor.*

Progne. See *Procne.*

Proletariat. The lowest class of the community, laborers and wage-earners who are destitute of property. In ancient Rome the *proletarii* contributed nothing to the state but his *proles, i.e.* offspring; they could hold no office, were ineligible for the army, and were useful only as breeders of the race.

Prometheus (Gr. Forethought). One of the Titans of Greek myth, son of Iapetus and the ocean-nymph Clymene, and famous as a benefactor to man. It is said that Zeus employed him to make men out of mud and water, and that then, in pity for their state, he stole fire from heaven and gave it to them. For this he was chained by Zeus to Mount Caucasus, where an eagle preyed on his liver all day, the liver being renewed at night. He was eventually released by Hercules, who slew the eagle. It was to counterbalance the gift of fire to mankind that Zeus sent Pandora (*q.v.*) to earth with her box of evils.

Prometheus is the subject of a famous trilogy by the Greek dramatist Æschylus (*Prometheus Bound, Prometheus Unbound, Prometheus the Fire Bringer*). One of Shelley's best-known works is his poetic drama *Prometheus Unbound.* William Vaughn Moody's drama, *The Fire Bringer* (Am. 1904) also deals with Prometheus and many other poets have sung of him.

Prome'thean. Capable of producing fire; pertaining to Prome'theus (*q.v.*). The earliest " safety " matches, made in 1805 by Chancel, a French chemist, who tipped cedar splints with paste of chlorate of potash and sugar, were known as *Promethеans.*

Prome'thean fire. The vital principle; the fire with which Prometheus quickened into life his clay images. Figuratively, inspiration.

The Prome'thean unguent. Made from a herb on which some of the blood of Prometheus had fallen. Medea gave Jason some of it, and thus rendered his body proof against fire and warlike instruments.

Promised Land or **Land of Promise.** Canaan or Palestine; so called because God promised Abraham, Isaac, and Jacob that their offspring should possess it. (*Gen.* xii. 7, xxvi. 3, xxviii. 13).

The expression is frequently in use with reference to the promise of the Balfour Declaration (*q.v.*) that the Jews should have a " homeland " in Palestine.

The Promised Land. An autobiography by Mary Antin (1912), describing her life in Polotsk as the child of a Russian Jew, her emigration to America at the age of ten and her school days in Boston, where her talents and enthusiasm for America made friends for her and opened many doors of opportunity.

Proof. A trial imprint to be corrected and approved before it is finally printed.

Galley or first proof. Galleys are shallow oblong containers that hold three or four pages of book type. First proofs are practically always taken in galley form — that is, in single column on long strips of paper. Corrections noted on galley proof are made before the type is arranged in pages.

Page proof (usually *second proof,* although the proof reader sometimes calls for a second galley proof). After the type has been taken out of the galley and arranged in pages, page proofs are taken, with page numbers, titles or chapter headings, etc.

Plate or foundry proof. Proofs made after the type pages are locked in the forms for the electrotyping process. They have a black border made by the ink from the metal guards. After the electrotype plates are cast, corrections are very expensive.

Author's proof. The proof sent to the author of the manuscript for his corrections and O.K.

Clean proof. A proof having very few printers' errors; or a revised proof.

Foul or dirty proof. A proof after it has been corrected by proof reader or author; or a proof with many printers' errors.

Revised proof. Second proof, either galley or page.

Press proof. The final proof O.K.'d for the press.

Proof reader. One who reads and corrects printers' proofs.

Proof marks for correction of proof:

cap., change to capital letters those trebly underlined.

δ delete, take out.

ital., change to italic letters those underlined.

l.c., change to lower-case letters (small, not caps or s. caps) those underlined.

n.p., or ¶, begin a new paragraph with the word after the bracket [.

press, print off.

Qy., or ?, added by reader to mark

something about which he is uncertain.

revise, submit another proof.

rom., change to roman letters those underlined.

run on and a line drawn from the last word of the first paragraph to the first word of the second, no new paragraph.

s. caps., change to small capitals those doubly underlined.

stet, let the cancelled word dotted underneath remain.

tr/ transpose as marked.

w, wrong.

w.f., wrong font, alter.

× bad letter, substitute good type.

∧ the caret mark, insert matter in margin.

□ indent first word.

insert space, or equalize spacing.

⊔ space to be reduced.

ϙ a type inverted, turn.

⁀ remove space, close up.

√ to be put under all apos., quotes, and superior letters (as *r* in M^{r}.) to be added.

⊥ a space to be pushed down.

⌜ move to the left.

⌝ move to the right.

|| make parallel at the sides.

..... see *stet*, above.

≡ lines to be straightened.

/ a stroke as this to be put after each note in the margin to show that it is concluded, to separate it from others, and to call attention to it.

All corrections to be made in *ink*, and attention called to them *in the margin*, as otherwise they are liable to be overlooked. All punctuation marks, as full stop, etc., to be enclosed in a circle.

Prophet, The. The special title of Mahomet. According to the Koran there have been 200,000 prophets, but only six of them brought new laws or dispensations, viz. Adam, Noah, Abraham, Moses, Jesus and Mahomet.

The Great or *Major Prophets.* Isaiah, Jeremiah, Ezekiel, and Daniel; so called because their writings are more extensive than the prophecies of the other twelve.

The Minor or *Lesser Prophets.* Hose'a, Joel, Amos, Obadiah, Micah, Jonah, Nahum, Habak'kuk, Zephani'ah, Haggai, Zechari'ah, and the author of Mal'achi, whose writings are less extensive than those of the four Great Prophets.

Prophete, Le (The Prophet). An opera by Meyerbeer (1849), libretto by Scribe. The scene is laid in Holland in 1534–1535, and the central figure is John of Leyden, the fanatical leader of the Anabaptist uprising. The heroine, Bertha, wreaks vengeance against the blood-thirsty Prophet, unconscious of the fact that he is her betrothed, and kills herself on discovery of the truth; but the chief dramatic interest lies in the part of Fides, the Prophet's mother, whom he publicly denies because he wishes the people to believe he is of supernatural origin, but who forgives him with true mother love.

Prophetess, The. A title of Aye'shah, the second and beloved wife of Mahomet. It does not mean that she prophesied, but, like Sultana, it is simply a title of honor.

Prose means straightforward speaking or writing (Lat. *ora'tio pro'sa — i.e. proversa*), in opposition to foot-bound speaking or writing, *oratio vincta* (fettered speech — *i.e.* poetry).

It was Monsieur Jourdain, in Molière's *Le Bourgeois Gentilhomme*, who suddenly discovered that he had been talking prose for twenty years without knowing it.

Father of (*English, French, etc.*) *prose.* See under *Father.*

Prosper le Gai. The hero of Maurice Hewlett's *Forest Lovers* (*q.v.*).

Proser'pina or **Pros'erpine.** The Roman counterpart of the Greek goddess Persephone, daughter of Demeter (*q.v.*), queen of the infernal regions and wife of Pluto. As the personification of seasonal changes she passed six months of the year on Olympus, and six in Hades; while at Olympus she was beneficent, but in Hades was stern and terrible. Legend says that as she was amusing herself in the meadows of Sicily Pluto seized her and carried her off in his chariot to the infernal regions for his bride. In her terror she dropped some of the lilies she had been gathering, and they turned to daffodils. In Hades she was disconsolate and would eat nothing, but finally tasted a few pomegranate seeds, for which she was compelled to spend a part of each year in the underworld.

In later legend Proserpine was the goddess of sleep, and in the myth of *Cupid and Psyche*, by Apuleius, after Psyche had long wandered about searching for her lost Cupid, she was sent to Proserpine for "the casket of divine beauty," which she was not to open till she came into the light of day. Just as she was about to step on earth Psyche thought how much more Cupid would love her if she were divinely beautiful; so she opened the casket and found it contained Sleep, which instantly filled all her limbs with drowsiness, and she slept as it were the sleep of death.

Thou art more than the day or the morrow, the seasons that laugh or that weep,
For these give joy and sorrow; but thou, Proserpina, sleep.
Swinburne: Hymn to Proserpine.

Pros'pero. The rightful Duke of Milan in *The Tempest* (*q.v.*), deposed by his brother. Drifted on a desert island, he practised magic, and raised a tempest in which his brother was shipwrecked. Ultimately Prospero broke his magic wand, and his daughter married the son of the King of Naples.

Proteus. (1) In Greek legend, Neptune's herdsman, an old man and a prophet, famous for his power of assuming different shapes at will. Hence the phrase, *As many shapes as Proteus — i.e.* full of shifts, aliases, disguises, etc. and the adjective *protean*, readily taking on different aspects, ever-changing. Proteus lived in a vast cave, and his custom was to tell over his herds of sea-calves at noon, and then to sleep. There was no way of catching him but by stealing upon him at this time and binding him; otherwise he would elude any one by a rapid change in shape.

(2) In Shakespeare's *Two Gentlemen of Verona* (*q.v.*), one of the two titular heroes.

Prothala'mion. The term coined by Spenser (from Gr. *thalamos*, a bridal chamber) as a title for his "Spousall Verse" (1596) in honor of the double marriage of Lady Elizabeth and Lady Katherine Somerset, daughters of the Earl of Worcester, to Henry Gilford and William Peter, Esquires. Hence, a song sung in honor of the bride and bridegroom before the wedding.

Protocol, Mr. Peter. In Scott's *Guy Mannering*, the attorney in Edinburgh employed by Mrs. Margaret Bertram of Singleside.

Proudie, Bishop and **Mrs.** Two of the best-known characters in Anthony Trollope's *Chronicles of Barsetshire* (see *Barsetshire*). Dr. Proudie is a hard-working, earnest clergyman, but whether he would ever have risen to the position of bishop without the exertions of the redoubtable Mrs. Proudie is something no reader of the novels can be permitted to doubt. That strong-willed and sharp-tongued lady is a born executive and can be trusted with the fortunes of the household and of the diocese as well. Trollope killed her off at last on impulse after overhearing two clergymen say that they would not continue to write novels if they could not create new characters, but he is said to have mourned her loss ever afterward.

Prout, Father. The pseudonym of Francis Mahoney (1805–1866), a humorous writer who contributed the *Prout Papers* to *Fraser's Magazine*. They consisted of a series of dialogues and episodes in the life of a parish priest.

Proverbs. One of the books of the Old Testament.

Prud'homme, Monsieur. An extremely self-important, self-satisfied person, from *Joseph Prudhomme*, a character created by Henri Monnier whose original adventures were enlarged upon and published as *Les Memoires de Joseph Prudhomme* in 1857. He is a "calligraphist and sworn expert in the courts of law," a man of experience and great prudence and practical good sense.

Prue and I. A leisurely narrative, or more accurately, a series of essays, by G. W. Curtis (Am. 1856), in which a bookkeeper whose meager salary provides for few luxuries, indulges to the full his bent for "Castles in Spain."

Prunes and Prisms. The words which give the lip the right ply of the highly aristocratic mouth, as Mrs. General tells Amy Dorrit in Dickens' *Little Dorrit* —

"'Papa' gives a pretty form to the lips. 'Papa,' 'potatoes,' 'poultry,' 'prunes and prisms.' You will find it serviceable if you say to yourself on entering a room, 'Papa, potatoes, poultry, prunes, and prisms.'" — *Dickens: Little Dorrit.*

Prussianism. Prussian militarism, hence any ruthless theories or practice such as those that were ascribed to Germany during the World War.

Pry, Paul. See *Paul Pry*.

Prynne, Hester. The heroine of Hawthorne's *Scarlet Letter* (*q.v.*).

Pryor, Lloyd. In Deland's *Awakening of Helena Richie* (*q.v.*), Helena's lover.

Psalmist, The. King David is called "The Sweet Psalmist of Israel" (2 *Sam.* xxiii. 1).

Psaphon's Birds (*Psaph'onis aves*). Puffers, flatterers. Psaphon, in order to attract the attention of the world, reared a multitude of birds, and having taught them to pronounce his name, let them fly.

Psycar'pax (Gr. granary thief). In the Greek *Battle of the Frogs and Mice* (*q.v.*), the son of Troxartas, king of the Mice. The Frog-king offered to carry the young prince over a lake, but scarcely had he got midway when a water-hydra appeared, and King Frog, to save himself, dived under water. The mouse, being thus left on the surface, was drowned, and this catastrophe brought about the battle of the Frogs and Mice.

The soul of great Psycarpax lives in me,
Of great Troxartas' line.
Parnell: Battle of the Frogs and Mice, i.

Psyche (Gr. breath; hence, life, or soul itself). In " the latest-born of the myths," *Cupid and Psyche*, an episode in the *Golden Ass* of Apuleius (2nd century *A. D.*), a beautiful maiden beloved by Cupid, who visited her every night, but left her at sunrise. Cupid bade her never seek to know who he was, but one night curiosity overcame her prudence; she lit the lamp to look at him, a drop of hot oil fell on his shoulder, and he awoke and fled. The abandoned Psyche then wandered far and wide in search of her lover; she became the slave of Venus, who imposed on her heartless tasks and treated her most cruelly; but ultimately she was united to Cupid, and became immortal.

Psychoanalysis. A modern science or pseudo-science which attributes the greater part of human activity to motives of the subconscious mind connected more or less with sex, and endeavors, largely through analysis of the symbolic values of dreams, to bring " suppressed desires" (*q.v.*) into the sphere of consciousness and so strip them of their power or set them free to work in more normal channels. The prime mover in the field of psychoanalysis is Dr. Sigmund Freud (1856–) of Vienna.

Psychological Tests. See *Simon Binet Tests*.

Puccini, Giacomo (1858–1924). Italian composer. His principal operas are *Manon Lescaut, La Boheme, La Tosca, Madam Butterfly* and *The Girl of the Golden West*. See those entries.

Pucelle, La. Fr. " The Maid," *i.e.* of Orle'ans, Jeanne d'Arc (1410–1431). Voltaire wrote a mock-heroic, satirical and in parts scurrilous, poem with this title. See *Joan of Arc*.

Puck. A mischievous, tricksy sprite of popular folklore, also called Robin Goodfellow (*q.v.*), originally an evil demon, but transformed and popularized in his present form by Shakespeare (*Midsummer Night's Dream*), who shows him as a merry wanderer of the night, " rough, knurly-limbed, faun-faced, and shock-pated, a very Shetlander among the gossamer-winged " fairies around him. The name seems to be connected with *Pooka*, or *Phooka* (*q.v.*).

Kipling in his *Puck of Pook's Hill* (Eng. 1906), a series of tales for children, represents Puck as appearing to two children, Dan and Una, and guiding them through a series of extraordinary adventures, in the course of which they visit many places famed in legend and meet many legendary and historical personages.

Pudd'nhead Wilson. A novel by Mark Twain (Am. 1894). Pudd'nhead Wilson is the village atheist, and his adventures as an amateur detective form the substance of the book.

Puff. An onomatopœic word, suggestive of the sound made by puffing wind from the mouth. As applied to inflated or exaggerated praise, extravagantly worded advertisements, reviews, etc., it dates at least from the early 17th century, and the implication is that such commendation is really as worthless and transitory as a puff of wind.

In Sheridan's *The Critic* (1779) Puff, who, he himself says, is " a practitioner in panegyric, or, to speak more plainly, a professor of the art of puffing " gives a catalogue of puffs —

Yes, sir, — puffing is of various sorts, the principal are, the puff direct, the puff preliminary, the puff collateral, the puff collusive and the puff oblique, or puff by implication. These all assume, as circumstances require, the various forms of letter to the editor, occasional anecdote, impartial critique, observation from correspondent, or advertisement from the party. — *The Critic*, I, ii.

Pulcherie. In George Sand's *Lélia* (*q.v.*), the sister and physical double of Lélia.

Pulitzer Prizes. Prizes given annually for what is judged to be the best American novel, the best American drama, the best books of biography, history and (since 1921) poetry published by American authors during each year. They are so called from Joseph Pulitzer (1847–1911), American newspaper proprietor and philanthropist. The first awards were made in 1917. Dramas that have received the Pulitzer prize are Eugene O'Neill's *Beyond the Horizon* and *Anna Christie*, Zona Gale's *Miss Lula Bett* and Owen Davis' *Icebound;* novels, Ernest Poole's *His Family*, Booth Tarkington's *Magnificent Ambersons* and *Alice Adams*, Edith Wharton's *Age of Innocence*, Willa Cather's *One of Ours* and Margaret Wilson's *Able McLaughlins*.

Pumblechook. In Dickens' *Great Expectations*, uncle to Joe Gargery the blacksmith. He was a well-to-do corn-chandler, and drove his own chaise-cart. A hard-breathing, middle-aged, slow man was Uncle Pumblechook, with fishy eyes and sandy hair inquisitive y on end. He called Pip, in his facetious way, " six-pen'orth of ha'pence"; but when Pip

came into his fortune, Mr. Pumblechook was the most servile of the servile, and ended almost every sentence with, "May I, Mr. Pip?" *i.e.* have the honor of shaking hands with you again.

Pumpernickel. The coarse ryebread ("brown George") eaten by German peasants, especially in Westphalia. Thackeray applied the term as a satirical nickname to petty German princelings ("His Transparency, the Duke of Pumpernickel") who made a great show with the court officials and etiquette, but whose revenue was almost *nil*.

Punch. The boy hero of Kipling's story *Baa Baa Black Sheep* in his volume called *Wee Willie Winkle*.

Punch and Judy. The hero and heroine — and the story — of the popular puppet show, *Punch and Judy*, are of Italian origin, Punch being a contraction of *Punchinello*. In the 18th century the suggestion was made that the name was from a popular and ugly low comedian named Puccio d'Aniello, but nothing definite is known of him, and the conjecture is probably an example of "popular etymology." Another suggestion is that the name is derived from that of Pontius Pilate in the old mystery plays.

The show first appeared in England a little before the accession of Queen Anne, and the story is attributed to Silvio Fiorillo, an Italian comedian of the 17th century. Punch, in a fit of jealousy, strangles his infant child, whereupon his wife, Judy, fetches a bludgeon with which she belabors him till he seizes another bludgeon, beats her to death, and flings the two bodies into the street. A passing police officer enters the house; Punch flees, but is arrested by an officer of the Inquisition and shut up in prison, whence he escapes by means of a golden key. The rest is an allegory, showing how the light-hearted Punch triumphs over (1) En'nui, in the shape of a dog, (2) Disease, in the disguise of a doctor, (3) Death, who is beaten to death, and (4) the Devil himself, who is outwitted.

The satirical humorous weekly paper, *Punch, or the London Charivari*, is, of course, named from "Mr. Punch." It first appeared on July 17th, 1841.

Punch's advice to those about to marry. "Don't." This well-known counsel appeared in the *Punch Almanac*, January 1845.

Pleased as Punch. Greatly delighted. Our old friend is always singing with self-satisfaction in his naughty ways, and his evident "pleasure" is contagious to the beholders.

Suffolk punch. A short, thick-set cart-horse. The term was formerly applied to any short fat man, and is probably the same word as above, though it may be connected with *puncheon*, the large cask.

Punchinello. One of the characters of the old Italian pantomime. See *Punch* and cp. *Pierrot*.

Pundit. An East Indian scholar, skilled in Sanskrit, and learned in law, divinity, and science. We use the word for a *porcus litera'rum*, one more stocked with book-lore than deep erudition.

Punic Faith. (Lat. *Punica fides.*) Treachery, violation of faith, the faith of the Carthaginians, Lat. *Punicus*, earlier *Pœnicus*, meaning a Phœnician, was applied to the Carthaginians, who were of Phœnician descent. The Carthaginians were accused by the Romans of breaking faith with them, a most extraordinary instance of the "pot calling the kettle black"; for whatever infidelity they were guilty of, it could scarcely equal that of their accusers. Cp. *Attic Faith*.

Pure, Simon. See *Simon Pure*.

Purgatory. The second part of Dante's *Divine Comedy* (*q.v.*). The doctrine of Purgatory, according to which the souls of the departed suffer for a time till they are *purged* of their sin, is of ancient standing, and was held in a modified form by the Jews, who believed that the soul of the deceased was allowed for twelve months after death to visit its body and the places or persons it especially loved. This intermediate state they called by various names, as "the bosom of Abraham," "the garden of Eden," "upper Gehenna." The outline of this doctrine was annexed by the early Fathers, and was considerably strengthened by certain passages in the New Testament, particularly *Rev.* vi. 9–11, and 1 *Pet.* iii. 18 and 19.

St. Patrick's Purgatory. See under *Saint*.

Pu'ritans. Originally, seceders from the Reformed Church of England in the time of Queen Elizabeth; so called because, wishing for a more radical purification of religion, they rejected all human traditions and interference in religious matters, acknowledging the sole authority of the "pure Word of God," without "note or comment." Under Cromwell's leadership they played a major rôle in the history of 17th century England. The Pilgrim Fathers (*q.v.*) of New England were

Puritans. In both England and America the rigid morals of the Puritans and their stern suppression of various forms of recreation and of art have made the word *Puritanical* synonymous with narrow-minded.

The Puritan hated bearbaiting, not because it gave pain to the bear, but because it gave pleasure to the spectators. Indeed he generally contrived to enjoy the double pleasure of tormenting both spectators and bear. *Macaulay: History of England*, Bk. i, ch. ii.

The Puritans (*I Puritani*). An opera by Bellini (1835), book by Count Pepoli, dealing with the period of Cromwell. The heroine is Elvira, a Puritan; her lover, Lord Arthur Talbot, a Cavalier. Many circumstances combine to prevent their marrying, but they are united at last.

Puritan City. Boston, Mass.

Purple. The imperial color in Rome; hence a mark of dignity and luxury.

Purple Island. An allegorical poem on the human body by Phineas Fletcher (1663).

Purple patches. Highly colored or brilliant passages in a literary work which is (generally speaking) otherwise undistinguished. The allusion is to Horace's *De Arte Pœtica*, l. 15:

Inceptis gravibus plerumque et magna professis,
Purpureus, late qui splendeat, unus et alter
Adsuitur pannus.

(Often to weighty enterprises and such as profess great objects, one or two purple patches are sewed on to make a fine display in the distance.)

Purûra'vas and Urva'si. A Hindu myth similar to those of Cupid and Psyche and Apollo and Daphne. King Purûravas fell in love with Urva'si, a heavenly nymph, who consented to become his wife on certain conditions. When these conditions were violated, Urvasi disappeared, and Purûravas, inconsolable, wandered everywhere to find her. Ultimately he succeeded, and they were indissolubly united. There are many versions of the story. One of the best-known is found in Kalidasa's Sanskrit drama, *Vikramormasi*.

Pushkin Aleksandr Sergieevich (1799–1837). Russian poet and novelist. The opera *Boris Gudunoff* (*q.v.*) is founded on his drama of that title.

Puss in Boots. A famous tale retold from many sources but notably from Charles Perrault's tale *Le Chat Botté* (1697). The cat is marvellously accomplished, and by ready wit or ingenious tricks secures a fortune and royal wife for his master, a penniless young miller, who passes under the name of the Marquis de Car'abas. In the Italian tale, Puss is called "Constantine's cat."

Put Yourself in His Place. A novel by Charles Reade (1870) dealing with the labor question. The hero is Henry Little, a laborer and inventor who struggles against the jealous antagonism of the trade unions. The title is the favorite saying of the philanthropist, Dr. Amboyne an important character.

Pwyll. A hero of the Welsh *Mabinogion*, Prince of Dyfed.

Prince Pwyll's Bag. A bag that it was impossible to fill.

Come thou in by thyself, clad in ragged garments, and holding a bag in thy hand, and ask nothing but a bagful of food, and I will cause that if all the meat and liquor that are in these seven cantreves were put into it, it would be no fuller than before. — *The Mabinogion.*

Pygmalion. A sculptor and king of Cyprus in Greek legend, who, though he hated women, fell in love with his own ivory statue of Aphrodite. At his earnest prayer the goddess gave life to the statue and he married it.

The story is told in Ovid's *Metamorphoses*, x, and appeared in English dress in John Marston's *Metamorphosis of Pygmalion's Image* (1598). Morris retold it in *The Earthly Paradise* (*August*), and W. S. Gilbert adapted it in his comedy of *Pygmalion and Galatea* (1871), in which the sculptor is a married man. His wife (Cynisca) was jealous of the animated statue (Galatea), which, after considerable trouble, voluntarily returned to its original state. Bernard Shaw has a play, *Pygmalion* (Eng. 1913). His Galatea is a London flower girl who is transformed into a charming woman of the world by three months' labor on the part of a professor of phonetics, and successfully exhibited in a London drawing-room. The girl's father, Mr. Doolittle, a dustman who eloquently presents the cause of the "undeserving poor" until he is suddenly made respectable by a legacy from a philanthropist, is one of Shaw's most amusing characters.

Pyg'mies. The name used by Homer and other classical writers for a supposed race of dwarfs said to dwell somewhere in Ethiopia; from Gr. *pugme*, the length of the arm from elbow to knuckles. Fable has it that every spring the cranes made war on them and devoured them. They used an axe to cut down corn-stalks; when Hercules went to the country they climbed up his goblet by ladders to drink from it, and while he was asleep two whole armies of them fell upon his right hand, and two upon his left and were

rolled up by Hercules in his lion's skin. It is easy to see how Swift has availed himself of this Grecian legend in his *Gulliver's Travels*.

The term is now applied to certain dwarfish races of Central Africa (whose existence was first demonstrated late in the 19th century), Malaysia, etc.; also to small members of a class, as the *pygmy hippopotamus*.

Pyl'ades and Orestes. Two friends in Homeric legend, whose names have become proverbial for friendship, like those of Damon and Pythias, David and Jonathan. Orestes was the son, and Pylades the nephew, of Agamemnon, after whose murder Orestes was put in the care of Pylades' father (Strophius), and the two became fast friends. Pylades assisted Orestes in obtaining vengeance on Ægisthus and Clytemnestra, and afterwards married Electra, his friend's sister. See *Orestes* for the use of this legend in drama.

Pyncheon. The name of the Salem family who built and lived in the "House of the Seven Gables" in Hawthorne's novel of that name. For the plot see *House of the Seven Gables*.

Colonel Pyncheon. The first Pyncheon, builder of the "House of the Seven Gables," upon whom the wizard Maule pronounced the curse.

Alice Pyncheon. The proud and lovely girl whom the carpenter grandson of Maule hypnotized and made subject to his will.

Clifford Pyncheon. The cousin whom Judge Jaffrey Pyncheon allowed to suffer thirty years imprisonment on the false charge of murdering his uncle.

Hepzibah Pyncheon. The gaunt and sallow old maid sister of Clifford, finally forced by poverty to conquer her pride and open a cent-shop.

Judge Jaffrey Pyncheon. The distinguished head of the Pyncheons at the time of the story, a man whose prosperity and eminent reputation were founded on hypocrisy.

Phoebe Pyncheon. The pretty young cousin who lived with Hepzibah and finally married Holgrave.

Pyramid. There are some 70 pyramids still remaining in Egypt, but those specially called *The* Pyramids are the three larger in the group of eight known as the *Pyramids of Gizeh*. Of these the largest, the *Great Pyramid*, is the tomb of Cheops, a king of the 4th Dynasty, about *B. C.* 4000. It was 480 ft. in height (now about 30 ft. less), and the length of each base is 755 ft. The Second Pyramid, the tomb of Chephren (also 4th Dynasty) is slightly smaller (472 ft. by 706 ft.); and the Third, the tomb of Menkaura, or Mycerinus (4th Dynasty, about *B. C.* 3630), is much smaller (215 ft. by 346 ft.). Each contains entrances, with dipping passages leading to various sepulchral chambers.

Pyramid of Mexico. This pyramid is said to have been built in the reign of Montezuma, emperor of Mexico (1466–1520). Its base is double the size of Cheops' pyramid, that is, 1423 feet each side, but its height does not exceed 164 feet. It stands west of Puebla, faces the four cardinal points, was used as a mausoleum, and is usually called "The Pyramid of Cholula."

Pyramus. A Babylonian youth in classic story (Ovid's *Metamorphoses*, iv), the lover of Thisbe. Thisbe was to meet him at the white mulberry-tree near the tomb of Ninus, but she, scared by a lion, fled and left her veil, which the lion besmeared with blood. Pyramus, thinking his ladylove had been devoured, slew himself, and Thisbe, coming up soon afterwards, stabbed herself also. The blood of the lovers stained the white fruit of the mulberry-tree into its present color. The "tedious brief scene" and "very tragical mirth" presented by the rustics in *A Midsummer Night's Dream* is a travesty of this legend.

Pyrocles and Musidorus. The two heroes of Sidney's *Arcadia* (*q.v.*), famed for their friendship. They have many adventures and are finally shipwrecked in Arcadia, where many more await them.

There is a *Pyrocles* in Spenser's *Faërie Queene*, the personification of fiery anger.

Pyrrha. The wife of Deucalion (*q.v.*) in Greek legend. They were the sole survivors of the deluge sent by Zeus to destroy the whole human race, and repopulated the world by casting stones behind them.

Pyr'rhic Dance. The famous war-dance of the Greeks; so called from its inventor, Pyrrichos, a Dorian. It was a quick dance, performed in full armor to the flute, and its name is still used for a metrical foot of two short, "dancing" syllables. The *Romaika*, still danced in Greece, is a relic of the ancient Pyrrhic dance.

> Ye have the Pyrrhic dance as yet:
> Where is the Pyrrhic phalanx gone?
> *Byron: The Isles of Greece.*

Pyrrhic Victory. A ruinous victory. Pyrrhus, king of Epirus, after his victory over the Romans at Asculum (*B. C.* 279), when he lost the flower of his army, said to those sent to congratulate him, "One more such victory and Pyrrhus is undone."

Pyrrhonism. Scepticism, or philosophic doubt; so named from Pyrrho (4th cent. *B. C.*), the founder of the first Greek school of sceptical philosophy. Pyrrho maintained that nothing was capable of proof and admitted the reality of nothing but sensations.

> Blessed be the day I 'scaped the wrangling crew
> From Pyrrho's maze and Epicurus' sty.
> *Beattie: Minstrel.*

Pyrrhus. See *Neoptolemus.*

Pythagoras. The Greek philosopher and mathematician of the 6th century *B. C.* (born at Samos), to whom was attributed the enunciation of the doctrines of the transmigration of souls and of the harmony of the spheres, and also the proof of the 47th proposition in the 1st book of Euclid, which is hence called the *Pythagorean proposition.*

Pythagoras was noted for his manly beauty and long hair; and many legends are related of him, such as that he distinctly recollected previous existences of his own, having been (1) Æthal'ides, son of Mercury, (2) Euphorbus the Phrygian, son of Pan'thous, in which form he ran Patroclus through with a lance, leaving Hector to dispatch the hateful friend of Achilles, (3) Hermoti'mus, the prophet of Clazome'næ: and (4) a fisherman. To prove his Phrygian existence he was taken to the temple of Hera, in Argos, and asked to point out the shield of the son of Panthous, which he did without hesitation.

Other legends assert that one of his thighs was of gold, and that he showed it to Ab'aris, the Hyperborean priest, and exhibited it in the Olympic games; also that Abaris gave him a dart by which he could be carried through the air and with which he expelled pestilence, lulled storms, and performed other wonderful exploits.

Pythia. In Greek legend, a name for the priestess of Apollo at his famous oracle in Delphi. The *Pythia* officiated and uttered the words of the oracle.

Pyth'ian Games. The games held by the Greeks at Pytho, in Phocis, subsequently called Delphi. They took place every fourth year, the second of each Olympiad.

Pythias. See *Damon.*

Py'thon. The monster serpent hatched from the mud of Deucalion's deluge, and slain near Delphi by Apollo.

Q

Q. *To mind one's P's and Q's.* See P.

Q.E.D. (Lat. *Quod erat demonstrandum*, which was to be demonstrated). Appended to the theorems of Euclid: — Thus have we proved the proposition stated above, as we were required to do.

Q.T. *On the strict Q.T.* With complete secrecy. "Q.T." stands for "quiet."

Q.V. (Lat. *quantum vis*). As much as you like, or *quantum valeat*, as much as is proper.

q.v. (Lat. *quod vide*). Which see.

Quadrilat'eral. In northern Italy, the four fortresses of Peschie'ra and Mantua on the Mincio, with Vero'na and Legna'go on the Ad'ige. Now demolished.

The Prussian Quadrilateral. The fortresses of Luxemburg, Coblentz, Sarrelouis and Mayence.

Quadrivium. The collective name given by the Schoolmen of the Middle Ages to the four "liberal arts" (Lat. *quadri*-four, *via* way), viz., arithmetic, music, geometry, and astronomy. The quadrivium was the "fourfold way" to knowledge; the *tri'vium* (*q.v.*) the "threefold way" to eloquence; both together comprehended the seven arts or sciences enumerated in the following hexameter: —

Lingua, Tropus, Ratio, Numerus, Tonus, Angulus, Astra.

Quad'ruple Alliance. An international alliance for offensive or defensive purposes of four powers, especially that of Britain, France, Austria, and Holland in 1718, to prevent Spain from recovering her Italian possessions, and that of Britain, France, Spain, and Portugal in 1834 as a counter-move to the "Holy Alliance" between Russia, Prussia, and Austria. Another is that of 1674, when Germany, Spain, Denmark, and Holland formed an alliance against France to resist the encroachments of Louis XIV.

Quai d'Orsay. The French Foreign Office, from its location in Paris.

Quakers. A familiar name for members of the Society of Friends, an evangelical religious body having no definite creed and no regular ministry, founded by George Fox, 1648–1650. It appears from the founder's *Journal* that they first obtained the appellation (1650) from the following circumstance: — "Justice Bennet, of Derby," says Fox, "was the first to call us Quakers, because I bade him quake and tremble at the word of the Lord."

The Quaker City. Philadelphia. See *City.*

The Quaker Poet. (1) Bernard Barton (Eng. 1784–1849); (2) John Greenleaf Whittier (Am. 1808–1892).

A Quaker's bargain. An offer that must be accepted or rejected without modification.

Quality Street. A drama by J. M. Barrie (Eng. 1903). When she sees that her long-absent lover, Valentine Brown, finds her very much changed on his return, the heroine, Phoebe Throssel, "Phoebe of the ringlets," gaily arrays herself as an imaginary niece Livvy and sets out to conquer him anew.

Quartier Latin. See *Latin Quarter.*

Quasimodo. The "Hunchback of Notre Dame" in Victor Hugo's novel *Notre Dame de Paris* (*q.v.*).

Quatrain. A stanza of four lines, particularly one of ten-syllable iambic verse. See *Stanza.*

Quatre-vingt Treize. See *Ninety-Three.*

Quayle, Gloria. The heroine of Hall Caine's novel, *The Christian* (*q.v.*).

Queechy. A once popular novel by Susan Warner ("Elizabeth Wetherell") (Am. 1852). Queechy is the name of the Vermont town where the heroine, Fleda Ringgan, supports herself by making maple sugar after the loss of the money that had provided for her bringing up in Paris. Fleda is a model of all the charms and virtues. She marries Carleton whom she had known in Paris and succeeds in winning him away from his worldly ways.

Queed. A novel by Henry Sydnor Harrison (Am. 1911). The hero, Queed, is at first a recluse, completely absorbed in a sociological work he is writing, but through his interest in the charming and sympathetic heroine, Sharlee Wayland, becomes a much more normal human being.

Queen.

Queen Consort, the wife of a reigning king; *Queen Dowager*, the widow of a deceased king; *Queen Mother*, the mother of a reigning sovereign; also, a queen who is a mother; *Queen Regnant*, a queen who holds the crown in her own right, in contradistinction to a *Queen Consort*, who is queen only because her husband is king.

Queen Anne is Dead. The reply made to the teller of stale news.

Queen City. See under *City.*

Queen Dick. Richard Cromwell is sometimes so called. To say a thing occurred *in the reign of Queen Dick* implies it never happened at all.

Queen Quintessence. See *Quintessence.*

Queen Mab. See *Mab.*

Queen of Hearts. Elizabeth, daughter of James I. This unfortunate Queen of Bohemia (1596–1662) was so called in the Low Countries, from her amiable character and engaging manners, even in her lowest estate.

Queen of Heaven, with the ancient Phoenicians, was Astarte; Greeks, Hera; Romans, Juno; Trivia, Hecate, Diana, the Egyptian Isis, etc., were all so called; but with the Roman Catholics it is the Virgin Mary.

Queen of Sheba. See *Sheba.*

Queen of the Adriatic. Venice.

Queen of the East. (1) Antioch, Syria; (2) Batavia, Java; (3) Queen Zenobia of Palmyra, who reigned in the 3rd century.

Queen of the Eastern Archipelago. The island of Java.

Queen of the May. A village lass chosen to preside over the parish sports on May Day. Tennyson has a poem on the subject.

Queen of the Mississippi Valley. St. Louis.

Queen of the North. Edinburgh.

Queen of the Northern Seas. Elizabeth, who greatly increased the English navy, and was successful against the Spanish Armada, etc.

Queen of the Sciences. Theology.

Queen of the Sea. Tyre.

The Queen's English. Dean Alford wrote a small book on this subject, whence has arisen three or four phrases, such as "clipping the Queen's English," "murdering the Queen's English," etc. Queen's English means grammatical English.

The White Queen. Mary Queen of Scots, from the white mourning she wore for her husband, Lord Darnley; also one of the remarkable personages of Lewis Carroll's *Alice in Wonderland* (*q.v.*).

Quentin Durward. A novel by Sir Walter Scott (1823), a story of French history. In this novel are introduced Louis XI and his Scottish Guards, Oliver le Dane and Tristan l'Hermite, Cardinal Balue, De la Marck (the "wild boar of Ardennes"), Charles the Bold, Philip des Comines, Le Glorieux (the court jester), and other well-known historic characters. The main plot has to do with the love of the gallant young Quentin Durward, a member of the Scottish Guards, and Isabelle, countess of Croye. The hero saves the King's life in a boar hunt and later wins the hand of the Countess from his rival, the Duke of Orleans.

Question. *The previous question.* The question whether the matter under debate shall be put to the vote or not. In Parliament, and debates generally, when one party wishes that a subject should be shelved it is customary to "move the previous question"; if this is carried the original discussion comes to an end, for it has been decided that the matter shall not be put to the vote.

To beg the question. To take for granted something that demands proof; to assume a proposition which, in reality, involves the conclusion. Thus, to say that parallel lines will never meet because they are parallel, is simply to assume as a fact the very thing you profess to prove. The phrase is the common English equivalent of the Latin term, *petitio princip'ii.*

To put the question. To call for a vote; to come to a decision.

Quex, Lord. The hero of Pinero's comedy, *The Gay Lord Quex* (*q.v.*).

Qui s'excuse, s'accuse (Fr.) He who excuses himself, or apologizes, condemns himself.

Qui vive? (Fr.). Literally, *Who lives?* but used as a sentry's challenge and so equivalent to our *Who goes there?* which in French would be *Qui va la?*

To be on the qui vive. On the alert; to be quick and sharp; to be on the tiptoe of expectation, like a sentinel.

Quickly, Mistress. In Shakespeare's *Merry Wives of Windsor,* servant-of-all-work to Dr. Caius, a French physician. She says, "I wash, wring, brew, bake, scour, dress meat and drink, make the beds, and do all myself." She is the go-between of three suitors for "sweet Anne Page," and with perfect disinterestedness wishes all three to succeed, and does her best to forward the suit of all three, "but speciously of Master Fenton."

Quickly, Mistress Nell. In Shakespeare's 1 and 2 *Henry IV,* hostess of a tavern in East-cheap, frequented by Harry, prince of Wales, Sir John Falstaff, and all their disreputable crew. In *Henry V* Mistress Quickly is represented as having married Pistol, the "lieutenant of Captain Sir John's army." All three die before the end of the play. Her

description of Sir John Falstaff's death (*Henry V* Act ii. Sc. 3) is very graphic. In 2 *Henry IV* Mistress Quickly arrests Sir John for debt, but, as soon as she hears of his commission, is quite willing to dismiss the bailiffs, and trust "the honey sweet" old knight again to any amount.

Quiddity. The essence of a thing or that which differentiates it from other things — "the Correggiosity of Correggio," "the Freeness of the Free." Hence used of subtle, trifling distinctions, quibbles, or captious argumentation.

Quidnunc (Lat. What now?). One who is curious to know everything that's going on, or pretends to know it; a self-important newsmonger and gossip. It is the name of the leading character in Murphy's farce *The Upholsterer*, or *What News?* (1758.)

Quietism. A form of religious mysticism based on the doctrine that the essence of religion consists in the withdrawal of the soul from external objects, and in fixing it upon the contemplation of God; especially that taught by the Spanish mystic, Miguel Molinos (1640–1696), who taught the direct relationship between the soul and God. His followers were termed Molinists, or *Quietists*.

Quilp, Daniel. In Dickens' *Old Curiosity Shop*, a hideous dwarf, cunning, malicious, and a perfect master in tormenting. He lived on Tower Hill, collected rents, advanced money to seamen, and kept a sort of wharf, containing rusty anchors, huge iron rings, piles of rotten wood, and sheets of old copper, calling himself a ship-breaker. He was on the point of being arrested for felony, when he was drowned.

He ate hard eggs, shell and all, for his breakfast, devoured gigantic prawns with their heads and tails on, chewed tobacco and water-cresses at the same time, drank scalding hot tea without winking, bit his fork and spoon till they bent again, and performed so many horrifying acts, that one might doubt if he were indeed human.—Ch. v.

Mrs. Betsy Quilp. Wife of the dwarf, a loving, young, timid, obedient and pretty blue-eyed little woman, treated like a dog by her diabolical husband, whom she really loved but more greatly feared.

Quinap'alus. A kind of "Mrs. Grundy" or "Mrs. Harris" invented by Feste, the Clown in *Twelfth Night*, when he wished to give some saying the weight of authority. Hence sometimes "dragged in" when one wishes to clench an argument by some supposed quotation.

What says Quinapalus: "Better a witty fool, than a foolish wit." — *Shakespeare: Twelfth Night*, i. 5.

Quinbus Flestrin. The man-mountain. So the Lilliputians called Gulliver (Ch. ii. of *Gulliver's Travels* by Swift). Gay has an ode to this giant.

Quince, Peter. A carpenter, who undertakes the management of the play called *Pyramus and Thisbe*, in Shakespeare's *Midsummer Night's Dream*. He speaks of "laughable tragedy," "lamentable comedy," "tragical mirth," and so on.

Quintessence, Queen. In Rabelais' *Gargantua and Pantagruel* v. 19, the sovereign of Entélechy, the country of speculative science visited by Pantag'ruel and his companions in their search for "the oracle of the Holy Bottle." She was also sometimes known as Queen Whims.

Quintus Fixlein. The title and chief character of a romance by Jean Paul Friedrich Richter (1796).

Francia, like Quintus Fixlein, had perennial fireproof joys, namely, employments. — *Carlyle.*

Quip Modest, The. Sir, it was done to please myself. Touchstone says (*As You Like It*, v. 4): "If I sent a person word that his beard was not well cut, and he replied he cut it to please himself," he would answer with the quip modest, which is six removes from the lie direct; or, rather, the lie direct in the sixth degree. See also under *Lie*.

Quirinus. In Roman legend, a war god, said to be Romulus, the founder of Rome, but sometimes identified with Mars.

Quixote, Don. See *Don Quixote*.

Quixot'ic. Having foolish and unpractical ideas of honor, or schemes for the general good, like Don Quixote (*q.v.*).

The Quixote of the North. Charles XII of Sweden (1682–1718).

Quo Vadis. A historical novel by H. Sienkiewicz (Pol. 1895), dealing with the Rome of Nero and the early Christian martyrs. The Roman noble, Petronius, a worthy representative of the dying paganism, is perhaps the most interesting figure, and the struggle between Christianity and paganism the central plot, but the canvas is large — a succession of characters and episodes and, above all, the richly colorful, decadent life of ancient Rome give the novel its chief interest. The beautiful Christian Lygia is the object of unwelcome attentions from Vinicius, one of the Emperor's guards, and when she refuses to yield to his importunities, she is denounced and

thrown to the wild beasts of the arena. She escapes and eventually marries Vinicius whom Peter and Paul have converted to Christianity.

Quos ego. A threat of punishment for disobedience. The words, from Virgil's *Æneid* (i. 135), were uttered by Neptune to the disobedient and rebellious winds, and are sometimes given as an example of aposiopesis, *i.e.* a stopping short for rhetorical effort, "Whom I—," said Neptune, the "will punish" being left to the imagination.

Qur'an. See *Koran.*

R

R. I. P. *Requiescat in pace.* Latin for "May he (or she) Rest in Peace"; a symbol used on mourning cards, tombstones, etc.

R. S. V. P. *Répondez s'il vous plaît.* (Answer, if you please.) Letters frequently affixed to an invitation requiring an answer.

R's, The Three. Reading, writing and arithmetic; or phonetically "readin', ritin', 'n' rithmetic." Hence the elementary principles; the fundamentals of education.

Ra. The principal deity of ancient Egypt, one of the numerous forms of the sun-god, and the supposed ancestor of all the Pharaohs. He was the creator, the protector of men and the vanquisher of evil; Nut, the sky, was his father, and it was said of him that every night he fought with the serpent, Apepi. He is usually represented as hawk-headed and is crowned with the solar disk and ureus. See *Osiris, Amon.*

Rab and his Friends. A famous dog story by Dr. John Brown (1858). Rab is a dog fond of his master and mistress, and most faithful to them. He is described as "old, gray, brindled, as big as a little Highland bull."

Rabagas. The title and hero of a comedy by Sardou (1872), a satirical study of the rise and fall of an unscrupulous politician.

Rabbi Ben Ezra. A famous poem by Robert Browning on old age, beginning: —

> Grow old along with me,
> The best is yet to be,
> The last of life, for which the first was made.

The supposed speaker, Rabbi Ben Ezra (Abraham ben Meir ben Ezra or Ibn Ezra), was one of the most distinguished Jewish literati of the Middle Ages (c. 1090–1168). Cp. *Admirable.*

Rabelaisian. Coarsely and boisterously satirical; grotesque, extravagant, and licentious in language; reminiscent in literary style of the great French satirist François Rabelais (1483–1553).

Dean Swift, Thomas Amory (d. 1788, author of John Buncle), and Sterne have all been called *the English Rabelais.* Melville, the author of *Moby Dick* (*q.v.*) is sometimes called *the American Rabelais.*

Rabican. A famous horse of Carlovingian legend whose exploits are related in the Italian epics, *Orlando Innamorato* and *Orlando Furioso.* His first owner was Argalia; later he came into the possession of Rinaldo. Rabican fed on air alone and was unsurpassed for speed.

Rabourdin. In several of Balzac's novels, notably *The Government Clerks* (*Les Employés*), an official whose honesty and industry, carried to excess, caused his downfall.

Raby, Aurora. In Byron's *Don Juan* a rich young English orphan, Catholic in religion, of virgin modesty, "a rose with all its sweetest leaves yet folded." Aurora Raby is introduced in canto xv, and here and there in the two remaining cantos; but, as the tale was never finished, it is not possible to divine what part the beautiful and innocent girl was designed by the poet to play.

Rachel. In the Old Testament, daughter of Laban and wife of Jacob (*q.v.*), for love of whom he served her father, in all, fourteen years.

Rachel weeping for her children "and she would not be comforted, for they were not." An allusion to Herod's Massacre of the Innocents (*q.v.*) after the birth of Christ. The phrase is an Old Testament quotation introduced in the New Testament narrative.

Racine, Jean Baptiste (1639–1699). One of the greatest of French dramatists. His best-known plays are *Andromaque, Iphigénie, Phèdre, Esther* and *Athalie.* See those entries.

Rackrent, Castle. See *Castle Rackrent.*

Rackstraw, Ralph. A character in Gilbert and Sullivan's comic opera, *Pinafore* (*q.v.*).

Radcliffe, Mrs. Ann (1764–1823). English novelist, author of *The Mysteries of Udolpho* (*q.v.*) etc.

Rad'igund. Queen of the Am'azons in Spenser's *Faërie Queene* (V, iv, 33, etc.), reigning over

> A goodly citty and a mighty one,
> The which of her owne name she called Radegone.

Getting the better of Sir Art'egal in a single combat, she compelled him to dress in "woman's weeds," and to spin flax. Brit'omart went to the rescue, cut off the Amazon's head, and liberated her knight.

Raeburn, Aldous. A leading character in Mrs. Humphry Ward's *Marcella* (*q.v.*) and its sequel *Sir George Tressady.*

Raggedy Man. The hero of one of James Whitcomb Riley's dialect poems

(Am. 1853–1916), an admirer of the hired girl Lizbeth Ann and her custard pies.

Ragnarok. The Götterdämmerung (*q.v.*), or Twilight of the Gods, in the old Scandinavian mythology. The day of doom, when the present world and all its inhabitants will be annihilated.

Rahab. In the Old Testament (*Josh.* ii.) the woman of Jericho who protected the twelve spies of the Israelites and managed their escape. She and her family alone were saved when the city was later destroyed.

Ra'hu. The demon that, according to Hindu legend, causes eclipses. He one day quaffed some of the nectar of immortality, but was discovered by the Sun and Moon, who informed against him, and Vishnu cut off his head. As he had already taken some of the nectar into his mouth, the head was immortal, and he ever afterwards hunted the Sun and Moon, which he caught occasionally, causing eclipses.

Railroad City. Indianapolis. See *City.*

Rail-splitter, The. Abraham Lincoln (1809–1865) was so called because of his early experience as a rail-splitter.

Raison d'être (Fr.). The reason for a thing's existence, its rational ground for being; as "Once crime were abolished there would be no *raison d'être* for the police."

Rajah. Sanskrit for king, cognate with Lat. *rex.* The title of an Indian king or prince, given later to tribal chiefs and comparatively minor dignitaries and rulers; also to Malayan and Japanese chiefs, as Rajah Brooke, of Sarawak. *Maha-rajah* means the "great rajah." Cp. *Rulers.*

Rak'shas. Evil spirits of Hindu legend, who guard the treasures of Kubera, the god of riches. They haunt cemeteries and devour human beings; assume any shape at will, and their strength increases as the day declines. Some are hideously ugly, but others, especially the female spirits, allure by their beauty.

Raleigh, Sir Walter. A famous historical personage of the time of Queen Elizabeth, introduced by Scott in his *Kenilworth.* The tradition of Sir Walter laying down his cloak on a miry spot for the Queen to step on, and the Queen's commanding him to wear the "muddy cloak till her pleasure should be further known," is mentioned in Ch. xv.

Ralph or **Ralpho.** The squire of Hudibras (*q.v.*) in Butler's satire of that title. The model was Isaac Robinson, a zealous butcher in Moorfields, always contriving some queer art of church government. He represents the Independent party, and Hudibras the Presbyterian.

Ralph Roister Doister. The title of the earliest English comedy; so called from the chief character. It was written by Nicholas Udall about 1533 for performance by the boys at Eton, where he was then headmaster. Ralph is a vain, thoughtless, blustering fellow, who is in pursuit of a rich widow named Custance, but he is baffled in his intention.

Ram. *The ram of the Zodiac.* This is the famous Chrysomallon, whose golden fleece was stolen by Jason in his Argonautic expedition. It was transposed to the stars, and made the first sign of the Zodiac.

Rama. The seventh incarnation of Vishnu (see *Avatar*). Rama performed many wonderful exploits, such as killing giants, demons and other monsters. He won Sita to wife because he was able to bend the bow of Siva. He is the hero of the great Hindu epic, the *Ramayana* (see below).

Ramachandra. See *Avatar.*

Ram'adan. The ninth month of the Mohammedan year, and the Mussulmans' Lent or Holy Month (also transliterated Ramazan). No food is touched by pious Mohammedans from sunrise to sundown.

As the Moslem year is calculated on the system of twelve lunar months, Ramazan is liable at times to fall in the hot weather, when abstinence from drinking as well as from food is an extremely uncomfortable and inconvenient obligation. What wonder, then, that the end of the fast is awaited with feverish impatience? — *H. M. Batson: Commentary on Fitzgerald's "Omar,"* st. xc.

Ramayana (*i.e.* the deeds of Rama). The history of Rama, the great epic poem of ancient India, ranking with the *Mahabharata* (*q.v.*). It is ascribed to the poet Valmiki, and, as now known, consists of 24,000 stanzas in seven books. The young hero, Rama, an incarnation of the deity Vishnu (see *Avatar*), wins his bride Sita by bending the great bow that had belonged to Rudra, one of the gods. Although heir to the throne of Ayodhya, Rama is exiled for fourteen years through the jealousy of one of his father's wives, who desires the throne for her own son. Sita is now carried off by Ravana, the demon-king of Ceylon, to his capital at Lanka, and a great part of the narrative is concerned with Rama's efforts to win her back. He secures the assistance of Ravana's own brother Vibhishana, and of the great monkey-god, Hanuman, whose

monkeys throw up a bridge across the straits. After the rescue of Sita, Rama is welcomed as the monarch of Ayodhya. But both Rama and the people fear that Sita has been defiled by her sojourn with the demon-king, and although she successfully undergoes certain ordeals, Rama sends her away. She wanders into the forest, finds shelter in the hut of Valmiki (the poet to whom the epic is ascribed) and there gives birth to Rama's two sons, whom she brings up to be brave and noble youths. Eventually she is found by Rama and received back as his wife.

Rambler, The. A famous periodical published twice a week by Dr. Samuel Johnson (1750–1752).

Rambouillet, Hôtel de. The house in Paris where, about 1615, the Marquise de Rambouillet, disgusted with the immoral and puerile tone of the time, founded the *salon* out of which grew the *Académie française*. Mme. de Sévigné, Descartes, Richelieu, Bossuet, and La Rochefoucauld were among the members. They gradually developed a language of their own, calling common things by uncommon names, and so on; the women were known as *Les précieuses* and the men as *Esprits doux*. Preciosity, pedantry and affectation led to the disruption of the coterie which, after having performed a good and lasting service, was finally demolished by the satire of Molière's *Les Précieuses Ridicules* (1659) and *Les Femmes Savantes* (1672). See those entries.

Ramière, Raymonde de. In George Sand's *Indiana* (*q.v.*), the young lover of the heroine.

Raminago'bris. Rabelais (*Gargantua and Pantagruel* III. xxi) under this name satirizes Guillaume Crétin, a poet in the reigns of Charles VIII, Louis XII, and François I.

In La Fontaine's fables the name is given to the great cat chosen as judge between the weasel and the rabbit.

Ramona. A historical novel by Helen Hunt Jackson (Am. 1894), dealing with Spanish and Indian life in California. The heroine, Ramona, of mixed Scotch and Indian blood, is brought up by a Spanish señora and jealously loved by her foster brother. She, however, regards him with no more than sisterly affection and finally irrevocably offends the Señora by eloping with a young Temecula Indian, Alessandro. But wherever the couple go, their land is confiscated by the United States government and they are forced to seek another Indian reservation. Because of his resentment and shame at being forced to submit to such treatment, the proud young Alessandro comes to a tragic end.

Ramsay, Allan (1686–1758). Scottish poet.

Ramsey Milholland. A novel by Booth Tarkington, one of his studies of the American boy in his teens.

Ran or **Rana.** In Norse mythology, goddess of the sea, and wife of Ægir (*q.v.*). Her name signifies robbery, and it was she who caught seafarers in her net and drew them down to her dwelling beneath the waves.

Rance, Jack. The sheriff of Belasco's *Girl of the Golden West* (*q.v.*) and Puccini's opera of the same title, based on the play.

Random, Roderick. See *Roderick Random.*

Ranee or **Rani.** See *Rulers, Titles of.*

Ranievskaia, Madame. The chief character in Chekhov's *Cherry Orchard* (*q.v.*).

Raoul de Nangis. Hero of Meyerbeer's opera, *The Huguenots* (*q.v.*).

Rape of the Lock. A famous poetic satire by Alexander Pope. Lord Petre, in a thoughtless moment of frolic gallantry, cut off a lock of Arabella Fermor's hair (see *Belinda*); and this liberty gave rise to the bitter feud between the two families, which Pope worked up into the best heroi-comic poem of the language. The heroine, called Belinda, indignantly demanded back the ringlet, but after a fruitless charge it was affirmed that, like Berenice's hair, it had been transported to heaven, and henceforth shall "midst the stars inscribe Belinda's name."

The first sketch was published in 1712 in two cantos, and the complete work in five cantos in 1714.

Raph'ael. (1) One of the principal angels of Jewish angelology. In the book of *Tobit* we are told how he travelled with Tobi'as into Me'dia and back again, instructing him on the way how to marry Sara and to drive away the wicked spirit. Milton calls him the "sociable spirit," and the "affable archangel" (*Paradise Lost*, vii. 40), and it was he who was sent by God to advise Adam of his danger. Raphael is usually distinguished in art by a pilgrim's staff, or carrying a fish, in allusion to his aiding Tobias to capture the fish which performed the miraculous cure of his father's eyesight.

(2) The hero of Balzac's novel *Le Peau de Chagrin*, usually translated under the title *The Wild Ass's Skin* (*q.v.*).

Raphael. The great Italian painter (1483–1520).

The Flemish Raphael. Frans Floris (1520–1570).

The French Raphael. Eustace Lesueur (1617–1655).

The Raphael of Cats. Godefroi Mind, a Swiss painter, famous for his cats (1768–1814).

The Raphael of Holland. Martin van Hemskerck (1498–1574).

Rappacini's Daughter. A well-known story by Hawthorne in his *Mosses from an Old Manse* (Am. 1846). As a curious, cold-blooded experiment the scientist Rappacini feeds his daughter Beatrice on poisons, so that she grows up immune to their effect; but when, finally, she is given an antidote by a medical man, the wholesome drug is fatal to her. The suggestion for this story is found in the following quotation from Sir Thomas Browne, copied into Hawthorne's *American Notebook* "A story there passeth of an Indian King that sent unto Alexander a faire woman fed with aconytes and other poisons, with this intent complexionally to destroy him."

Ra'ra a'vis (Lat. a rare bird). A phenomenon; a prodigy; a something quite out of the common course. First applied by Juvenal to the black swan, which, since its discovery in Australia, is quite familiar to us, but was quite unknown before.

Rara avis in terris nigroque simillima cygne (a bird rarely seen on the earth, and very like a black swan.) *Juvenal*, vi. 165.

Rarahu. The Tahitian heroine and the original title of Pierre Loti's *Marriage of Loti* (*Le Mariage de Loti*) (*q.v.*).

Rare Ben. The inscription on the tomb of Ben Jonson, the dramatist (1573–1637), in the Poets' Corner, Westminster Abbey, reads "O rare Ben Jonson." The phrase was first used by Shakespeare.

Raskalnikov. The hero of Dostoievski's novel *Crime and Punishment* (*q.v.*).

Ras'selas. Prince of Abyssinia, in Dr. Johnson's philosophical romance of that name (1759). He dwelt in a secluded "Happy Valley," shut off from all contact with the world or with evil. This paradise was in the valley of Amhara, surrounded by high mountains. It had only one entrance, which was by a cavern under a rock concealed by woods, and closed by iron gates. The prince made his escape with his sister Nekayah and Imlac, the poet, and wandered about to find out what condition or rank of life was the most happy. After careful investigation, he found no lot without its drawbacks, and resolved to return to the "Happy Valley."

Rassendyll, Rudolf. The hero of Anthony Hope's *Prisoner of Zenda* (*q.v.*).

Rastignac, Eugène de. One of Balzac's best known characters, appearing in several of the novels of the *Comédie Humaine*, notably *Father Goriot* (*Le Père Goriot*) and *Cousin Betty* (*La Cousine Bette*). Introduced as a struggling young law student who has come to Paris to make his fortune, Rastignac quickly becomes cynical and determines to conquer society by giving up his ideals and taking advantage of circumstances. By installing himself as the adorer of Madame de Nucingen, the daughter of his poor old fellow-boarder, Père Goriot, and wife of a wealthy financier, he manages to better his fortunes. Later he marries Augusta de Nucingen, the daughter of his former mistress, and in the course of time becomes a prominent statesman, a peer and a millionaire. He is a type of ruthless and cynical ambition.

Rat-wife, The. A hag in Ibsen's *Little Eyolf*, who is responsible for the death of the child hero.

Ratcliffe, Senator. The chief character in *Democracy* (Am. 1880), a study of the unscrupulous American politician. The novel was published anonymously, but is now attributed to Henry Adams.

Rattlin, Jack. A famous naval character in Smollett's *Roderick Random* (1749).

Rautendelein. The nymph in Hauptmann's drama, *The Sunken Bell* (*q.v.*).

Rava'na. A gigantic ten-faced demon of Hindu legend, who was fastened down between heaven and earth for 10,000 years by Siva's leg, for attempting to move the hill of heaven to Ceylon. He is prominent in the Hindu epic, the *Ramayana* (*q.v.*), especially because of his abduction of Rama's wife, Sita.

Raven. A bird of ill omen; fabled to forebode death and bring infection and bad luck generally. The former notion arises from their following an army under the expectation of finding dead bodies to *raven* on; the latter notion is a mere offshoot of the former, seeing pestilence kills as fast as the sword.

In Christian art the raven is an emblem of God's Providence, in allusion to the ravens which fed Elijah.

The fatal raven, consecrated to Odin, the Danish war god, was the emblem on

the Danish standard, *Landeyda* (the desolation of the country), and was said to have been woven and embroidered in one noontide by the daughters of Regner Lodbrok, son of Sigurd, that dauntless warrier who chanted his death-song (the *Krakamal*) while being stung to death in a horrible pit filled with deadly serpents. If the Danish arms were destined to defeat, the raven hung his wings; if victory was to attend them, he stood erect and soaring, as if inviting the warriors to follow. See also *Huginn* and *Muginn* and *next entry*.

Raven, The. The best known poem of Edgar Allan Poe (Am. 1845). The poet, trying to forget his lost love Lenore, is visited by a "grim, ungainly, ghastly, gaunt and ominous bird of yore."

> And the Raven, never flitting, still is sitting, *still* is sitting
> On the pallid bust of Pallas just above my chamber door;
> And his eyes have all the seeming of a demon's that is dreaming.
> And the lamp-light o'er him streaming throws his shadow on the floor;
> And my soul from out that shadow that lies floating on the floor
> Shall be lifted — nevermore!

Ravenswood, Edgar. The hero of Scott's *Bride of Lammermoor* (*q.v.*) and of Donizetti's opera *Lucia di Lammermoor* (*q.v.*) founded on the novel. In the novel Edgar is lost in the quicksands of Kelpies Flow, but in the opera he kills himself.

Ray'mond. In Tasso's *Jerusalem Delivered*, the Count of Toulouse, equal to Godfrey in the "wisdom of cool debate" (Bk. iii). This Nestor of the Crusaders slew Aladine, the king of Jerusalem, and planted the Christian standard upon the tower of David (Bk. xx). He is introduced by Scott in his *Count Robert of Paris*, a novel of the period of Rufus.

Razumov. The principal character in Conrad's *Under Western Eyes* (*q.v.*).

Reade, Charles (1814–1884). English novelist, best known as the author of *The Cloister and the Hearth*, *Put Yourself in his Place*, *It is Never Too Late to Mend*, *Hard Cash*, and *Christie Johnstone*. See those entries.

Reading Gaol, The Ballad of. A famous poem by Oscar Wilde written while he was in Reading Prison and published in 1898, the year after his release. It relates the story of a hanging that took place during his term of confinement.

Ready-Money Jack. The nickname given to an English yeoman in Washington Irving's *Bracebridge Hall*.

Ready-to-Halt. A pilgrim in Pt. ii of Bunyan's *Pilgrim's Progress* who journeyed on crutches. He joined the party under the charge of Mr. Greatheart, but "when he was sent for" he threw away his crutches, and, lo! a chariot bore him into paradise.

Reardon, Edwin. The hero of Gissing's *New Grub Street* (*q.v.*).

Reason. *It stands to reason.* It is logically manifest; this is the Latin *constat* (*constare*, literally, to stand together).

The Age of Reason. See *Age*.

The Goddess of Reason. The central figure in a blasphemous mockery of Christianity that formed part of the orgies during the worst phase of the French Revolution. The rôle was taken by various young women of questionable repute, who, in turns, were enthroned and "worshipped" in the cathedral of Notre Dame.

The woman's reason. "I think so just because I *do* think so" (see *Two Gentlemen of Verona*, i. 2)

> First then a woman will, or won't, depend on't;
> If she will do't, she will, and there's an end on't.
> *Hill: Epilogue to "Zara."*

Rebecca. In Scott's *Ivanhoe* (*q.v.*) the real heroine, daughter of Isaac the Jew. She loves Ivanhoe, who has shown great kindness to her and to her father; and when Ivanhoe marries Rowena, both Rebecca and her father leave England for a foreign land.

Rebecca and Rowena. A burlesque continuation of Scott's *Ivanhoe* by Thackeray (1850). Ivanhoe is now a henpecked husband and Rowena makes him promise never to marry a Jewess, but after Rowena's death Rebecca becomes a Christian and she and Ivanhoe finally marry.

Rebecca of Sunnybrook Farm. A story for girls by Kate Douglas Wiggin (Am. 1903). The ten-year-old heroine, Rebecca Randall, leaves her widowed mother and six brothers and sisters to go and live with her two old maid aunts, Miranda and Jane. Aunt Miranda, particularly, is a great trial, but Rebecca finds a friend in Emma Jane Perkins and a hero and admirer in Adam Ladd, whom she calls Mr. Aladdin. The book ends with her graduation. There was a sequel, *New Chronicles of Rebecca* in 1907, and *Rebecca of Sunnybrook Farm* was successfully dramatized in 1910.

Rebecca's Camel's Bible. See *Bible, Specially named*.

Rebekah. In the Old Testament, the

wife of Isaac (*q.v.*). Isaac's meeting with Rebekah at the well is one of the most celebrated of pastoral love stories. Rebekah became the mother of Jacob and Esau and suggested to the former, who was her favorite, his deception of Isaac and theft of Esau's blessing.

Red. One of the primary colors; in heraldry said to signify magnanimity and fortitude; in ecclesiastical use worn in honor of martyrs, and on Ash Wednesday and the remaining days of Holy Week and on Whit-Sunday; and in popular folklore the color of magic.

Red is the colour of magic in every country, and has been so from the very earliest times. The caps of fairies and musicians are well-nigh always red. — *Yeats: Fairy and Folk Tales of the Irish Peasantry*, p. 61.

Nowadays it is more often symbolical of anarchy and revolution — "Red ruin, and the breaking up of laws" (Tennyson: *Guinevere*, 421). In the French Revolution the *Red Republicans* were those extremists who never hesitated to dye their hands in blood in order to accomplish their political object, and in Bolshevist Russia the *Reds*, with their *Red Army*, have played the same part. In general, red is regarded as the color of liberty. See *Red Flag* below.

In the old ballads *red* was frequently applied to gold ("the gude red gowd"), and this use still survives in thieves' cant, a gold watch being a *red kettle*, and the chain a *red tackle*. One of the names given by the alchemists to the Philosophers' Stone (*q.v.*) was *the red tincture*, because, with its help, they hoped to transmute the base metals to gold.

Red Book. A directory relating to the court, the nobility, and the "Upper Ten" generally. The *Royal Kalendar*, published from 1767 to 1893, was known by this name, as also Webster's *Royal Red Book*, a similar work, first issued in 1847. The name is also given to other special works covered in red, as, *e.g.* the official parliamentary papers of the old Austro-Hungarian Empire which corresponded to the British "Blue Books" (*q.v.*). In New York the *Red Book* is that part of the telephone directory that gives names classified according to occupations, trades, etc.

The Red Book of Hergest. A Welsh manuscript of the 14th century, containing the *Mabinogion* (*q.v.*) among other things of great interest.

Red button. In the Chinese Empire a mandarin of the first class wore one of these as a badge of honor in his cap. Cp. *Panjandrum.*

Red Coats. British soldiers, from the color of the uniform formerly universal in line regiments. Red is the color of the royal livery; and it is said that this color was adopted by huntsmen because fox-hunting was declared a royal sport by Henry II.

The Red Crescent. The Turkish equivalent of the Red Cross (*q.v.*), *i.e.* the military hospital service.

Red Cross. The badge adopted by all civilized nations (except Mohammedans, who, in its place, use the *Red Crescent*), in accordance with the Geneva Convention of 1864, as that of military ambulance and hospital services, hospital ships, etc. It is a red Greek cross on a white ground, and is also called the *Geneva Cross.* Hence the name of various national societies for the relief of the wounded and sick. (For the *Red Cross Knight* in Spencer's *Faërie Queene*, see below under separate entry.)

Red flag. The emblem of anarchy, Bolshevism, Communism, and red revolution and rebellion generally. English Communists have a "battle hymn" with this title, which has been adopted also as that of anarchical and seditious journals. The red flag was used during the French Revolution as the symbol of insurrection and terrorism, and in the Roman Empire it signified war and a call to arms.

Red letter day. A lucky day; a day to be recalled with delight. In almanacs, saints' days and holidays are printed in red ink, other days in black; and only these have special services in the Prayer Book.

"It's a great piece of luck, ma'am," said Mrs. Belfield, "that you should happen to come here of a holiday! . . . Why, you know, ma'am, to-day is a red-letter day!" — *Fanny Burney: Cecelia*, X, vi.

Red Republicans. Extreme Republicans.

Red Shirts. Revolutionists. The allusion is to the red shirts worn by Garibaldi's followers in the struggle for a united Italy.

Red Sox. In American baseball parlance, the Boston Americans. Cp. *Baseball Teams.*

Red Sultan. Abdul Hamid II (1842–1918) was so called.

Red tape. Official formality, or rigid adherence to rules and regulations, carried to excessive lengths; so called because lawyers and government officials tie their papers together with red tape. Charles Dickens is said to have introduced the expression; but it was the scorn continually poured upon this evil of officialdom by Carlyle that brought it into popular use.

Red, White and Blue. The American flag; also, the British flag.

Admiral of the Red. See *Admiral.*

Red Badge of Courage, The. A novel by Stephen Crane (Am. 1895) describing the thoughts and emotions of the hero, Henry Fleming, a young country boy who sees his first action as a Union soldier in the Civil War.

Red Cross Knight. In Spenser's *Faërie Queene* (Bk. I), a personification of St. George, the patron saint of England. He typifies Christian Holiness, and his adventures are an allegory of the Church of England. The Knight is sent by the Queen to destroy a dragon which was ravaging the kingdom of Una's father. With Una he is driven into Wandering Wood, where they encounter Error, and pass the night in Hypocrisy's cell. Here he is deluded by a false vision and, in consequence, abandons Una and goes with Duessa (False-faith) to the palace of Pride. He is persuaded by Duessa to drink of an enchanted fountain, becomes paralyzed, and is taken captive by Orgoglio, whereupon Una seeks Arthur's help, and the prince goes to the rescue. He slays Orgoglio, and the Red Cross Knight is taken by Una to the house of Holiness to be healed. On leaving Holiness they journey onwards, and as they draw near the end of their quest, the dragon flies at the knight, who has to do battle with it for three whole days before he succeeds in slaying it. The Red Cross Knight and Una are then united in marriage.

Red Haired Girl, The. In Kipling's *Light that Failed* (*q.v.*), a friend of Maisie's who shared her studio. She is mentioned little, and by no other name, but her hopeless love for Dick Heldar is hinted at in a way that makes her unforgettable.

Red Lily, The. (*Le Lys Rouge.*) A novel by Anatole France (Fr. 1894). When she meets and falls in love with the sculptor, Dechartre, the lovely and accomplished Thérèse Martin-Bellême is already the wife of one man and the mistress of another. In spite of an absorbing love, Dechartre and Thérèse find only wretchedness, and his jealous refusal to listen to her explanations finally brings their affair to an end.

Red Ridinghood, Little. This celebrated nursery tale is, with slight alterations, common to Sweden, Germany, and France. It comes to us from the French *Le Petit Chaperon Rouge,* in Charles Perrault's *Contes des Temps,* and was probably derived from Italy. A little girl takes a present to her grandmother; but a wolf has assumed the place of the old woman, and, when the child gets into bed, devours her. The brothers Grimm have reproduced this tale in German and the *finale,* which tells of the arrival of a huntsman who slits open the wolf and restores little Red Ridinghood and her grandmother to life, is a German addition.

Red Robe, The (*La Robe Rouge*). A drama by Eugene Brieux (Fr. 1900). The lawyers Mouzon and Vagret, in their ambition to win the red robe of a judge (an honor based, in France, on the number of convictions), completely wreck the happiness of the peasant Etchepars, who has been falsely accused of murder, by destroying his wife's good name. Vagret realizes his selfishness in time and loses promotion; Mouzon is promoted, but stabbed by the peasant's wife, Yanetta.

Red Rock, *A Chronicle of the Reconstruction.* A historical novel by Thomas Nelson Page (Am. 1898). It deals with the reconstruction period when Northern carpet-baggers were influential in the South, and the raids of the Ku Klux Klan are a prominent feature. Red Rock is the old Gray estate which the hero, Jacquelin Gray, is forced to see in the possession of another man after the Civil War. He gradually wins back the plantation and the love of his old playmate, Blair Cary. His brilliant cousin, Steve Allen, with whom he had thought Blair was in love, marries a Northern girl, Ruth Welch.

Red Rover, The. A sea tale by James Fenimore Cooper (Am. 1828) relating the exploits of the pirate "Red Rover." This bold and fearful seaman is finally brought to repent of his evil deeds and to render honest, patriotic service in the Revolution.

Redgauntlet. A novel by Sir Walter Scott (1824), told in a series of letters. Sir Edward Hugh Redgauntlet, a Jacobite conspirator in favor of the Young Pretender, Charles Edward, is the hero, and, among others, his niece, Lilias Redgauntlet, is prominently involved. The whole enterprise proves a fiasco, Redgauntlet becomes a prior abroad and Lilias marries her brother's friend, Allan Fairford, a young advocate.

Redlaw, Mr. The principal character of a story by Dickens called *The Haunted Man* (1848).

Reductio ad absurdum. A proof of inference arising from the demonstration

that every other hypothesis involves an absurdity. Thus, suppose I want to prove that the direct road from two given places is the shortest, I should say, "It must either be the shortest or not the shortest. If *not* the shortest, then some other road is the direct road; but there cannot be two shortest roads, therefore the direct road must be the shortest."

Reduplicated or **Ricochet Words.** There are probably some hundreds of these words, which usually have an intensifying force, in use in English. The following, from ancient and modern sources, will give some idea of their variety: chit-chat, click-clack, clitter-clatter, dilly-dally, ding-dong, drip-drop, fal-lal, flim-flam, fiddle-faddle, flip-flap, flip-flop, handy-pandy, harum-scarum, helter-skelter, heyve-keyve, higgledy-piddledy, hob-nob, hodge-podge, hoity-toity, hubble-bubble, hugger-mugger, hurly-burly, mingle-mangle, mish-mash, mixy-maxy, namby-pamby, niddy-noddy, niminy-piminy, nosy-posy, pell-mell, ping-pong, pit-pat, pitter-patter, pribbles and prabbles, randem-tandem, randy-dandy, razzle-dazzle, riff-raff, roly-poly, shilly-shally, slip-slop, slish-slosh, tick-tack, tip-top, tittle-tattle, wibble-wobble, wig-wag, wiggle-waggle, wish-wash, wishy-washy.

Redworth, Thomas. Diana's faithful friend and lover in Meredith's novel, *Diana of the Crossways* (*q.v.*).

Reed. *A broken* or *bruised reed.* Something not to be trusted for support; a weak adherent. Egypt is called a broken reed, in which Hezekiah could not trust if the Assyrians made war on Jerusalem, "which broken reed if a man leans on, it will go into his hand and pierce it" (See 2 *Kings* xviii. 21; *Is.* vi. 6).

> Lean not on Earth, 'twill pierce thee to the heart;
> A broken reed at best; but oft, a spear.
> *Young: Night Thoughts,* ii

A reed shaken by the wind. A person blown about by every wind of doctrine, John the Baptist (said Christ) was not a "reed shaken by the wind," but from the very first had a firm belief in the Messiahship of the Son of Mary and this conviction was not shaken by fear or favor. See *Matt.* xi. 7.

Reeve's Tale, The. One of the "broadest" in Chaucer's *Canterbury Tales,* and fittingly placed in the mouth of one who is neither an ecclesiastic nor one of the "gentles," but an upper servant. The tale occurs frequently in the jest- and story-books of the 16th and 17th centuries. Boccaccio has it in the *Decameron* (*Day* xi, nov. vi), but Chaucer probably took it from Jean de Bove's fabliau, *Gombert et des Deux Clercs.* It concerns Simon Simkin, the Miller of Trompington, known as an arrant thief. Two scholars undertook to see that a sack of corn was ground for "Solar Hall College" without being tampered with; so one stood at the hopper, and the other at the trough below. In the meantime, Simon Simkin let loose the scholars' horse; and while they went to catch it, he purloined half a bushel of the flour, which was made into cakes, and substituted meal in its stead. But the young men had their revenge; they not only made off with the flour, meal, and cakes without payment, but left the miller well trounced also.

Referendum. The submission of a definite political question to the whole electorate for a direct decision by the general vote.

Regan. The second of King Lear's unfilial daughters, in Shakespeare's tragedy — "most barbarous, most degenerate." She was married to the Duke of Cornwall. See *King Lear.*

Regan, Michael. Titular hero of Sheldon's drama *The Boss* (*q.v.*).

Rehearsal, The. A famous farce by George Villiers, duke of Buckingham (1671), designed for a satire on the pretentious "heroic" plays of the time. The chief character, Bayes is meant for Dryden, the poet laureate. See *Bayes; Brentford.*

Rehoboam. In the Old Testament (1 *Kings* xii), the son and successor of Solomon. His remark "My father chastised you with whips, but I will chastise you with scorpions" cost him the allegiance of the greater part of his kingdom. See *Jeroboam.*

Reign of Terror. A term applied to a period of anarchy, bloodshed, and confiscation in the French Revolution. It began after the fall of the Girondists (May 31, 1793), and extended to the overthrow of Robespierre and his accomplices (July 27, 1794). During this short time thousands of persons were put to death.

Reigneir. Duke of Anjou and Lorraine and titular king of Naples, introduced in all three parts of Shakespeare's *Henry VI.* The name is more accurately spelled René (*q.v.*) and under this form the Duke is a character in Scott's *Anne of Geierstein.*

Reine Pédauque, *At the Sign of the.* A novel by Anatole France (Fr. 1893).

The chief character is Jerome Coignard (*q.v.*).

Reliques of Ancient English Poetry. A famous anthology of ballads, songs, etc., of early English poets, by Thomas Percy (1765).

Remigius, St. See under *Saint.*

Remington, Richard. The hero and supposed narrator of Wells' *New Machiavelli* (*q.v.*).

Renaissance (Fr., re-birth). The term applied, broadly, to the movement and period of transition between the medieval and modern worlds which, beginning with Petrarch and sequent Italian humanists in the 14th century, was immensely stimulated by the fall of Constantinople (1453), resulting in the dissemination of Greek scholarship and Byzantine art, the invention of printing about the same time), and the discovery of America (1492). In England this revival first manifested itself in the early years of the 16th century.

Renault of Montauban. One of Charlemagne's knights and paladins, better known by his Italian name Rinaldo (*q.v.*). The French form is also spelled Renaud.

René, *Le bon Roi René* (1408–1480). Son of Louis II, Duc d'Anjou, Comte de Provence, father of Margaret of Anjou. The last minstrel monarch, just, joyous, and debonair; a friend to chase and tilt, but still more so to poetry and music. He gave in largesses to knights-errant and minstrels (so says Thiebault) more than he received in revenue. He appears in Scott's *Anne of Geierstein* and also, under the name of Reignier, in all three parts of Shakespeare's *Henry VI.*

René. A romance by Châteaubriand (Fr. 1807). Much of the setting is in America, where the hero, René, tells the story of his restless wanderings to his adopted American Indian father, Chactas, and the French missionary, Father Souel. René is a violently unhappy, morbid, introspective youth, typical of the heroes of the Romantic school. His passion for his sister Amélie and his scorn of civilization are at the root of his misery.

Reply Churlish. Sir, you are no judge; your opinion has no weight with me. Or, to use Touchstone's illustration (*As You Like It,* v. 4) "If a courtier tell me my beard is not well cut, and I disable his judgment, I give him the reply churlish, which is the fifth remove from the lie direct, or, rather, the lie direct in the fifth degree."

Repplier, Agnes (1859–). American essayist.

Reproof Valiant. Sir, allow me to tell you that is not the truth. This is Touchstone's fourth remove from the lie direct, or, rather, the lie direct in the fourth degree (see above).

The reproof valiant, the countercheck quarrelsome, the lie circumstantial, and the lie direct, are not clearly defined by Touchstone. The following, perhaps, will give the distinction required: *That* is not true; How *dare* you utter such a falsehood; *If* you said so, you are a liar; You are a liar, or you lie.

Republic, The. A famous philosophical treatise by Plato, in which he describes the workings of an imaginary ideal state. See *Commonwealths, Ideal.*

Republic of Letters, The. The world of literature; authors generally and their influence. Goldsmith, in *The Citizen of the World, No.* 20 (1760), says it "is a very common expression among Europeans"; it is found in Molière's *Mariage Force,* Sc. vi (1664).

Republican. Black Republicans. See under *Black. Red Republicans.* See under *Red. Republican Queen.* Sophie Charlotte, wife of Frederick I of Prussia.

Rescue, The. A novel by Joseph Conrad (Eng. 1920). Like *The Arrow of Gold* (*q.v.*), *The Rescue* deals with the snares and pitfalls which a sophisticated woman of the world can throw about a simple-hearted romantic young man. The hero is Captain Lingard, who appears, in his later life, as the powerful trader, Rajah Laut, of some of Conrad's other tales. The last words of the novel, "Steer North" signify his escape from Edith Travers, the dangerous woman he still loves.

Research Magnificent, The. A novel by H. G. Wells (Eng. 1915), narrating the life of William Benham and his search for the worth while in life.

Restaud, Mme. de. In Balzac's *Father Goriot* (*Le Père Goriot*), one of the ungrateful daughters of old Goriot (*q.v.*).

Resurrection. A novel by Tolstoi (Rus. 1900). The young, noble and light-hearted hero, Nekhludov, is one of the jury to decide upon the case of a girl who has poisoned a merchant for his money. To his horror he recognizes Maslova, whom he had seduced on his aunt's estate years before. Tormented by a sense of responsibility that completely upsets his previous scheme of life, Nekhludov determines to follow her to Siberia and marry her. The novel deals with the working out of this strange

undertaking. Maslova is also known as Katusha.

Resurrection Men. Grave robbers, body-snatchers. First applied to Burke and Hare, in 1829, who rifled graves to sell the bodies for dissection, and sometimes even murdered people for the same purpose.

Retort Courteous, The. "Sir, I am not of your opinion; I beg to differ from you; or, to use Touchstone's illustration (*As You Like It*, v. 4), "If I said his beard was not cut well, he was in the mind it was." The lie seven times removed; or rather, the lie direct in the seventh degree.

Return of Peter Grimm, The. A drama by David Belasco (Am. 1859–). Peter Grimm is an old Dutch nursery man who comes back in the spirit after his death.

Return of the Druses. A tragedy by Robert Browning. The Druses, a semi-Mohammedan sect of Syria, attacked by Osman, take refuge in one of the Spor'ades and place themselves under the protection of the knights of Rhodes. These knights slay their sheiks and oppress the fugitives. In the sheik massacre, Dja'bal is saved by Maä'ni, and entertains the idea of revenging his people and leading them back to Syria. To this end he gives out that he is Hakim, the incarnate god, returned to earth, and soon becomes the leader of the exiled Druses. A plot is formed to murder the prefect of the isle, and to betray the island to Venice, if Venice will supply a convoy for their return. An'eal, a young woman, stabs the prefect, and dies of bitter disappointment when she discovers that Djabal is a mere imposter. Djabal stabs himself when his imposition is made public, but Loys, a Breton count, leads the exiles back to Lebanon.

Return of the Native, The. A novel by Thomas Hardy (1878). Clym Yeobright, tired of city life, returns from Paris to open a school on Egdon Heath and in spite of the opposition of his mother, marries Eustacia Vye, a passionate, pleasure-loving girl who hopes to persuade him to return to Paris. She has been in love with Damon Wildeve, "one in whom no man would have seen anything to admire and in whom no woman would have seen anything to dislike," but Wildeve now marries Clym's cousin Thomasin. Almost immediately Clym's eyesight fails and he becomes, for the time being, a furze cutter. With the idea of becoming reconciled to her son, Mrs. Yeobright takes the long walk over the heath to his cottage, but Eustacia, who is entertaining Wildeve, does not answer the door until after Clym's mother leaves in despair. Overcome with fatigue and suffering, she sinks down and is found by Clym, unconscious and dying from an adder bite. Clym learns enough to blame Eustacia and the couple part. Eustacia meets Wildeve at a midnight rendezvous, but throws herself into a pool, and in attempting to rescue her, Wildeve also drowns. Thomasin later marries Diggory Venn, a reddleman who has long been devoted to her, and Clym becomes an itinerant preacher.

Reuben. In the Old Testament, the oldest son of the patriarch Jacob; also the tribe of his descendants. Of Reuben Jacob said, "Unstable as water, thou shalt not excel."

Revendal, Vera. The heroine of Zangwill's *Melting Pot* (*q.v.*). Her father is also a prominent character.

Revenge, The. A poem by Tennyson (1878). The *Revenge* was a ship under the command of Sir Richard Grenville, anchored at Flores, in the Azores, when a fleet of fifty-three Spanish ships hove in sight. See *Grenville*.

Revenons à nos moutons. See *Moutons*.

Revere, Paul. See *Paul Revere's Ride*.

Reveries of a Bachelor. A narrative, or rather a series of essays which Donald Grant Mitchell published under the pseudonym of Ik Marvel (Am. 1850). There was a sequel entitled *Dream Life* (1851).

Revised Version. See *Bible, the English*.

Revival of Letters, The. A term applied to the Renaissance (*q.v.*) in so far as the movement reacted on literature. It really commenced earlier — at the close of the Dark Ages (*q.v.*) — but it received its chief impulse from the fall of Constantinople (1453) and the consequent dispersal over Europe of Greek MSS. and Greek scholars.

Revolt of Islam, The. A poem by Shelley written in his youth (1817). The hero and heroine, Laon and Cynthia, are united by burning enthusiasm for the cause of liberty as well as by the ties of love. When Othman, the tyrant, seizes Cynthia and commands that Laon be burned alive, Cynthia escapes and perishes with him.

Revolt of the Angels, The (*La Révolte des Anges*). A satiric novel by Anatole France (Fr. 1914). A group of angels, tired of life in heaven, seek to amuse

themselves in modern Paris and finally join the company of Satan.

Reynard. A fox.

Reynard the Fox. A medieval beast-epic, satirizing contemporary life and events in Germany, in which all the characters are animals. The chief of them, Reynard, typifies the church; his uncle, Isengrin the wolf, the baronial element; and Nobel the lion, the regal. The plot turns on the struggle for supremacy between Reynard and Isengrin. Reynard uses all his endeavors to victimize every one, especially his uncle, Isengrin, and generally succeeds.

The germ of the story is found in Æsop's fable, *The Fox and the Lion.* This was built upon by more than one writer, but the *Roman* as we now know it is by a Fleming named *Willem,* of the early 13th century, of which a new and enlarged version was written about 1380 by an unknown author. Caxton made his translation from a late 15th century Dutch version of this, which was probably by Herman Barkhusen.

Reynard's globe of glass. Reynard, in *Reynard the Fox,* said he had sent this invaluable treasure to her majesty the queen as a present; but it never came to hand, inasmuch as it had no existence except in the imagination of the fox. It was supposed to reveal what was being done — no matter how far off — and also to afford information on any subject that the person consulting it wished to know. Hence, *Your gift was like the globe of glass of Master Reynard.* A great promise, but no performance.

False Reynard. By this name Dryden describes the Unitarians in his *Hind and Panther.*

John Masefield has a long narrative poem called *Reynard the Fox* (Eng. 1919).

Reynar'dine. In *Reynard the Fox* the eldest son of Reynard. He assumed the names of Dr. Pedanto and Crabron. His brothers were Rossel and Reinikin.

Reynold of Montalbon. See *Renault.*

Rhadaman'thus. In Greek mythology, son of Jupiter and Euro'pa. He reigned in the Cyclades with such impartiality, that at death he was made one of the judges of the infernal regions. *Rhadamanthine* means severe.

Rhadames. The hero of Verdi's opera *Aida* (*q.v.*).

Rhea. In Greek mythology, wife of Cronus, her brother, and "Mother of the Gods," *i.e.* of Zeus, Poseidon, Hera, Demeter, etc. She became identified with the Asiatic Cybele.

Rheims-Douai Version, The. See *Bible, the English.*

Rheingold, Das. (The Rhine Gold). An opera by Wagner, one of the four of the *Nibelungen Ring* (*q.v.*).

Rhetorical question. A question solely for effect, with no answer expected.

Rhine Gold, The. See *Nibelungen Ring.*

Rhine Maidens. See *Nibelungen Ring.*

Rhoda Fleming. A novel by George Meredith (1865). The plot concerns the tireless efforts of the titular heroine Rhoda, aided by her lover Robert Armstrong, to set right the affairs of her sister, Dahlia, who has been seduced by Edward Blancove, an irresponsible young nobleman. Rhoda goes in search of Dahlia, obstinately believes in her innocence through a long series of revealing episodes and when she learns the truth, as obstinately forces her to marry a worthless man under the conviction that her only hope lies in becoming a married woman.

Rhœcus. A poem by James Russell Lowell (Am. 1843). Rhœcus fell in love with a Dryad but because he neglected her messenger, she disappeared. The story is from classic mythology.

Rhyme. *Double or feminine rhyme.* Such rhymes as tender, slender; ocean, motion. See under *Feminine.*

Internal rhyme. Rhyme within the line, as —

> We were the first that ever burst into that silent sea.
> *Coleridge: The Ancient Mariner.*
>
> Once upon a midnight dreary while I pondered weak and weary —
> *Poe: The Raven.*

Triple rhyme. Three-syllable rhyme, as —

> Father all glorious,
> O'er all victorious,
> Come and reign over us,
> Ancient of Days.

Rhyme Royal. A stanza of seven lines of heroic or five-foot iambic verse, rhyming *ababbcc.* It was called the *Rhyme Royal* from James I of Scotland who was both king and poet, and was also widely known as *Troilus verse* because Chaucer employed it in his *Troilus and Criseyde,* the first stanza of which is as follows:

> The double sorwe of Troilus to tellen,
> That was the king Priamus sone of Troye,
> In lovinge, how his aventures fellen
> Fro wo to wele, and after out of joye,
> My purpos is, er that I part fro ye,
> Thesiphone, thou help me for t'endyte
> Thise woful verse that wepen as I wryte.

Rhyming Slang. A kind of slang, formerly even more popular than it is now, in which the word intended was replaced by one that rhymed with it, as "Charley Prescott" for *waistcoat*, "plates of meat" for *feet*. When the rhyme is a compound word the rhyming part is almost invariably dropped, leaving one who does not know the lingo somewhat in the dark. Thus Chivy (Chevy) Chase rhymes with "face," by dropping "chase" *chivy* remains, and becomes the accepted slang word. Similarly, daisies = *boots*, thus: daisy-roots will rhyme with "boots," drop the rhyme and *daisy* remains. By the same process *sky* is slang for *pocket*, the compound word which gave birth to it being "sky-rocket." "Christmas," a *railway guard*, as "Ask the Christmas," is, of course, from "Christmas-card"; and "raspberry," *heart*, is "raspberry-tart."

Riccabocca, Dr. In Bulwer Lytton's *My Novel*, an Italian philosopher, a close friend of the Caxton family.

Rice. The custom of throwing rice after a bride comes from India, rice being, with the Hindus, an emblem of fecundity. The bridegroom throws three handfuls over the bride, and the bride does the same over the bridegroom. With us the rice is thrown by neighbors and friends.

Rice Christians. Converts to Christianity for worldly benefits, such as a supply of rice to Indians. Profession of Christianity born of lucre, not faith.

Rice, Cale Young (1872–). Contemporary American poet.

Rich young ruler. In the New Testament, a young man who had kept all the commandments all his life and wished to know what more he ought to do. When he was told to give his fortune to the poor, "he went away sorrowing, for he had great possessions."

Richard I. See *Richard Coeur de Lion* below.

Richard II. King of England (1367, 1377–1399) and the hero of Shakespeare's historical tragedy, *Richard II*.

Richard III. King of England (1452–1485); the hero of Shakespeare's historical tragedy *Richard III*. As Richard Plantagenet, duke of Gloucester, he had appeared in two parts of *Henry VI*.

Richard's himself again! These words were interpolated by John Kemble from Colley Cibber.

Richard Carvel. A novel by Winston Churchill (Am. 1900) dealing with the Revolutionary period. As a young man in Maryland, Carvel falls in love with Dorothy Manners, but is forced to see her taken to England with a view to contracting a more ambitious marriage. Carvel's subsequent adventures, largely brought on by his uncle's jealousy of his position as heir of the family estates, include kidnapping by pirates, capture by John Paul Jones, a period in the debtor's prison of London, from which he is rescued by Dorothy, life in England, with such men as Horace Walpole and George Fox as his associates, and a series of exciting experiences during the Revolution. He serves with John Paul Jones, who has become his firm friend, is wounded, nursed back to health by Dorothy, and at last wins back his estate and succeeds in making her his wife.

Richard Coeur de Lion or *Richard I* (1157–1199). This king of England appears in three of Scott's novels. In *The Betrothed* (1825) he takes part in the siege of the Castle of Garde Doloureuse with his father Henry II. *The Talisman* (*q.v.*) shows him crusading in the Holy Land, the enemy and friend of Saladin. In *Ivanhoe* he appears at the tournament disguised as *The Black Knight*. He is the hero of Maurice Hewlett's *Richard Yea-and-Nay* (*q.v.*).

Richard Feverel, *The Ordeal of.* A novel by George Meredith (1859) with the sub-title *A History of Father and Son*. The plot has to do with the tragic working out of Sir Austin Feverel's self-evolved "system" of education, a system that implies the exclusion of most, if not all, normal interests. His son Richard, who is tutored at home by an uncle, Adrian Feverel, and carefully protected from any stray influences of sex, falls in love, nevertheless, with Lucy Desborough, a farmer's niece whom he happens to meet, and goaded by opposition, marries her before he is twenty. Sir Austin refuses to see Lucy and attempts to punish Richard by maneuvering to keep the two apart, with the result that Richard succumbs to the attractions of a clever woman of the world, while Lucy, in his absence, is annoyed by an aristocratic libertine. Bessie Berry, Richard's old nurse, a person much loved for her good judgment and large heart, finally succeeds in extricating Lucy from her difficulties. Meantime the repentant Richard lingers abroad until his Uncle Austin Wentworth, a man of tolerance and understanding, effects a reconciliation between Lucy and Sir Austin. Richard now returns,

hears of the insult upon Lucy's honor, challenges his enemy to a duel, is badly wounded and on recovery learns that Lucy has died of brain fever.

Richard, Poor. See *Poor Richard.*

Richard Roe. *See Doe.*

Richard Yea-and-Nay (*The Life and Death of*). A historical romance by Maurice Hewlett (Eng. 1900), dealing with the Third Crusade and the love affair of Richard the Lionhearted and Jehane Saint-Pol. The supposititious author is Abbot Milo, Richard's confessor and friend.

Richardson, Samuel (1689–1761). The first great English novelist. His novels are *Pamela*, *Clarissa Harlowe* and *Sir Charles Grandison.* See those entries.

Richelieu, Armand. A famous French statesman (1585–1642), cardinal and chief minister of France in the reign of Louis XIII. He is a prominent character in De Vigny's *Cinq Mars* (1826), in Bulwer Lytton's historical drama *Richelieu, or the Conspiracy* (1839) and in *The Vicomte de Bragelonne* and other romances by Dumas.

Richie, Helena. The heroine of Margaret Deland's *Awakening of Helena Richie* (*q.v.*) and an important character in its sequel *The Iron Woman* (*q.v.*). Her adopted son David is prominent in both novels.

Richman, Keith. The hero of May Sinclair's *Divine Fire* (*q.v.*).

Richmond, Harry. The hero of Meredith's *Adventures of Harry Richmond.*

Richter, Jean Paul (1763–1825). German novelist, frequently called Jean Paul.

Ricochet Words. See *Reduplicated Words.*

Ridd, John. The hero of Blackmore's *Lorna Doone* (*q.v.*).

Riderhood, Rogue. A longshoreman and villain in Dickens' novel, *Our Mutual Friend.*

Ridicule, Father of. See under *Father.*

Riel, Hervé. See *Hervé Riel.*

Rienzi, Cola di. A historical character of the 14th century who, for a time, restored the old Roman system of government, but failed and went to his death. He is the hero of Bulwer Lytton's historical romance, *Rienzi, the Last of the Tribunes* (1835) and Wagner's opera *Rienzi* founded on the novel (1841).

Rift in the Lute. A small defect which mars the general result.

> Unfaith in aught is want of faith in all
> It is the little rift within the lute
> That by-and-by will make the music mute,
> And ever widening slowly silence all.
> *Tennyson: Merlin and Vivien; Vivien's Song.*

Rig-veda. See *Veda.*

Rig'dum Fun'nidos. A character in Carey's burlesque of *Chrononhoton-thologos* (1734).

The name of this character supplied the sobriquet given by Sir Walter Scott to John Ballantyne (1774–1821), his publisher, because he was full of fun.

Right. In politics the *Right* is the Conservative party, because in the continental chambers the Conservatives sit on the right-hand side of the Speaker, the Liberals, Radicals, and Labor on the left.

Right as a trivet. Quite right; in an excellent state. The trivet was originally a three-legged stand — a tripod — and the allusion is to its always standing firmly on its three legs.

Right foot foremost. It is still considered unlucky to enter a house, or even a room, on the left foot, and in ancient Rome a boy was stationed at the door of a mansion to caution visitors not to cross the threshold with their left foot, which would have been an ill omen.

Right-hand man. An invaluable, or confidential, assistant; originally applied to the cavalryman at the right of the line, whose duties were of great responsibility.

Right of way. The legal right to make use of a certain passage whether high road, by-road, or private road. Private right of way may be claimed by immemorial usage, special permission, or necessity.

Rights. *Declaration of Rights.* An instrument submitted to William and Mary and accepted by them (February 13th, 1689), setting forth the fundamental principles of the constitution. The chief items are: The Crown cannot levy taxes without the consent of Parliament, nor keep a standing army in times of peace; the Members of Parliament are free to utter their thoughts, and a Parliament is to be convened every year; elections are to be free, trial by jury to be inviolate, the right of petition not to be interfered with, and the Sovereign should take the oath against Transubstantiation and not marry a Roman Catholic.

To rights. In apple-pie order.

To put things to rights. To put every article in its proper place.

Rigoletto. An opera by Verdi (1851) based on Victor Hugo's drama *Le Roi S'Amuse* (The King Amuses Himself). The opera scene is laid in 16th century Mantua instead of the court of Francis I and the principal character becomes Rigoletto instead of Triboulet. In the

opera Rigoletto is the jester and attendant of the Duke of Mantua and it is his daughter, Gilda, who is finally seduced by the amorous Duke. Rigoletto, who has assisted his master in many adventures of this nature, and indeed unknowingly in this one, vows a horrible vengeance. But the assassins whom he hires agree, in deference to a woman's plea, to save the Duke if a substitute can be found; Gilda, who has overheard, appears in man's attire; and when the jester comes to carry away the body of his victim in a sack, he finds it is his daughter.

Rikki-Tikki-Tavi. A pet mongoose in Kipling's *Jungle Books* (1894; 1895), who twice saves his boy master from danger and once his master's father and mother.

Riley, James Whitcomb (1853–1916). The "Hoosier poet," best known for his dialect poems of Indiana, such as *Little Orphant Annie, Waitin' for the Cat to Die, The Raggedy Man,* etc.

Rima. The heroine of W. H. Hudson's *Green Mansions* (*q.v.*).

Rimini, Francesca di. See *Francesca di Rimini.*

Rimmon. The Babylonian god who presided over storms. Milton identifies him with one of the fallen angels:

> Him followed Rimmon, whose delightful seat
> Was fair Damascus, on the fertile bank
> Of Ab'bana and Pharphar, lucid streams.
> *Paradise Lost,* Bk. i, 467.

To bow the knee to Rimmon. To palter with one's conscience; to do that which one knows to be wrong so as to save one's face. The allusion is to Naaman obtaining Elisha's permission to worship the god when with his master (2 *Kings,* v. 18).

Rinaldo. One of the great heroes of medieval romance (also called Renault of Montauban, Regnault, etc.), a paladin of Charlemagne, cousin of Orlando (*q.v.*), and one of the four sons of Aymon. He was the owner of the famous horse Bayard, and is always painted with the characteristics of a borderer — valiant, ingenious, rapacious and unscrupulous.

In Ariosto's *Orlando Furioso* (1516) he appears as the son of the fourth Marquis d'Este, Lord of Mount Auban or Albano, eldest son of Amon or Aymon, nephew of Charlemagne, and Bradamant's brother. He was the rival of his cousin Orlando for the favor of the fair Angelica, but Angelica detested him. Pulci introduces the same character in his bernesque poem entitled *Morgante Maggiore.*

In Tasso's *Jerusalem Delivered* (1575) Rinaldo was the Achilles of the Christian army, despising gold and power but craving renown. He was the son of Bertoldo and Sophia, and nephew of Guelpho. At fifteen he joined the Crusaders as an adventurer, and having slain Gernando, was summoned by Godfrey to public trial, but went into voluntary exile.

Ring and the Book, The. A long poem (20,934 lines), by Robert Browning, telling twelve times over, from different points of view, the story of a *cause célèbre* of Italian history (1698). Guido Franceschi'ni, a Florentine nobleman of shattered fortune, marries Pompilia, an heiress, to repair his state. Pompilia is a supposititious child of Pietro, supplied by his wife, Violante, to prevent certain property going to an heir not his own. When the bride discovers the motive of the bridegroom, she reveals to him this fact, and the first trial occurs to settle the said property. The count treats his bride so brutally that she quits his roof under the protection of Caponsacchi, a young priest, and takes refuge in Rome. Guido follows and has them arrested; a trial ensues, a separation is permitted. Pompilia is sent to to a convent and Caponsacchi is suspended for three years. Pompilia's health gives way, and as the birth of a child is expected she is permitted to leave the convent and live with her putative parents. She pleads for a divorce, but, pending the suit, the child is born. The count, hearing thereof, murders Pietro, Violante, and Pompilia; but, being taken red-handed, is executed.

The poem is a series of dramatic monologues, in which the whole of the evidence is weighed and sifted. The Pope pronounces the final judgment. He names Pompilia "perfect in whiteness," and calls her "my rose, I gather for the breast of God." Of Caponsacchi he says —

> And surely not so very much apart,
> Need I place thee, my warrior-priest.

The title is explained thus: The book is a parchment-covered book Browning picked up in a square in Florence, the Piazza San Lorenzo, containing the records of the Franceschini murder case.

> The story . . . forms a circle of evidence to its one central truth; and this circle was constructed in the manner in which the worker in Etruscan gold prepares the ornament circlet which will be worn as a ring. The pure metal is too soft to bear hammer or file; it must be mixed with alloy to gain the necessary power of resistance. The ring once formed and embossed, the alloy is disengaged, and a pure gold ornament remains. — *Mrs. Orr: Handbook to Browning.*

Ring, The Nibelungen. Four operas by Wagner dealing with the *Nibelungen Ring* (*q.v.*).

Ringgan, Fleda. The heroine of Susan Warner's *Queechy* (*q.v.*).

Rintoul, Lord. In Barrie's *Little Minister* (*q.v.*), Babbie's fiancé from whom she wishes to escape.

Riot Act. In Common Law there are five elements necessary to make a tumult, or disturbance of the peace, a riot, viz.:

(1) A number of persons, three at least; (2) common purpose; (3) execution or conception of the common purpose; (4) an intent to help one another by force if necessary against any person who may oppose them in the execution of their common purpose; (5) force or violence not merely used in demolishing, but displayed in such a manner as to alarm at least one person of reasonable firmness and courage.

If there are twelve persons or more present and they continue riotously and tumultuously together for one hour after the proclamation in the king's name ordering them to disperse has been read by a justice of the peace or other authorized person, the rioters are guilty of felony and can be punished by penal servitude for life (formerly it was a capital offence). This proclamation is popularly known as "reading the Riot Act," for it is the opening section of the Riot Act of 1714 that is read on such occasions.

To run riot. To act without restraint or control; to act in a very disorderly way. The phrase was originally used of hounds which had lost the scent.

Rip Van Winkle. The creation of Washington Irving, hero of one of the stories in the *Sketch Book* (1819) which tells how he, a Dutch colonist of New York in pre-Revolutionary days, met with a strange man in a ravine of the Catskill Mountains. Rip helps him to carry a keg, and when they reach the destination he sees a number of odd creatures playing nine-pins, but no one utters a word. This is the quaint Dutch crew of Hendrick Hudson. Master Winkle seizes the first opportunity to take a sip at the keg, falls into a stupor, and sleeps for twenty years. On waking, he finds that he is a tottering old man, his wife is dead and buried, his daughter is married, his native village has been remodelled, and America has become independent. The story was dramatized with great success, Rip being one of the notable rôles of Joseph Jefferson. In more recent years Percy Mackaye wrote the libretto and Reginald de Koven the music for a folk opera *Rip Van Winkle* (Am. 1920). Cp. *Peter Klaus.*

Ripheus. A Trojan, highly praised for his justice and nobility of character in Virgil's *Æneid* II. 426 and one of the two pagans (Cp. Trojan) whom Dante in his *Paradiso* (xx. 67) admits to heaven.

Rise of Silas Lapham, The. A novel by W. D. Howells (Am. 1884). Silas Lapham is a self-made man whose crudities are in sharp contrast with the culture of the Boston aristocracy whom he would like to see his daughters meet on friendly terms. He has built up a huge fortune; finally he becomes involves in speculations and is ruined, but shows in disaster the sterling qualities of his character. Meantime the Laphams have taken it for granted that Tom Corey, who is a frequent caller, is a suitor for the hand of Irene Lapham, but developments show that it is her sister Penelope whom he loves. Irene also is able to count upon a hidden strength in calamity.

Silas Lapham is one of the great triumphs of modern fiction. He is a type and yet he is intensely individual . . . Strong, gentle, pushing, pertinacious, bragging, unconsciously scrupulous with the scrupulousness of the New England conscience, provincial, limited in his ideas, and yet not hostile to the light in so far as he can perceive it, Silas Lapham is an American type which has never before been so boldly presented.
— *Brander Matthews: London Saturday Review.*

Rise of the Dutch Republic, The. The principal work of the American historian John Lothrop Motley (1814–1877).

Rita, Doña. The heroine of Conrad's *Arrow of Gold* (*q.v.*).

Ritchie, David. Hero of Winston Churchill's *Crossing* (*q.v.*).

Rivals, The. A comedy by Sheridan (1775). The rivals are Bob Acres and Ensign Beverly (*alias* Captain Absolute), and Lydia Languish is the lady they contend for. See those entries.

Rivers, Guy. Hero of Simms' novel *Guy Rivers* (*q.v.*).

Road hog. See *Hog.*

Roast Pig. One of the most famous essays of Charles Lamb, in his *Essays of Elia.*

Rob. *To rob Peter to pay Paul.* To take away from one person in order to give to another; or merely to shift a debt — to pay it off by incurring another one. Fable has it that the phrase alludes to the fact that on December 17th, 1550, the abbey church of St. Peter, Westminster, was advanced to the dignity of a cathedral by letters patent; but ten years later it was joined to the diocese of London again, and many of its estates appropriated to the repairs of St. Paul's Cathedral. But it was a common saying long before this date, and had been used by Wyclif about 1380:

How should God approve that you rob Peter, and give this robbery to Paul in the name of Christ? — *Select Works*, III, 176.

The hint of the President, Viglius, to the Duke of Alva when he was seeking to impose ruinous taxation in the Netherlands (1569) was that —

it was not desirable to rob St. Peter's altar in order to build one to St. Paul. — *Motley: Dutch Republic, III*, v.

Rob Roy (*Robert the Red*). A nickname given to Robert M'Gregor (1671–1734), a noted Scottish outlaw and freebooter, on account of his red hair. He assumed the name of Campbell about 1716, and was protected by the Duke of Argyle. He may be termed the Robin Hood of Scotland. Scott's novel *Rob Roy* was published in 1818. The hero of the novel is Frank Osbaldistone, who gets into divers troubles, from which he is rescued by Rob Roy. Rob's last service is to kill Rashleigh Osbaldistone, whereby Frank's great enemy is removed; and Frank then marries Diana Vernon. The following description of Rob Roy may be quoted:

Rather beneath the middle size than above it, his limbs were formed upon the very strongest model that is consistent with agility. . . . Two points in his person interfered with the rules of symmetry; his shoulders were so broad . . . as to give him the air of being too square in respect to his stature; and his arms, though round, sinewy, and strong, were so very long as to be rather a deformity. — *Scott: Rob Roy*, Ch. xxiii.

Robarts, Lucy. Sister of the vicar in Trollope's *Framley Parsonage*. The author said of her that she was "perhaps the most natural English girl that I ever drew — the most natural, at any rate, of those who have been good girls." See also *Barsetshire*.

Rev. Mr. Robarts. The vicar of Framley Parsonage, a man of good intentions but weak will, who is overwhelmed by debt.

Robbers, The. A drama by Schiller (Ger. 1789), which, following close after the publication of Goethe's *Werther* (*q.v.*) had a great influence on the romantic movement of the Storm and Stress period (*q.v.*). The hero of the drama is Karl Moor, a young man of good birth and supposedly high motives, who turns robber because of his reaction against a society that will tolerate such injustice as has been shown him by a hypocritical brother.

Robert Elsmere. A novel by Mrs. Humphry Ward (Eng. 1888) dealing with modern religious problems. The hero is a young clergyman whose intellectual convictions force him to leave the church. His wife, Catherine, loves him but cannot share his changing faith.

Robert Fenton. In Howell's *Woman's Reason* (*q.v.*).

Robert Macaire. See *Macaire*.

Robert of Gloucester. Author of a rhyming history of England, c. 1300.

Robert of Lincoln. A poem by William Cullen Bryant (Am. 1794–1878), on the song of the bobolink.

Robert of Paris, Count. See *Count Robert of Paris*.

Robert the Devil or **Le Diable.** Robert, Duke of Normandy (1028–1035), father of William the Conqueror. He supported the English against Canute, and made the pilgrimage to Jerusalem. Many legends grew up regarding his daring and cruelty. The Norman tradition is that his wandering ghost will not be allowed to rest till the Day of Judgment. He is also called *Robert the Magnificent*.

Meyerbeer's opera *Roberto il Diavolo* (1831), founded on this story, shows the struggle in Robert between the virtue inherited from his mother, and the vice imparted by his father. The latter, Bertram, is a sort of arch fiend who invariably appears at the critical moment to lure his son away from duty. In the end, by the aid of his foster-sister Alice, Robert breaks the spell and wins the love of Isabella, princess of Sicily. The libretto is by Scribe and Delavigne.

Robert François Damiens (1715–1757), who attempted to assassinate Louis XV, was also called "Robert le Diable."

Roberts, David. In Galsworthy's *Strife* (*q.v.*), chief spokesmen for the strikers.

Robin. In Shakespeare's *Merry Wives of Windsor*, the page of Sir John Falstaff.

Robin Adair. A famous song written by Lady Caroline Keppel, daughter of the second Earl of Albemarle. She married (after the usual run of true love) Robert Adair, a young Irish surgeon, in 1758. The air was the old Irish tune of "Eileen Aroon," which her lover had sung to her.

Robin and Ma'kyne. An ancient Scottish pastoral. Robin is a shepherd for whom Makyne sighs. She goes to him and tells her love, but Robin turns a deaf ear, and the damsel goes home to weep. After a time the tables are turned, and Robin goes to Makyne to plead for her heart and hand; but the damsel replies —

The man that will not when he may
Sall have nocht when he wald.
Percy: Reliques, etc., series ii.

Robin, Fanny. In Hardy's *Far from the Madding Crowd* (*q.v.*), a former love of Sergeant Troy.

Robin Goodfellow. A "drudging fiend," and merry domestic fairy, famous for

mischievous pranks and practical jokes; also known as Puck, the son of Oberon, and the fairies' jester. The story is that at night-time he will sometimes do little services for the family over which he presides. There is a ballad by this title, attributed to Ben Jonson.

Robin Gray, Auld. See under *Auld.*

Robin Hood. This traditionary outlaw and hero of English ballads is mentioned by the Scottish historian Fordun, who died about 1386, and also by Langland in the *Vision of Piers Plowman*, Bk. v. 402 (*q.v.*), but which of these is the earlier is uncertain. It is doubtful whether he ever lived — the truth probably being that the stories associated with his name crystallized gradually round the personality of some popular local hero of the early 13th century — but the legends are that he was born in 1160 at Locksley, Notts, or, alternatively, that he was the outlawed Earl of Huntingdon, Robert Fitzooth, in disguise. His chief haunt was Sherwood Forest, in Nottinghamshire. Ancient ballads abound with anecdotes of his personal courage, his skill in archery, his generosity and his great popularity. It is said that he robbed the rich, but gave largely to the poor; and that he protected women and children with chivalrous magnanimity. According to tradition, he was treacherously bled to death by a nun, at the command of his kinsman, the prior of Kirkless, in Notts.

Robin Hood's companions in Sherwood Forest and Barnsdale, Yorks, were Little John, Friar Tuck, Will Scarlet, Allen-a-Dale, George-a-Greene and Maid Marian. According to one tradition, Robin Hood and Little John were two heroes defeated with Simon de Montfort at the battle of Evesham.

The first published collection of ballads about the hero was the *Lytel Geste of Robin Hood*, printed by Wynkyn de Worde about 1490. The stories about him formed the basis of early dramatic representations and were later amalgamated with the morris dances (*q.v.*) and May-day revels.

A Robin Hood wind. A cold thaw-wind. Tradition runs that Robin Hood used to say he could bear any cold except that which a thaw-wind brought with it.

Epitaph of Robin Hood.

Hear underneath this latil stean,
Laiz Robert earl of Huntington;
Nea arcir ver az hie sae geud,
An pipl kauld him Robin Heud.
Sich utlaz az he an hiz men
Vil England nivr si agen.
Obit. 24, *Kalend Dikembris*, 1247.

Notwithstanding this epitaph other traditions assert that Robin Hood lived into the reign of Edward III, and died in 1325. One of the ballads relates how Robin Hood took service under Edward II.

Many talk of Robin Hood who never shot with his bow. Many brag of deeds in which they took no part.

Robin Hood and Guy of Gisborne. Robin Hood and Little John, having had a tiff, part company, and Little John falls into the hands of the sheriff of Nottingham, who binds him to a tree. Meanwhile, Robin Hood meets with Guy of Gisborne, sworn to slay the "bold forrester." The two bowmen struggle together, but Guy is slain, and Robin Hood rides till he comes to the tree where Little John is bound. The sheriff mistakes him for Guy of Gisborne, and gives him charge of the prisoner. Robin cuts the cord, hands Guy's bow to Little John, and the two soon put to flight the sheriff and his men. (Percy: *Reliques.*)

To go round Robin Hood's barn. To arrive at the right conclusion by very roundabout methods.

To sell Robin Hood's pennyworth is to sell things at half their value. As Robin Hood stole his wares, he sold them, under their intrinsic value, for just what he could get on the nonce.

An excellent sketch of Robin Hood is given by Drayton in his *Polyolbion*, xxvi. Sir Walter Scott introduces him in two novels — *Ivanhoe* and *The Talisman.* In the former he first appears as Locksley the archer, at the tournament. He is also called "Dickon Bend-the-Bow." Ritson, in 1791, published all the ballads, songs, and poems extant on this famous outlaw; and T. L. Peacock, in 1822, wrote a romance called *The Maid Marian*, on the subject. He is the hero of a number of early dramas and operas.

Robin of Bagshot. One of the highwaymen in Gay's *Beggar's Opera*, noted for the number of his aliases.

Robin Redbreast. The tradition is that when our Lord was on His way to Calvary, a robin picked a thorn out of His crown, and the blood which issued from the wound falling on the bird dyed its breast with red.

Another fable is that the robin covers dead bodies with leaves; this is referred to in Webster's *White Devil.* V, i (1612):

Call for the robin-red-breast and the wren,
Since o'er shady groves they hover,
And with leaves and flowers do cover
The friendless bodies of unburied men.

And in the ballad *The Babes in the Wood*—

> No burial this pretty pair
> From any man receives,
> Till Robin Redbreast piously
> Did cover them with leaves.

Robinson Cru'soe. A famous tale by Daniel Defoe (1719). Robinson Crusoe ran away to sea, was wrecked and led for many years a solitary existence on an uninhabited island of the tropics. He relieved the weariness of life by numberless ingenious contrivances. At length he met a human being, a young native, whom he saved from death on a Friday. He called him his "Man Friday," and made him his companion and servant. Defoe founded this story on the adventures of Alexander Selkirk, sailing-master of the privateer *Cinque Ports Galley*, who, at his own request, was left by Captain Stradling on the desolate island of Juan Fernandez off the coast of Chile for four years and four months (1704–1709). In the latter year, he was rescued by Captain Woodes Rogers and brought to England.

Robinson, Edwin Arlington (1869–). American poet, best known for his *Man Against the Sky*, *Merlin*, *Launcelot* and the poems dealing with "Tilbury Town" (*q.v.*).

Robinson, Jack. See under *Jack.*

Robinson, Horseshoe. See *Horseshoe Robinson.*

Robinson, Hyacinth. A character in *The Princess Casamassima* (*q.v.*) by Henry James.

Robsart, Amy. One of the principal characters in Scott's *Kenilworth* (*q.v.*).

Roc. In the *Arabian Nights*, notably in the story of *Sinbad the Sailor* (*q.v.*), a fabulous white bird of enormous size, and such strength that it can "truss elephants in its talons," and carry them to its mountain nest, where it devours them.

Roch or Roque, St. See under *Saint.*

Rochester, Edward Fairfax. The passionate and headstrong hero of Charlotte Brontë's *Jane Eyre* (*q.v.*), to whom Jane Eyre is eventually married.

Rock, Captain. See *Captain Rock.*

Rockefeller. A very wealthy man, from the American financier, John D. Rockefeller, of Standard Oil fame.

Rockminster, Lady. In Thackeray's *Pendennis*, the friend with whom Laura Bell lived after the death of Mrs. Pendennis.

Rod'erick or **Rodrigo.** A Spanish hero round whom many legends have collected. He was the thirty-fourth and last of the Visigothic kings, came to the throne in 710, and was routed, and probably slain, by the Moors under Tarik in 711.

Southey took him as the hero of his *Roderick, the last of the Goths* (1814), where he appears as the son of Theod'ofred. Witi'za, the usurper, put out the eyes of Theod'ofred, and murdered Favil'a, a younger brother of Roderick; but Roderick recovered his father's throne and put out the eyes of the usurper. In an evil moment he now violated Florinda, the daughter of Count Julian, thus making a powerful enemy. The sons of Witi'za, joining with Count Julian, invited the aid of Muza ibn Nozeir, the Arab chief, who sent Tarik into Spain with a large army. Roderick was routed at the battle of Guadale'te, near Xeres de la Fronte'ra (711). He himself disappeared from the battlefield, and the Spaniards transformed him into a hero who would come again to save his country. One legend relates that he was befriended by a shepherd who was rewarded with the royal chain and ring. Roderick passed the night in the cell of a hermit, who told him that by way of penance he must pass certain days in a tomb full of snakes, toads, and lizards. After three days the hermit went to see him, and he was unhurt, "because the Lord kept His anger against him." The hermit went home, passed the night in prayer, and went again to the tomb, when Rodrigo said, "They eat me now, they eat me now, I feel the adder's bite." So his sin was atoned for, and he died. According to other versions, he did not die but will come again in time of need. After a year of penance, so the story goes, he reappeared at the battle of Covadango with the old rallying cry "Roderick the Goth! Roderick and victory!" and saved the day, but was seen no more.

Scott in his *Vision of Don Roderick* (1811) portrays Roderick descending into an ancient vault near Toledo where he is shown a panoramic vision of Spanish history to the beginning of the 19th century. Walter Savage Landor made the Roderick legend the subject of his poetic drama, *Count Julian.*

Another famous Spanish hero named Roderigo is the Cid (*q.v.*).

Roderick Hudson. A novel by Henry James (Am. 1875). The titular hero is a talented young American sculptor who goes to study in Rome at the instance of a wealthy benefactor and becomes gradually disillusioned about his art and utterly demoralized by his experience. He neglects

his New England fiancée, becomes involved in a love affair with Christina Light (*q.v.*) and finally leaps over a cliff.

Roderick Random. A novel by Smollett (1748). The titular hero is a young Scotch scapegrace in quest of fortune. At one time he revels in prosperity, at another he is in utter destitution. Roderick is led into many different countries (whose peculiarities are described), and falls into the society of wits, sharpers, courtiers and harlots. Strap, his devoted follower, lends him money in his necessity, but the heartless Roderick wastes the loan, treats Strap as a mere servant, fleeces him at dice, and cuffs him when the game is adverse. At the end of the novel he wins the hand of Narcissa.

Roderigo. (1) The Spanish hero known as the Cid (*q.v.*). Cp. *Roderick* who is also called *Rodrigo*.

(2) In Shakespeare's *Othello*, a Venetian gentleman in love with Desdemona.

Rodin. A crafty Jesuit priest in Sue's *Wandering Jew* (*q.v.*).

Rod'omont. In Carlovingian legend, one of the most notable of the Saracen heroes. He appears in both *Orlando Innamorato* and *Orlando Furioso*. Rodomont was king of Sarza or Algiers, Ulien's son, and called the "Mars of Africa." He was commander both of horse and foot in the Saracen army sent against Charlemagne, and may be termed the Achilles of the host. His lady-love was Dor'alis, princess of Grana'da, who ran off with Mandricardo, king of Tartary. At Roge'ro's wedding-feast Rodomont rode up to the King of France in full armor, and accused Roge'ro (*q.v.*), who had turned Christian, of being a traitor to King Agramant, his master, and a renegade; whereupon Roge'ro met him in single combat, and slew him.

Who more brave than Rodomont? — *Cervantes: Don Quixote.*

Rodri'go. See *Roderick* and cp. *Roderigo*.

Roger. *Roger Bontemps.* See *Bontemps.*

The Jolly Roger. The black flag with skull and cross-bones, the favorite ensign of pirates.

Roger de Coverley, Sir. The simple, good, and altogether delightful country squire created by Steele as the chief character in the club that was supposed to write for the *Spectator*. He was developed by Addison, and it is to the latter that we are indebted for this perfect portrait of a perfect English gentleman. He has left his name to a popular country dance which, he tells us, was invented by his great-grandfather. Coverley is intended for Cowley, near Oxford.

Roger Malvin's Funeral. A well-known story by Hawthorne in his *Mosses from an Old Manse* (Am. 1846). In a lonely and dangerous spot in the wilderness the young Reuben Bourne leaves his dying father-in-law to save his own life, promising to return. Later, fate has it that he unintentionally kills his own child on the very spot of his broken promise.

Roge'ro or **Ruggiero.** One of the principal figures in Carlovingian legend, a hero of the Saracen army. In Ariosto's *Orlando Furioso* he appears as the brother of Marphi'sa, and son of Rogero and Galacella. His mother was slain by Ag'olant and his sons, and he was nursed by a lioness. He was brought up by Atlantes, a magician, who gave him a shield of such dazzling splendor that every one quailed who set eyes on it, but, holding it unknightly to carry a charmed shield, he threw it into a well. He deserted from the Moorish army to Charlemagne and was baptized, and his marriage with Bradamant, Charlemagne's niece, and election to the crown of Bulgaria conclude the poem.

Who more courteous than Rogero?
Cervantes: Don Quixote.

In Tasso's *Jerusalem Delivered* Rogero is brother of Bœmond, and son of Roberto Guiscardo, of the Norman race. He was one of the band of adventurers in the crusading army, and was slain by Tisaphernes (Bk. xx).

Roget, Peter Mark (1779–1869). English scholar, compiler of the famous *Thesaurus of English Words and Phrases, classified and arranged so as to facilitate the expression of ideas and assist in literary composition.*

Roi Pêcheur. See *Fisherman, King.*

Roister Doister, Ralph. See *Ralph Roister Doister.*

Rokeby. A poem in six cantos by Sir Walter Scott (1813), the tale of the love of Wilfrid Wycliffe for Matilda, heiress of the Knight of Rokeby.

Rokesmith, John. A leading character in Dickens' novel, *Our Mutual Friend* (*q.v.*). He also appeared as John Harmon.

Roland or (in Ital.) **Orlando.** The most famous of Charlemagne's paladins, slain at the battle of Roncesvalles (778), called "The Christian Theseus" and "the Achilles of the West." He was Count of Mans and Knight of Blaives, and son of Duke Milo of Aiglant, his mother being Bertha, the sister of Charlemagne. Fable

has it that he was eight feet high, and had an open countenance; and he is represented as brave, loyal and simple-minded. On the return of Charlemagne from Spain Roland, who commanded the rear-guard, fell into the ambuscade at Roncesvalles, in the Pyrenees, and perished with all the flower of the Frankish chivalry.

His achievements are recorded in the Chronicle attributed to Turpin (d. 794), Archbishop of Rheims, which was not written till the 11th or 12th century, and he is the hero of the *Song of Roland* (see below), Boiardo's *Orlando Innamorato*, and Ariosto's *Orlando Furioso*. In Pulci's *Morgante Maggiore* he is also a principal character, and converts the giant Morgante to Christianity.

In *Orlando Furioso* (*i.e.* Orlando mad), although married to Aldabella he fell in love with Angel'ica, daughter of the infidel king of Cathay. She married Medo'ro, a Moor, with whom she fled to India, whereupon Orlando went mad, or rather his wits were taken from him for three months by way of punishment, and deposited in the moon. Astolpho went to the moon in Elijah's chariot, and St. John gave him an urn containing the lost wits. On reaching earth again, Astolpho first bound the madman, then, holding the urn to his nose, cured Orlando of both his madness and his love.

A Roland for an Oliver. A blow for a blow, tit for tat. The exploits of Roland and Oliver, another of the paladins of Charlemagne, are so similar that it is difficult to keep them distinct. What Roland did Oliver did, and what Oliver did Roland did. At length the two met in single combat, and fought for five consecutive days on an island in the Rhine, but neither gained the least advantage. Shakespeare alludes to the phrase: "England all Olivers and Rolands bred" (1 *Henry VI*, i. 2).

The Song (*Chanson*) *of Roland.* The 11th-century *chanson de geste* ascribed to the Norman trouvère Théroulde, or Turoldus, which tells the story of the death of Roland and all the paladins at Roncesvalles, and of Charlemagne's vengeance. When Charlemagne had been six years in Spain he sent Ganelon on an embassy to Marsilius, the pagan king of Saragossa. Ganelon, out of jealousy, betrayed to Marsilius the route which the Christian army designed to take on its way home, and the pagan king arrived at Roncesvalles just as Roland was conducting through the pass a rearguard of 20,000 men. He fought till 100,000 Saracens lay slain, and only 50 of his own men survived. At this juncture another army, consisting of 50,000 men, poured from the mountains. Roland now blew his enchanted horn, and blew so loudly that the veins of his neck started. Charlemagne heard the blast, but came too late. Roland died of his wounds.

The *Song* runs to 4,000 lines, and it was probably parts of this that — as we are told by Wace in the *Roman de Rou* — the Norman minstrel sang to encourage William's soldiers at the battle of Hastings:

> Taillefer, the minstrel-knight, bestrode
> A gallant steed, and swiftly rode
> Before the Duke, and sang the song
> Of Charlemagne, of Roland strong,
> Of Oliver, and those beside
> Brave knights at Roncevaux that died.
> *Arthur S. Way's rendering.*

Like the blast of Roland's horn. Roland had a wonderful ivory horn, named Olivant, that he won from the giant Jutmundus. When he was set upon by the Gascons at Roncesvalles he sounded it to give Charlemagne notice of his danger. At the third blast it cracked in two, but it was so loud that birds fell dead and the whole Saracen army was panic-struck. Charlemagne heard the sound at St. Jean Pied de Port, and rushed to the rescue, but arrived too late.

Roland's sword. Durinda'na, or Durandal, which was fabled to have once belonged to Hector, and which — like the horn — Roland won from the giant Jutmundus. It had in its hilt a thread from the Virgin Mary's cloak, a tooth of St. Peter, one of St. Denis' hairs, and a drop of St. Basil's blood. Legend relates that, to prevent Durandal from falling into the hands of the Saracens, after he had received his death-wound he strove to break it on a rock; but as it was unbreakable he hurled it into a poisoned stream, where it remains for ever.

Roland. In Clyde Fitch's drama *The Truth* (*q.v.*), the father of the heroine.

Roland, Childe. See *Childe Roland.*

Rolla. A narrative poem by Alfred de Musset.

Rolland, Romain (1866–). French novelist, author of *Jean Christophe* (*q.v.*), *Colas Breugnon* (*q.v.*), etc.

Rolling Stones. A volume of short stories by O Henry (Am. 1862–1910). The allusion is to the old proverb "A rolling stone gathers no moss," that is, one who roams about and refuses to settle down will never grow wealthy. Robert W. Service has a volume of verse entitled *Rhymes of a Rolling Stone* (Can. 1916).

Rollo Books. A once popular series of books for children by Jacob Abbott. The Lucy, Jonas and Franconia books were by the same author. They told of simple adventures in a New England town and countryside and were packed with information and a fair amount of "morals."

Roman. Pertaining to Rome, especially ancient Rome, or to the Roman Catholic Church. As a surname or distinctive title the adjective has been applied to:

Giulio Pippi, *Giulio Romano* (1492–1546), the Italian artist.

Adrian van Roomen (1561–1615), the famous mathematician, *Adria'nus Roma'nus.*

Stephen Picart (1631–1721), the French engraver, *le Romain.*

Jean Dumond (1700–1781), the French painter, *le Romain.*

Marcus Terentius Varro (*B. C.* 116–27) was called the *Most Learned of the Romans,* and Rienzi (1313–1354), the Italian patriot and "last of the Tribunes," was known as *Ultimus Romanorum,* the Last of the Romans — an honorific title later applied to Horace Walpole, Charles James Fox, and others.

King of the Romans. The title usually assumed by the sovereign of the Holy Roman Empire previous to his actual coronation in the Holy City. Napoleon's son, afterwards the Duke of Reichstadt, was styled the King of Rome at his birth in 1811.

Roman birds. Eagles; so called because the ensign of the Roman legion was an eagle.

Roman de la Rose. See under *Rose.*

Roman des Romans. A French version of *Am'adis of Gaul* (*q.v.*), greatly extended by Gilbert Saunier and Sieur de Duverdier.

Romance. Applied in linguistics to the languages, especially Old French, sprung from the Latin spoken in the European provinces of the Roman Empire; hence, as a noun, the word came to mean a medieval tale in Old French or Provençal describing, usually in mixed prose and verse, the marvellous adventures of a hero of chivalry. The transition to the modern meanings — a work of fiction in which the scenes, incidents, etc., are more or less removed from common life and are surrounded by a halo of mystery — or the atmosphere of strangeness and imaginary adventure itself — is simple.

The medieval romances fall into three main groups or *cycles,* viz., the Arthurian, the Charlemagne cycle, and the cycle of Alexander the Great. Nearly, but not quite, all the romances are connected with one or other of these.

Romance languages. Those languages which are the immediate offspring of Latin, as the Italian, Spanish, Portuguese, and French.

Romance. (1) A novel by Joseph Conrad and Ford Madox Hueffer (Eng. 1903). The plot is one of complicated intrigue in the Jamaica and Cuba of a hundred years ago. The hero, John Kemp, finally marries Seraphina, a Spanish girl.

(2) A drama by Edward Sheldon (Am. 1915), presenting the love story of Madame Cavallini, an Italian opera singer.

Romancers, The (*Les Romanesques*). A drama by Edmund Rostand (Fr. 1894). The plot turns on the attempts of two neighbors to bring about a match between their romance-loving children by providing sufficient obstacles. The high wall between the two places is an important piece of stage setting, now up, now torn down. After some unexpected twists, the romantic young lovers, Perinet and Sylvette, are married at last.

Romans, The Epistle to the. One of the books of the New Testament, a letter written by the Apostle Paul.

Romantic Movement or **Revival, The.** The literary movement that began in Germany in the last quarter of the 18th century having for its object a return from the Augustan or classical formalism of the time to the freer fancies and methods of romance. It was led by Schiller, Goethe, Novalis and Tieck; spread to England, where it affected the work of Collins and Gray and received an impetus from the publication of Percy's *Reliques* and Macpherson's *Ossian;* and, immensely stimulated by the French Revolution, effected a transformation of English literature through the writings of Keats, Byron, Wordsworth, Shelley, Coleridge, Scott, etc. In France its chief exponents were Chénier, de Musset, Victor Hugo and Dumas.

Roma'ny. A gipsy; or the gipsy language, the speech of the Roma or Zinca'li. The word is from Gipsy *rom,* a man, or husband.

Romany rye. One who enters into the gipsy spirit, learns their language, lives with them as one of themselves, etc. *Rye* is gipsy for gentleman. Borrow's book with this title (a sequel to *Lavengro, q.v.*) was published in 1857.

Rome. The greatest city of the antique

world, according to legend founded (*B. C.* 753) by Romulus (*q.v.*) and named after him; but in all probability so called from Greek *rhoma* (strength), a suggestion confirmed by its other name Valentia, from *valens* (strong).

Oh, that all Rome had but one head, that I might strike it off at a blow! Caligula, the Roman emperor, is said to have uttered this amiable sentiment.

Rome's best wealth is patriotism. So said Mettius Curtius, when he jumped into the chasm which the soothsayers gave out would never close till Rome threw therein "its best wealth."

Rome was not built in a day. Achievements of great pith and moment are not accomplished without perseverance and a considerable interval of time. It is quite an old saying, and is to be found in Heywood's *Collection* (1562).

'Tis ill sitting at Rome and striving with the Pope. Don't tread on a man's corns when you are living with him or are in close touch with him — especially if he's powerful.

When you go to Rome, do as Rome does. Conform to the manners and customs of those amongst whom you live. St. Mon'ica and her son St. Augustine said to St. Ambrose: "At Rome they fast on Saturday, but not so at Milan; which practice ought to be observed?" To which St. Ambrose replied, "When I am at Milan, I do as they do at Milan; but when I go to Rome, I do as Rome does!" (*Epistle* xxxvi).

Rome saved by Geese. See under *Goose.*

Romeo and Juliet. Shakespeare's tragedy (first published 1597) is founded on the story of the lovers of Verona as told in Arthur Brooke's poem, *The Tragicall Historye of Romeus and Juliet, containing a rare example of love constancie; with the subtill counsels and practices of an old Fryer* (1562), and a story in Painter's *Palace of Pleasure* (1567). The story had appeared earlier, notably in Bandello's *Novella* (1554). The plot is well known. Romeo, though a despised Montague, attended the great ball of the Capulets and fell in love with Juliet, the daughter of the house. Because of the deadly feud between the Montagues and Capulets, the lovers were married secretly in the cell of Friar Laurence. Romeo now became involved, against his will, in a street quarrel between members of the two houses and was banished from Verona. In desperation Juliet, who was about to be married to Paris against her will, took a sleeping potion given her by the Friar to bring on a semblance of death. Romeo, hearing of her death before the Friar's explanation reached him, returned and drank poison at Juliet's tomb. When she wakened a few moments later to find him dead, she stabbed herself. There is an opera *Romeo and Juliet* by Gounod (1867).

Romola. A novel by George Eliot (1863). The scene is laid in medieval Florence, and the great reformer, Savonarola, is a prominent figure. It is in him and his cause that Romola finds consolation when she is forced to admit the failure of her marriage with the attractive but weak and selfish Tito Melema. Tito had been brought up as the adopted child of the wealthy scholar, Baldassare Calvo, but after a shipwreck in which he is separated from Calvo, he sells his father's gems for his own benefit, turns a deaf ear to letters from his father asking for ransom from slavery and refuses to acknowledge him when he appears. Although in love with Romola, he goes through a wedding ceremony with the pretty peasant, Tessa, and continues to visit her after his marriage to Romola. The latter gradually learns Tito's true character, and when he sells the library which her father had spent his life collecting and had left to her in trust for the people of Florence, she gives up all hope of happiness with him and spends herself in work for Savonarola's cause. Savonarola is finally brought to trial and condemned. Tito has managed to win favor in both local parties, but he is unmasked at last, pursued by an angry mob and, at the end of his strength, is choked to death by the embittered Baldassare Calvo. Romola cares for Tessa and her children.

Romulus. With his twin brother, Remus, the legendary and eponymous founder of Rome. They were sons of Mars and Rhea Silvia, who, because she was a vestal virgin, was condemned to death and her sons exposed. They were, however, suckled by a she-wolf, and eventually set about founding a city but quarrelled over the plans, and Remus was slain by his brother in anger. Romulus was later taken to the heavens by his father, Mars, in a fiery chariot, and was worshipped by the Romans under the name of Quirinus.

The Second Romulus. Camillus was so called because he saved Rome from the Gauls, *B. C.* 365.

The Third Romulus. Caius Marius,

who saved Rome from the Teutons and Cimbri in *B. C.* 101.

We need no Romulus to account for Rome. We require no hypothetical person to account for a plain fact.

Ronald, Lord. The hero of Tennyson's poem *Lady Clare* (*q.v.*).

Roncesval'les. A defile in the Pyrenees, famous for the disaster which here befell the rear of Charlemagne's army, on the return march from Saragossa (778). Ganelon betrayed Roland (*q.v.*) to Marsillus, king of the Saracens, and an ambuscade attacking the Franks, killed every man of them, including Roland, Oliver and all the paladins. See *Song of Roland* under *Roland.*

Ronin. *The Loyal League of Forty-seven Ronin* or *The Chushingura.* A famous play of the Japanese marionette theater, first performed in Yedo (Tokyo) in 1748. The story it embodies is a very popular one; it had previously been dramatized on the regular stage and has furnished the inspiration for many of the most famous of Japanese color prints. It is founded on an incident that took place in 1701. A certain Japanese noble was so insulted by his instructor in court etiquette that he drew his weapon within the court precincts. This offence was punishable by death; he was compelled to commit *hara-kiri* (*q.v.*), his property was confiscated and his retainers became *ronin* or leaderless men. The play deals with the conspiracy by which forty-seven of these *ronin* secured revenge for their lord's death.

Roof of the World. The Pamirs, a plateau north of India.

Rope of Ocnus. See *Ocnus.*

Rory o' the Hill. The signature adopted in 1880 by the writer of threatening letters to Irish landlords, to those who paid their rents, to those who occupied the farms of ejected tenants, etc. These letters were written under the authority of the "Irish Land League."

Rosalba, Princess. A character in Thackeray's *Rose and the Ring* (*q.v.*).

Rosalia or **Rosalie, St.** See under *Saint.*

Rosalind. (1). The anagrammatic name under which Spenser introduces his early love, Rosa Daniel (sister of Samuel Daniel, the poet), into the *Shepherd's Calendar*, he himself figuring as "Colin Clout."

(2). In Shakespeare's *As You Like It* (*q.v.*) Rosalind is the daughter of the banished duke, brought up with Celia in the court of Frederick, the duke's brother, and usurper of his dominions. After sundry adventures, in the course of which she disguises herself as a youth and Celia as a peasant-girl, she obtains her father's consent to marry her lover, Orlando.

Rosaline. In Shakespeare's *Romeo and Juliet*, the niece of Capulet, with whom Romeo was in love before he saw Juliet. Mercutio calls her "a pale-hearted wench," and Romeo says she did not "grace for grace and love for love allow," like Juliet. Rosaline is frequently mentioned in the first act of the play, but is not one of the *dramatis personæ.*

Ros'amond, The Fair. Higden, monk of Chester, writing about 1350, says: "She was the fayre daughter of Walter, Lord Clifford, concubine of Henry II, and poisoned by Queen Elinor, 1177 *A. D.* Henry made for her a house of wonderful working, so that no man or woman might come to her. This house was named Labyrinthus, and was wrought like unto a knot in a garden called a maze. But the queen came to her by a clue of thredde, and so dealt with her that she lived not long after. She was buried at Godstow, in an house of nunnes, with these verses upon her tombe:

Hic jacet in tumba Rosa mundi, non Rosa munda;
Non redolet, sed olet, quæ redol'rē solet."

This "evidence," dating nearly 200 years after the supposed event, is all the substantiation we have for the popular legend about the labyrinth; and there is none for the stories that Rosamund Clifford was the mother of William Longsword and Geoffrey, Archbishop of York. She is introduced by Scott in two of his novels — *The Talisman* and *Woodstock;* and a subterranean labyrinth in Blenheim Park, near Woodstock, is still pointed out as "Rosamond's Bower."

Jane Clifford was her name, as books aver
Fair Rosamund was but her *nom de guerre.*
Dryden: Epilogue to Henry II.

Rosamond Vincy. In George Eliot's *Middlemarch* (*q.v.*).

Rosamund. See *Rosmonda.*

Ros'cius. A first-rate actor; so called from Quintus Roscius (d. about *B. C.* 62), the Roman actor, unrivalled for his grace of action, melody of voice, conception of character, and delivery.

Another Roscius. So Camden terms Richard Burbage (d. 1619).

The British Roscius. Thomas Betterton (1635–1710), of whom Cibber says, "He alone was born to speak what only Shakespeare knew to write." The title was also accorded to Garrick.

The Roscius of France. Michel Boyron (1653–1729), generally called Baron.

The Young Roscius. William Henry West Betty (1791–1874).

Rose. Medieval legend asserts that the first roses appeared miraculously at Bethlehem as the result of the prayers of a "fayre Mayden" who had been falsely accused and was sentenced to death by burning. As Sir John Mandeville tells the tale (*Travels*, ch. vi), after her prayer

> sche entered into the Fuyer; and anon was the Fuyer quenched and oute; and the Brondes that weren brennynge, becomen red Roseres; and the Brondes that were not kyndled, becomen white Roseres, fulle of Roses. And these weren the first Roseres and Roses, both white and rede, that evere any Man saughe. And thus was this Mayden saved be the Grace of God.

The *Rose* has been an emblem of England since the time of the Wars of the Roses, a civil contest that lasted thirty years, in which eighty princes of the blood, a large portion of the English nobility, and some 100,000 common soldiers were slain. It was a struggle for the crown between the houses of York (*White* rose) and Lancaster (*Red*). When the parties were united in the person of Henry VII the united rose was taken as his device.

Under the rose (Lat. *sub rosa*). In strict confidence. The origin of the phrase is wrapped in obscurity, but the story is that Cupid gave Harpoc'rates (the god of silence) a rose, to bribe him not to betray the amours of Venus. Hence the flower became the emblem of silence. In 1526 it was placed over confessionals.

The little black rose. Ireland.

Rose, *The Romance of the.* An early French poem of over 20,000 lines; an elaborate allegory on the Art of Love beneath which can be seen a faithful picture of contemporary life. It was begun by Guillaume di Lorris in the latter half of the 13th century, and continued by Jean de Meung in the early part of the 14th. The poet is accosted by Dame Idleness, who conducts him to the Palace of Pleasure, where he meets Love, accompanied by Sweet-looks, Riches, Jollity, Courtesy, Liberality, and Youth, who spend their time in dancing, singing, and other amusements. By this retinue the poet is conducted to a bed of roses, where he singles out one and attempts to pluck it, when an arrow from Cupid's bow stretches him fainting on the ground, and he is carried far away from the flower of his choice. As soon as he recovers, he finds himself alone, and resolves to return to his rose. Welcome goes with him; but Danger, Shame-face, Fear, and Slander obstruct him at every turn. Reason advises him to abandon the pursuit, but this he will not do; whereupon Pity and Liberality aid him in reaching the rose of his choice, and Venus permits him to touch it with his lips. Meanwhile, Slander rouses up Jealousy, who seizes Welcome, whom he casts into a strong castle, and gives the key of the castle door to an old hag. Here the poet is left to mourn over his fate, and the original poem ends.

In the second part — which is much the longer — the same characters appear, but the spirit of the poem is altogether different, the author being interested in life as a whole instead of solely in love; and directing his satire especially against women.

A 15th century English version is often published with Chaucer's works, and it is probable that the first 1,700 lines or so are by Chaucer.

Rose and the Ring, The. A burlesque fairy tale by Thackeray (1854). The fun arises from the fact that the magic rose, which belongs to Prince Bulbo of Crim Tartary and the magic ring worn by Prince Giglio of Paflagonia make their possessors seem both lovely and lovable. So long as she is allowed to wear either the rose or the ring, the Princess Angelica, Giglio's cousin who has been wrongfully put in his place by her father, appears the most charming of individuals, but the moment she is deprived of them, she becomes the most ill-tempered and ugly. Rosalba, the deposed princess of Crim Tartary, shares with Giglio the favor of the all-powerful Fairy Blackstick, and although at their christenings she gave them each a little misfortune, she stands by them in their difficulties and brings their affairs to a happy ending.

Rose Aylmer. A short lyric by Walter Savage Landor (1806) in memory of Rose Aylmer, who had been his companion on his walks about Swansea in Wales. She died in India in 1800.

> Rose Aylmer whom these wakeful eyes
> May weep but never see
> A night of memories and signs
> I consecrate to thee.

Rose Dartle. (In Dickens' *David Copperfield.*) See *Dartle.*

Rose Jocelyn. In Meredith's *Evan Harrington* (*q.v.*).

Rose Mackenzie. (In Thackeray's *Newcomes.*) See *Mackenzie.*

Rose Mary. A ballad by Dante Gabriel Rossetti in his *Ballads and Other Poems* (1882).

Rosedale, Simon. A rich but objection-

able Jew in Edith Wharton's *House of Mirth* (*q.v.*).

Ro'sencran'tz and **Guild'enstern.** Time-serving courtiers, willing to betray any one, and do any "genteel" dirty work to please a king. They are characters in Shakespeare's *Hamlet.*

Rosetta Stone, The. A stone found in 1799 by M. Boussard, a French officer of engineers, in an excavation made at Fort St. Julien, near Rosetta, in the Nile delta. It has an inscription in three different languages — the hieroglyphic, the demotic, and the Greek. It was erected *B. C.* 195, in honor of Ptolemy Epiph'anes, because he remitted the dues of the sacerdotal body. The great value of this stone is that it furnished the key whereby the Egyptian hieroglyphics have been deciphered.

Rosin Bible. See *Bible, Specially named.*

Rosinan'te. In Cervantes' *Don Quixote*, the steed of Don Quixote. The name implies "that the horse had risen from a mean condition to the highest honor a steed could achieve, for it was once a cart-horse, and rose to become the charger of a knight-errant."

> Rosinante was admirably drawn, so lean, lank, meagre, drooping, sharp-backed, and raw-boned, as to excite much curiosity and mirth. — Pt. I. ii. 1.

Rosmer. The central figure of Ibsen's drama *Rosmersholm* (*q.v.*).

Rosmersholm. A drama by Henrik Ibsen (Nor. 1886). The principal characters are Rosmer, his wife Beata and Rebecca West, a scheming young woman of ultra-modern ideas. The unhappy Beata commits suicide. Under Rebecca's influence Rosmer has gradually become a free thinker, but when it comes out that Rebecca had planned his wife's misery as a part of her project of setting him free as a leader of men, Rosmer rebels; and he and Rebecca together leap into the mill stream.

Rosmonda or **Rosmunda.** A historical character, the daughter of Cunimond, king of the Gepidæ. She was compelled to marry Alboin, king of the Lombards, who put her father to death *A. D.* 567. Alboin made her drink from the skull of her own father, and Rosmonda induced Peride'us, the secretary of Helmichild, her lover, to murder the wretch. She then married Helmichild, fled to Ravenna, and later sought to poison her second husband, that she might marry Longin, the exarch; but Helmichild, apprised of her intention, forced her to drink the mixture she had prepared for him. She is the titular heroine of two Italian tragedies. The first by Rucellai in 1525, dramatizing the first part of her career, was one of the earliest of modern tragedies. The second, by Alfieri in 1783, deals with her later life. Swinburne also has a poetic tragedy, *Rosamund, Queen of the Lombards*, dealing with her fate.

Ross. In Shakespeare's *Macbeth*, a Scotch nobleman who tells Macduff that his castle has been besieged, and his wife and children savagely murdered by Macbeth.

Ross, Man of. See under *Man.*

Rossetti, Christina Georgina (1830–1894). English lyric poet.

Rossetti, Dante Gabriel (1828–1882). English poet of the Pre-Raphaelite school. His best-known poem is *The Blessed Damozel.*

Rossini, Gioacchino Antonio (1792–1868). Italian composer. His best-known operas are *The Barber of Seville* and *William Tell.*

Rostand, Edmond (1868–1915). French dramatist, best known for his *Cyrano de Bergerac*, *Chanticleer*, *L'Aiglon* (The Eaglet), *La Princess Lointaine* (The Far-away Princess) and *The Romancers.* See those entries.

Rotarian. A member of one of the local clubs of the International Association of Rotary Clubs. The Rotary Club is a friendly association of business and professional men, which holds regular meetings and endeavors to promote local civic interests.

Rothschild, A. A very rich man; from the wealthy Rothschild family.

Rotisserie de la Reine Pédauque, La (*At the Sign of the Reine Pédauque*). One of the best-known novels of Anatole France (Fr. 1893). The chief character is Jerome Coignard (*q.v.*).

Rouge et Noir (Fr. red and black). A game of chance; so called because of the red and black diamond-shaped compartments on the board. The dealer deals out to *noir* first till the sum of the pips exceeds thirty, then to *rouge* in the same manner. That packet which comes nearest to thirty-one is the winner of the stakes.

The terms were also given to the church and anti-church parties in France; and Stendhal has a realistic novel entitled *Le Rouge et Le Noir* in allusion to these parties. The hero is Julien Sorel (*q.v.*).

Rough. *Rough Rider.* A member of the American cavalry organized for service in Cuba during the Spanish American War,

under Theodore Roosevelt and General Leonard Wood. The Rough Riders immortalized themselves in their charge up San Juan Hill.

Rough and Ready. So General Zachary Taylor (1784–1850) twelfth president of the United States, was called.

Roughing It. A book by Mark Twain (Am. 1872) written as an autobiography in which the narrator describes his journey west from Missouri to California and Hawaii.

Rougon-Macquart novels. A series of twenty novels by Emile Zola (1871–1893), tracing the complete social history of a family of the Second Empire. The Rougon-Macquart family springs out of sordid origins. Adelaide Fouqué, the daughter of an insane father, marries a stupid gardener named Rougon, and the pair have a son, Pierre Rougon, who grows up to enter business. Meantime after the death of the elder Rougon, Adelaide and a drunken smuggler named Macquart have two illegitimate children, Antoine and Ursule. In time the former becomes as great a drunkard as his father and marries a market woman; the latter marries a good, honest workman named Mouret. So much of the family history is related in the first volume of the series, *La Fortune des Rougons* (The Rougon Family, 1871) and in the nineteen succeeding novels the experiences of Adelaide's offspring and their children are followed in some detail.

Of these novels the following are probably the best known:

L'Assommoir (The Dram Shop, 1877). This novel first brought Zola his reputation. The central figure is Gervaise, the daughter of Antoine. At the age of fourteen she is driven from home on account of an affair with a lover who, shortly after, deserts her and her two illegitimate children in Paris. She marries Coupeau, a tinsmith, but betters her fortunes only temporarily. The novel traces in detail the poverty and slow demoralization of the family.

Nana. This novel relates the subsequent career of Nana, the daughter of Gervaise, who has grown up in the squalid atmosphere depicted in *L'Assommoir.* Possessed of great physical beauty, she attracts the attention of a theater manager and makes her début on the stage. In spite of her utter lack of ability as an actress, men become so infatuated with her that her success is assured and she enters upon a life of luxury and dissipation. Eventually, however, she dies a horrible death of black smallpox, deserted by her friends.

La Terre (The Soil, 1888). This novel of peasant life has as its theme the greed for land. Its climax is the murder of Jean Macquart's wife by her sister.

La Débâcle (The Downfall, 1892). This novel treats of the Franco-Prussian War, with the siege of Sedan as its central episode. The hero is Jean Macquart, a young French corporal; and the plot concerns his friendship for Maurice Levasson, a private in his company, and his love for Maurice's sister, Henriette Weiss, whom the siege of Sedan leaves a widow. Under pressure of war he kills his friend unknowingly, and in spite of their mutual passion, this incident brings about the separation of the two lovers.

Roumestan, Numa. See *Numa Roumestan.*

Round Table, The. The table fabled to have been made by Merlin at Carduel for Uther Pendragon. Uther gave it to King Leodegraunce, of Cameliard, who gave it to King Arthur when the latter married Guinevere, his daughter. It was circular to prevent any jealousy on the score of precedency; it seated 150 knights, and a place was left in it for the San Graal. The first reference to it is in Wace's *Roman de Brut* (1155); but the fullest legendary details are from Malory's *Morte d'Arthur,* III. i and ii.

Knights of the Round Table. According to Malory (*Morte d'Arthur,* III. i, ii) there were 150 knights who had "sieges" at the table. King Leodegraunce brought 100 when, at the wedding of his daughter Guinevere, he gave the table to King Arthur; Merlin filled up twenty-eight of the vacant seats, and the king elected Gawain and Tor; the remaining twenty were left for those who might prove worthy.

Of all the knights of King Arthur's court there were, however, always twelve who held positions of the highest honor. The twelve vary in different accounts, but the following names hold the most conspicuous places: (1) Launcelot, (2) Tristram, (3) Lamoracke, the three bravest; (4) Tor, the first made; (5) Galahad, the chaste; (6) Gaw'ain, the courteous; (7) Gareth, the big-handed; (8) Palomides, the Saracen or unbaptized; (9) Kay, the rude and boastful; (10) Mark, the dastard; (11) Modred, the traitor; and the twelfth, must be selected from one of the following names, all of which are seated with the

prince in the frontispiece attached to the *Morte d'Arthur* by Sir Thomas Malory published in 1470: Sirs Acolon, Ballamore Beleobus, Belvoure, Bersunt, Bors, Ector de Maris, Ewain, Floll, Gaheris, Galohalt, Grislet, Lionell, Marhaus, Paginet, Pelleas, Percival, Sagris, Superabilis, and Turquine.

> There Galaad sat with manly grace,
> Yet maiden meekness in his face;
> There Morolt of the iron mace,
> And love-lorn Tristrem there;
> And Dinadam with lively glance,
> And Lanval with the fairy lance,
> And Mordred with his looks askance,
> Brunor and Bevidere.
> Why should I tell of numbers more?
> Sir Cay, Sir Banier, and Sir Bore.
> Sir Caradoc the keen.
> The gentle Gawain's courteous lore,
> Hector de Mares, and Pellinore,
> And Lancelot, that evermore
> Looked stol'n-wise on the queen.
> *Scott: Bridal of Triermain*, ii, 13.

A Round Table Conference. A conference between political parties in which each has equal authority, and at which it is agreed that the questions in dispute shall be settled amicably and with the maximum amount of "give and take" on each side.

The expression came into prominence in connection with a private conference in the house of Sir William Harcourt, January 14th, 1887, with the view of reuniting, if possible, the Liberal party, broken up by Gladstone's Irish policy.

Roundheads. Puritans of the Civil War period; especially Cromwell's soldiers. So called because they wore their hair short, while the Royalists wore long hair covering their shoulders.

Rousseau, Jean Jacques (Fr. 1712–1778). Rousseau's introspective, self-revealing *Confessions* made a mark as a new variety of autobiography and is widely read. He is the author of *Emile, Julie or the New Héloïse*, etc.

Roussillon, Alice. The heroine of Thompson's *Alice of Old Vincennes* (*q.v.*).

Roustam or Rostam. See *Rustum.*

Rowena. The nominal heroine of Scott's *Ivanhoe* (*q.v.*), a ward of Cedric the Saxon, of Rotherwood. She marries Ivanhoe.

Rowland or Roland, Childe. See under *Childe.*

Roxana. One of the two heroines of Lee's drama *Alexander the Great or the Rival Queens.* Her rival was Statira (*q.v.*).

Roxane. The heroine of Rostand's *Cyrano de Bergerac* (*q.v.*).

Royall, Charity. The heroine of Edith Wharton's *Summer* (*q.v.*). Her guardian, *Lawyer Royall*, is an important character.

Rozinante. See *Rosinante.*

Ruach. In Rabelais' *Gargantua and Pantagruel* (Fr. 1545), the isle of winds, visited by Pantag'ruel and his companions on their way to the oracle of the Holy Bottle. The people of this island live on wind, such as flattery, promises and hope. The poorer sort are very ill-fed, but the great are stuffed with huge mill-draughts of the same unsubstantial puffs.

Rubáiyat, The, of Omar Khayyám was translated by Edward Fitzgerald (1857). The oldest known manuscript, which is in the Bodleian Library, Oxford, is dated from Shiraz, *A. H.* 865 (*A. D.* 1460). *Ruba'i* means quatrain. See *Omar Khayyám.*

Rubempré, Lucien de. A young journalist and poet who appears in a number of the novels of Balzac's *Comédie Humaine*, notably *Scenes from a Courtesan's Life* (*Les Splendeurs et Misères des Courtesanes*) and *The Last Incarnation of Vautrin* (*La Dernière Incarnation de Vautrin*). As a promising young man from the provinces he is introduced by D'Arthez into the Cénacle, a congenial club, but finds the path to success full of difficulties and grows despondent. He is befriended by a Spanish priest who is in reality a noted criminal, Jacques Collin (*q.v.*). Lucien now falls madly in love with the courtesan, Esther Van Gobseck, is the half unwitting tool of Collin in the affair and finally is committed to prison for participation in Collin's crimes. Unable to endure the shame and remorse, he hangs himself.

Ru'bicon. *To pass the Rubicon.* To take some step from which it is not possible to recede.

The Rubicon was a small river separating ancient Italy from Cisalpine Gaul (the province allotted to Julius Cæsar). When, in *B. C.* 49, Cæsar crossed this stream he passed beyond the limits of his own province and became an invader of Italy, thus precipitating the Civil War.

Rudder Grange. A novel by Frank R. Stockton (Am. 1879). It relates in whimsical fashion the adventures of the maid Pomona, her blood-and-thunder tastes in literature, her honeymoon in a lunatic asylum, the charms of her entertaining child. The Rudder Grangers, who have as servant the irrepressible Pomona, are happy-go-lucky folk who live now in a canal boat, now in a deserted tavern, now in a tent on the edge of their own estate. Their adventures are continued in *The*

Rudder Grangers Abroad (1891) and *Pomona's Travels* (1894).

Ruddymane. The infant son of Sir Mordant, in Spenser's *Faërie Queene* (II, i, iii); so called because his hand was red with his mother's blood. She had stabbed herself because her husband had been paralyzed by a draught from an enchanted stream.

Rudge, Barnaby. The hero of Dickens' novel, *Barnaby Rudge* (1841), a half-witted young man, three and twenty years old; rather spare, of a fair height and strong make. His hair, of which he had a great profusion, was red, and hung in disorder about his face and shoulders. His face was pale, his eyes glassy and protruding. His dress was green, clumsily trimmed here and there with gaudy lace. He had a large raven, named Grip, which he carried at his back in a basket, a most knowing imp, which used to cry out in a hoarse voice, "Halloa!" "I'm a devil!" "Never say die!" "Polly, put the kettle on!"

Barnaby joined the Gordon rioters for the proud pleasure of carrying a flag and wearing a blue bow. He was arrested and condemned to death, but by the influence of Gabriel Varden, the locksmith, the poor half-witted lad was reprieved, and lived the rest of his life with his mother in a cottage and garden near the Maypole.

> Here he lived, tending the poultry and the cattle, working in a garden of his own, and helping every one. He was known to every bird and beast about the place, and had a name for every one. Never was there a lighter-hearted husbandman, a creature more popular with young and old, a blither and more happy soul than Barnaby. — Ch. lxxxii.

Mr. Rudge. The father of Barnaby, supposed to have been murdered the same night as Mr. Haredale, to whom he was steward. The fact is that Rudge himself was the murderer both of Mr. Haredale and also of his faithful servant, to whom the crime was falsely attributed. After the murder, he was seen by many haunting the locality, and was supposed to be a ghost. He joined the Gordon rioters and was sent to Newgate, but made his escape with the other prisoners when it was burnt down.

Mrs. [*Mary*] *Rudge.* Mother of Barnaby, and very like him, "but where in his face there was wildness and vacancy, in hers there was the patient composure of long effort and quiet resignation."

Ru'diger. Margrave of Bechelar'en, a wealthy Hun, liegeman of King Etzel, one of the principal characters in the *Nibelungenlied.* He was sent to Burgundy by King Etzel, to conduct Kriemhild to Hungary if she would consent to marry the Hunnish king. When Gunther and his suite went to pay a visit to Kriemhild, he entertained them all most hospitably, and gave his daughter in marriage to Kriemhild's youngest brother, Giselher. When the broil broke out in the dining-hall of King Etzel, and Rudiger was compelled to take part against the Burgundians, he fought with Kriemhild's second brother, Gernot. Rudiger struck Gernot "through his helmet," and the prince struck the margrave "through shield and morion," and "down dead dropped both together, each by the other slain."

Rudiger, Clotilde von. The heroine of Meredith's *Tragic Comediens* (*q.v.*).

Rudin, Dimitri. See *Dimitri Rudin.*

Rudkis, Jurgis and his wife *Ona Rudkis.* Slav immigrants, the leading characters of Upton Sinclair's novel, *The Jungle* (*q.v.*).

Rudolph. The poet hero of Puccini's opera *La Boheme* (*q.v.*).

Rudolstadt, Count Albert of. The hero of George Sand's novel *Consuelo* (*q.v.*).

Rudra. Father of the tempest gods in the Hindu mythology of the Vedas. The word means "run about crying" (Sansk. *rud,* weep; *dra,* run), and the legend says that the boy ran about weeping because he had no name, whereupon Brahma said, "Let thy name be Rud-dra."

Ruggie'ro. See *Rogero.*

Ruggles family. In Kate Douglas Wiggin's *Birds' Christmas Carol* (*q.v.*).

Ruggs, Peter. See *Peter Ruggs.*

Ruksh or **Rakush.** The horse of the Persian hero Rustam (*q.v.*).

> And Ruksh, his horse,
> Followed him, like a faithful hound, at heel —
> Ruksh, whose renown was noised through all the earth.
>
> *Matt. Arnold: Sohrab and Rustem.*

Rule, Britannia. A famous national anthem of Great Britain; words by Thomson, author of *The Seasons;* music by Dr. Arne (1740). It first appeared in a masque entitled *Alfred.*

Rulers, Titles of. Titles of sovereigns and other rulers may be divided into two classes, viz. (1) designations that correspond more or less to our *King* or *Emperor* (such as *Bey, Mikado, Sultan*), and (2) appellatives that were originally the proper name of some individual ruler (as *Cæsar*).

Ameer, Amir. Ruler of Afghanistan, Sind, and other Mohammedan states; also spelled *Emir.*

Archon. Chief of the nine magistrates

of ancient Athens. The next in rank was called *Basileus*, and the third *Polemarch* (field marshal).

Beglerbeg. See *Bey.*

Begum. A queen, princess, or lady of high rank in India.

Bey — of Tunis. In Turkey, a bey is usually a superior military officer, though the title is often assumed by those who hold no official position. The governor of a province is known as a *beglar-bey* or *beglerbeg* (lord of lords).

Brenn or *Brenhin* (war-chief) of the ancient Gauls. A dictator appointed by the Druids in times of danger.

Bretwalda (wielder of Britain). A title of some of the Anglo-Saxon kings who held supremacy over the rest; a king of the Heptarchy (*q.v.*).

Cacique. See *Cazique.*

Caliph or *Calif* (successor). Successors of Mahomet in temporal and spiritual matters; the office formerly claimed by the Sultan of Turkey. The Turkish National Assembly abolished the Caliphate in 1923.

Cazique or *Cacique.* A native prince of the ancient Peruvians, Cubans, Mexicans, etc.

Chagan. The chief of the Avars.

Cham. See *Khan.*

Cral. The despot of ancient Servia.

Czar (from Lat. *Cæsar;* cp. *Kaiser*). The popular title of the former Emperors of Russia (assumed in 1547 by Ivan the Terrible), but officially his only as King of Poland and a few other parts of his Empire. His wife was the *Czarina* or *Czaritza*, his son the *Czarevich*, and his daughter the *Czarevna.* The sovereign of Bulgaria is still officially styled *Czar.*

Dey. In Algiers, before it was annexed to France in 1830; also the 16th century rulers of Tunis and Tripoli (Turk. *dai*, uncle).

Diwan. The native chief of Palanpur, India.

Doge. The ruler of the old Venetian Republic (697–1797); also of that of Genoa (1339–1797).

Duke. The ruler of a duchy; formerly in many European countries of sovereign rank. (Lat. *Dux*, a leader.)

Elector. A Prince of the Holy Roman Empire (of sovereign rank) entitled to take part in the election of the Emperor.

Emir. The independent chieftain of certain Arabian provinces, as Bokhara, Nejd, etc. The same as *Amir.*

Emperor. The paramount ruler of an empire (as India or Japan); especially, in medieval times, the Holy Roman Empire; from Lat. *Imperator*, one who commands.

Exarch. The title of a viceroy of the Byzantine Emperors, especially the *Exarch* of Ravenna, who was *de facto* governor of Italy.

Gaekwar. Formerly the title of the Monarch of the Mahrattas; now that of the native ruler of Baroda under the British (his son being the *Gaekwad*). The word is Marathi for a cowherd.

Hospodar. The title borne by the princes of Moldavia and Wallachia before the union of those countries with Roumania (Slavic, lord, master).

Imam. A title of the Sultan as spiritual successor of Mahomet; also of the ruler of Yemen, Arabia. It is also used for certain religious leaders and the Shiites employ it for the expected Mahdi (*q.v.*). The word means teacher or guide.

Imperator. See *Emperor.*

Inca. The title of the sovereigns of Peru up to the conquest by Pizarro (1531).

Kaiser. The German form of Lat. *Cæsar* (see above, also *Csar*); the old title of the Emperor of the Holy Roman Empire, and of the Emperors of Germany and of Austria.

Khan. The chief rulers of Tartar, Mongol, and Turkish tribes, as successors of Genghis Khan (d. 1227). The word means lord or prince.

Khedive. The title conferred in 1867 by the Sultan of Turkey on the viceroy or governor of Egypt. In November, 1914, the Khedive, who had declared himself an adherent of the Central Powers, was deposed and a British Protectorate declared. Cp. *Vali.*

King. The Anglo-Saxon *cyning*, literally "a man of good birth" (*cyn*, tribe, kin, or race, with the patronymic *-ing*).

Lama. The priest-ruler of Tibet, known as the *Grand Lama* or *Delai Lama.* Also the ecclesiastical potentate of that country, known as the *Tashai Lama.*

Maharajah (Hind. the great king). The title of many of the native rulers of Indian States.

Mikado. The popular title of the hereditary ruler of Japan — officially styled "Emperor." The name (like the Turkish *Sublime Porte*) means "The August Door." Cp. *Shogun.*

Mogul or *Great Mogul.* The Emperors of Delhi, and rulers of the greater part of India from 1526 to 1857, of the Mongol line founded by Baber.

Mpret. The old title of the Albanian

rulers (from Lat. *imperator*), revived in 1913 in favor of Prince William of Wied, whose Mpretship, as a result of the outbreak of the Great War, lasted only a few months.

Nawab. The native rulers of Bhopal, Tonk, Jaora, and some other Indian States.

Padishah (Pers. protecting lord). A title of the Sultan of Turkey, the Shah of Persia, and of the former Great Moguls; also of the King of Great Britain as Emperor of India.

Pendragon. The title assumed by the ancient British overlord.

Polemarch. See *Archon.*

Prince. Formerly in common use as the title of a reigning sovereign, as it still is in a few cases, such as the Prince of Monaco and Prince of Liechtenstein.

Rajah. Hindustani for *king* (cp. *Maharajah*): specifically the title of the native rulers of Cochin, Ratlam, Tippera, Chamba, Faridkot, Mandi, Pudukota, Rajgarh, Rajpipla, Sailana, and Tehri (Garhwal). Cp. *Rex.*

Ranee or *Rani.* A Hindu queen, the feminine of Rajah.

Rex (*reg-em*). The Latin equivalent of our "king," connected with *regere*, to rule, and with Sanskrit *rajan* (whence *Rajah*), a king.

Sachem, Sagamore. Chieftains of certain tribes of North American Indians.

Satrap. The governor of a province in ancient Persia.

Shah (Pers. king). The supreme ruler of Persia and of some other Eastern countries. Cp. *Padishah.*

Sheikh. An Arab chief, or head man of a tribe.

Shogun. The title of the virtual rulers of Japan (representing usurping families who kept the true Emperor in perpetual confinement with some prestige of sovereignty but little power) from about the close of the 12th century to the revolution of 1867–1868. It means "leader of an army," and was originally the title of military governors. Also called the Tycoon.

Sirdar. The commander-in-chief of the Egyptian army and military governor of Egypt.

Stadtholder. Originally a viceroy in a province of the Netherlands, but later the chief executive officer of the United Provinces.

Sultan (formerly also *Soldan*). The title of the rulers of many Mohammedan States, especially Turkey, before the formation of the new Turkish state.

Tetrarch. The governor of the fourth part of a province in the ancient Roman Empire.

Tycoon. An alternative title of the Japanese Shogun (*q.v.*). The word is from Chinese and means "great sovereign."

Vali. The title of the governors of Egypt prior to 1867, when the style *Khedive* (*q.v.*) was granted by the Sultan. Also a Turkish official.

Voivode, or *Vaivode.* Properly (Russ.) "the leader of an army." The word was for a time assumed as a title by the Princes of Moldavia and Wallachia, later called Hospodars (*q.v.*).

(2) The following names have been adopted in varying degrees as royal titles among the peoples mentioned:

Abgarus (The Grand). So the kings of Edessa were styled.

Abim'elech (my father the king). The chief ruler of the ancient Philistines.

Attabeg (father prince). Persia, 1118.

Augustus. The title of the reigning Emperor of Rome, when the heir presumptive was styled "Cæsar."

Cæsar. Proper name adopted by the Roman emperors. See *Kaiser; Czar.*

Canda'ce. Proper name adopted by the queens of Ethiopia.

Cyrus (mighty). Ancient Persia.

Dari'us, Latin form of *Darawesh* (king). Ancient Persia.

Melech (king). Ancient Semitic tribes.

Pha'raoh (light of the world). Ancient Egypt.

Ptol'emy. Proper name adopted by Egypt after the death of Alexander.

Sophy or *Sophi.* A former title of the kings of Persia, from Cafi-ud-din, the founder of the ancient dynasty of the Cafi or Cafavi.

Rump Parliament. See *Parliament.*

Rumpelstilzchen. A passionate little deformed dwarf of German folk-tale. A miller's daughter was enjoined by a king to spin straw into gold, and the dwarf did it for her, on condition that she would give him her first child. The maiden married the king, and grieved so bitterly when the child was born that the dwarf promised to relent if within three days she could find out his name. Two days were spent in vain guesses, but the third day one of the queen's servants heard a strange voice singing —

> Little dreams my dainty dame
> Rumpelstilzchen is my name.

Running Parliament. See *Parliament.*

Runnymede. A name assumed by Benjamin Disraeli (1805–1881) in the *Times*.

Rush, Friar. A legendary house-spirit who originated as a kind of ultra-mischievous and evil-dispositioned Robin Goodfellow in medieval German folk-tales (*Bruder Rausch, i.e.* intoxication, which shows us at once that Friar Rush was the spirit of inebriety). His particular duty was to lead monks and friars into wickedness and keep them in it. A prose *History of Friar Rush* appeared in English as early as 1568, and in 1601 Henslowe records a comedy (now lost), *Friar Rush and the Proud Woman of Antwerp* by Day and Houghton.

Ruskin, John (1819–1900). English prose writer, best known for his *Modern Painters*, *Seven Lamps of Architecture*, *Sesame and Lilies* and *The Crown of Wild Olive*.

Russian. For *The Russian Byron*, *The Russian Murat*, etc., see under *Byron*, *Murat*.

Rustam or **Rustum.** Chief of the Persian mythical heroes, son of Zâl " the Fair," king of India, and regular descendant of Benjamin, the beloved son of Jacob the patriarch. His story is told in the Persian epic *Shah Namah* (*q.v.*). He delivered King Caïcaus from prison, but afterwards fell into disgrace because he refused to embrace the religious system of Zoroaster. Caïcaus sent his son Asfendiar (or Isfendiar) to convert him, and, as persuasion availed nothing, the logic of single combat was resorted to. The fight lasted two days, and then Rustam discovered that Asfendiar bore a " charmed life," proof against all wounds. The valor of these two heroes is proverbial, and the Persian romances are full of their deeds of fight. Rustam is also famous for his victory over the white dragon Asdeev. In Matthew Arnold's poem *Sohrab and Rustum*, Rustum fights with Sohrab, overcomes him, and finds too late he has slain his own son.

Ruth. Heroine of a love story of the Old Testament told in the book of *Ruth*. She is a Moabitess, and the chief appeal of the idyll lies in her devotion to her Hebrew mother-in-law, Naomi, after the death of her husband, Naomi's son. She accompanies Naomi back to Bethlehem with the words, " Entreat me not to leave thee and to return from following after thee; for whither thou goest, I will go; and where thou lodgest, I will lodge; thy people shall be my people and thy God my God." In Bethlehem she becomes a gleaner in the fields of Boaz, a rich kinsman; and he falls in love with her and marries her.

Rutherford, Mark. See *Mark Rutherford*.

Ryecroft, Henry. Hero of George Gissing's *Private Papers of Henry Ryecroft*, a study of the problems and disillusionments of the literary life.

Ryence, King. A Welsh king of the Arthurian romances, who sent a dwarf to King Arthur to say he had overcome eleven kings, all of whom gave him their beards to purfell his mantle. He now required King Arthur to do likewise. King Arthur returned answer, " My beard is full young yet for a purfell, but before it is long enough for such a purpose, King Ryence shall do me homage on both his knees." See Percy's *Reliques*, series iii, Bk. 1.

Rymenhild. The princess beloved by King Horn (*q.v.*).

S

S.J. The Society of Jesus; denoting that the priest after whose name they are placed is a Jesuit.

S. O. S. The arbitrary code signal used by Marconi wireless operators on board ship to summon the assistance of any vessels within call; hence, an urgent appeal for help.

The letters have been held to stand for *save our souls* or *save our ship*, but they were adopted merely for convenience, being 3 dots, 3 dashes, and 3 dots, . . . – – – . . .

During the Great War the school attached to headquarters for the training of snipers was known as *the S O S section.*

S.P.Q.R. Senatus Populus Que Rom'anus (the Roman Senate and People). Letters inscribed on the standards of ancient Rome.

Saba, The Queen of. See *Sheba.*

Sabbat'ical Year. One year in seven when all land with the ancient Jews was to lie fallow for twelve months. This law was founded on *Ex.* xxiii. 10, etc.; *Lev.* xxv. 2–7; *Deut.* xv. 1–11. It is used for a missionary's furlough, or a year of vacation from a profession.

Sabotage. Wilful and malicious destruction of tools, plant, machinery, materials, etc., by discontented workmen or strikers. The term came into use after the great French railway strike of 1912, when the strikers cut the shoes (*sabots*) holding the railway lines.

Sabra. The legendary daughter of "Ptolemy, King of Egypt," rescued by St. George from the fangs of the dragon and ultimately married to her deliverer. She is represented as pure in mind, saintly in character, a perfect citizen, daughter, and wife. Her three sons, born at a birth, were named Guy, Alexander and David. Sabra died from the "pricks of a thorny brake."

Sabre, Mark. The hero of Hutchinson's *If Winter Comes* (*q.v.*). He says of himself that he is "unsatisfactory, because I've got the most infernal habit of seeing things from about twenty points of view."

Sabri'na. The Latin name of the river Severn, but in British legend the name of the daughter of Locrine and his concubine Estrildis. Locrine's queen, Guendolen, vowed vengeance against Estrildis and her daughter, gathered an army together, and overthrew her husband. Sabrina fled and jumped into the Severn; Nereus took pity on her, and made her goddess of the river, which is hence poetically called Sabri'na.

There is a gentle nymph not far from hence,
That with moist curb sways the smooth Severn stream
Sabrina is her name, a virgin pure.
Milton: Comus, 840

Sacco Benedetto or **San Beni'to** (Span. the blessed sack or cloak). The yellow linen robe with two crosses on it, and painted over with flames and devils, in which persons condemned by the Spanish Inquisition were arrayed when they went to the stake. See *Auto da fé.* In the case of those who expressed repentance for their errors, the flames were directed downwards. Penitents who had been taken before the Inquisition had to wear this badge for a stated period. Those worn by Jews, sorcerers, and renegades bore a St. Andrew's cross in red on back and front.

Sachem. A chief among some of the North American Indian tribes. *Sagamore* is a similar title.

Sachs, Hans. In Wagner's opera, *The Meistersinger* (*q.v.*), the old town cobbler, singer and poet of Nuremberg. Sachs was a real person, who lived 1494–1576, and left behind him thirty-four folio vols. of MS., containing 208 plays, 1700 comic tales, and about 450 lyric poems.

Here Hans Sachs, the cobbler-poet, laureate of the gentle craft,
Wisest of the Twelve Wise Masters, in huge folios sang and laughed.
Longfellow: Nuremberg.

Sack. *To give one the sack.* To dismiss from further service. At one time manufacturers who employed those who worked at home put the work to be done in a bag or sack. If when brought back the work was satisfactory, the bag or sack was filled again with materials; if not, it was laid empty on the counter, and this indicated that the person would no longer be employed by the firm.

Sacrament. Originally "a military oath" (Lat. *sacramentum*) taken by the Roman soldiers not to desert their standard, turn their back on the enemy, or abandon their general. The early Christians used the word to signify "a sacred mystery," and hence its application to baptism, the Eucharist, marriage, confirmation, etc.

The five sacraments are Confirmation, Penance, Orders, Matrimony and Extreme Unction. These are not counted "Sacra-

ments of the Gospel." See *Thirty-nine Articles*, Article xxv.

The seven sacraments are Baptism, Confirmation, the Eucharist, Penance, Orders, Matrimony, and Extreme Unction.

The two sacraments of the Protestant Churches are Baptism and the Lord's Supper.

Sacred. *Sacred Isle* or *Holy Island.* Ireland was so called because of its many saints, and Guernsey for its many monks. The island referred to by Thomas Moore in his *Irish Melodies* (No. II.) is Scattery, to which St. Sena'nus retired, and vowed that no woman should set foot thereon.

> "Oh, haste and leave this sacred isle,
> Unholy bark, ere morning smile."
> *St. Senanus and the Lady.*

The Sacred Nine. The Muses (*q.v.*).

Sacripant. In the Italian epic poems, *Orlando Innamorato* by Boiardo and *Orlando Furioso* by Ariosto, the Emperor of Circassia, one of the most notable of the Saracens who lays siege to Charlemagne's citadel in Paris. He is the lover and for a time the champion of the fair Angelica (*q.v.*), but fails to win her.

Sacys Bible. See *Bible, Specially named.*

Sad Fortunes of the Reverend Amos Barton. See *Amos Barton.*

Sad'ducees. A Jewish party which existed about the time of Christ. They denied the existence of spirits and angels, and, of course, disbelieved in the resurrection of the dead; said to be so called from Sadoc or Zadok (see 2 *Sam.* viii. 17), who is thought to have been a priest or rabbi some three centuries before the birth of Christ. They were opposed to the Pharisees in that they did not accept the oral parts of the Law traditionally handed down from Moses, and as they did not believe in future punishments, they punished offences with the utmost severity.

Sæhrimnir. The boar of Scandinavian myth, which is served to the gods in Valhalla every evening; by next morning the part eaten is miraculously restored.

Safa. In Mohammedan myth, the hill in Arabia on which Adam and Eve came together, after having been parted for 200 years, during which time they wandered homeless over the face of the earth.

Saga (plural **Sagas**). The Teutonic and Scandinavian mythological and historical traditions, chiefly compiled in the 12th and three following centuries. The most remarkable are those of *Lodbrog, Hervara, Vilkina, Voluspa, Volsunga, Blomsturvalla Ynglinga, Olaf Tryggva-Sonar,* with those of *Jomsvikingia* and of *Knytlinga* (which contain the legendary history of Norway and Denmark), those of *Sturlinga* and *Eryrbiggia* (which contain the legendary history of Iceland), and the collections, the *Heims-Kringla* and *New* or *Younger Edda,* due to Snorri Sturleson. Cp. *Volsunga Saga; Edda.*

Sage. *The Sage of Auburn.* W. H. Seward (1801–1872), American politician.

The Sage of Chappaqua. Horace Greeley (1811–1872), American editor and statesman.

The Sage of Chelsea. Thomas Carlyle (1795–1881) from his Chelsea residence.

The Sage of Concord. Ralph Waldo Emerson (1803–1882) from his Concord, Mass., home.

The Sage of Monticello. Thomas Jefferson (1743–1826), the third president of the United States, whose country seat was at Monticello, Va.

The Sage of Samos. Pythagoras (fl. *B. C.* 540–510), the Greek philosopher.

The Seven Sages. See under *Seven.*

Sage Hens. Inhabitants of Nevada.

Sage-brush State. Nevada. See *States.*

Sag'ittary. The name given in the medieval romances to the centaur, a mythical monster half horse and half man, whose eyes sparkled like fire and struck dead like lightning, fabled to have been introduced into the Trojan armies.

> The dreadful Sagittary
> Appals our numbers.
> *Shakespeare: Troilus and Cressida,* v, 5.

The "Saggittary" referred to in *Othello* i, 1:

> Lead to the Sagittary the raised search,
> And there will I be with him,

was probably an inn, but may have been the Arsenal, where, it is said, the statue of an archer is still to be seen.

Sago, Lot Sap. A typical Yankee character who appeared in C. A. Logan's comedy, *Yankee Land* (Am. 1834) and later in *Hue and Cry* (1846). Cp. *Jonathan Ploughboy; Solomon Swap; Solon Shingle.*

Sagramour le De'sirus. In Arthurian romance, a knight of the Round Table.

Sailor King. William IV. of England (1765, 1830–1837). who entered the navy as midshipman in 1779, and was made Lord High Admiral in 1827.

Saint, The (*Il Santo*). A novel by Fogazzaro. See *Maironi, Piero.*

Saint. (For fictitious names and titles of books beginning with Saint, see below under separate entries.) Among the most important saints of Christian tradition are the following:

St. Adrian. The patron saint of the Flemish brewers is represented in art with an anvil and a sword or axe close by it. He had his limbs cut off on a smith's anvil, and was afterwards beheaded.

St. Agatha. A saint who was tortured and martyred in Sicily during the Decian persecution of 251. She is sometimes represented in art with a pair of shears or pincers, and holding a salver on which are her breasts, these having been cut off. The *Veil of St. Agatha* is a miraculous veil belonging to St. Agatha, and deposited in the church of the city of Catania, in Sicily, where the saint suffered martyrdom. It is believed to be a sure defence against the eruptions of Mount Etna.

St. Agnes. A saint martyred in the Diocletian persecution (about 303) at the age of 13. She was tied to a stake, but the fire went out, and Aspasius, set to watch the martyrdom, drew his sword, and cut off her head. There is a picture of the incident by Domenichino. St. Agnes is the patron of young virgins. She is commemorated on January 21st.

One of Keats' best known poems is *The Eve of St. Agnes.* The tradition is that on St. Agnes' Eve, maidens, under certain conditions, dream of their sweethearts. Magdeline, a baron's daughter, was in love with Porphyro, but a deadly feud existed between Porphyro and the baron. The poem tells the story of these two lovers.

St. Alexis. Patron saint of hermits and beggars. The story goes that he lived on his father's estate as a hermit till death, but was never recognized. It is given at length in the *Gesta Romanorum* (Tale xv). He is represented in art with a pilgrim's habit and staff. Sometimes he is drawn as if extended on a mat, with a letter in his hand, dying.

St. Ambrose. Bishop of Milan in the 4th century. He is represented in Christian art in the robes of a bishop. His attributes are (1) a *beehive,* in allusion to the legend that a swarm of bees settled on his mouth when lying in his cradle; (2) a *scourge,* by which he expelled the Arians from Italy.

St. Andrew. One of the twelve disciples of Jesus; the brother of St. Peter. He is depicted in Christian art as an old man with long white hair and beard, holding the Gospel in his right hand, and leaning on a cross like the letter **X**, termed St. Andrew's cross. His day is November 30th. It is said that he suffered martyrdom in Patræ (70 *A.D.*).

St. Anne. The mother of the Virgin Mary and wife of St. Joachim (*q.v.*, below).

St. Anthony the Great. The patron saint of swineherds. He lived in the 3rd or 4th century, and was the founder of the fraternity of ascetics who lived in the deserts. The story of his temptations by the devil is well known in literature and art. It forms the subject of Flaubert's novel, *La Tentation de St. Antoine.* His day is January 17th. Not to be confused with *St. Anthony of Padua,* who was a Franciscan of the 13th century, and is commemorated on June 13th.

St. Anthony's cross. The tau-cross, **T**; used as a sacred symbol and in heraldry.

St. Anthony's fire. Erysip'elas is so called from the tradition that those who sought the intercession of St. Anthony recovered from the pestilential erysipelas called the *sacred fire,* which proved so fatal in 1089.

St. Anthony's pig. A pet pig, the smallest of the litter, also called the "tantony pig"; in allusion to St. Anthony being the patron saint of swineherds. The term is also used of a sponger or hanger-on.

St. Augustine. Bishop of Hippo in northern Africa (354–430). He is the author of *De Civitate Dei* (*The City of God*).

St. Barbara. The patron saint of arsenals and powder magazines. Her father delivered her up to Martian, governor of Nicome'dia, for being a Christian. After she had been subjected to the most cruel tortures, just as her unnatural father was about to strike off her head, a lightning flash laid him dead at her feet. Hence, St. Barbara is invoked against lightning.

St. Barnabas. A fellow laborer of the Apostle Paul (*Acts* iv. 36–37). According to tradition he was martyred at Salamis. His day is June 11th.

St. Bartholomew. One of the twelve disciples of Jesus. The symbol of this saint is a knife, in allusion to the knife with which he was flayed alive. He is commemorated on August 24th, and is said to have been martyred in Armenia. See *Bartholomew Fair.*

St. Bernard. Abbot of the monastery of Clairvaux in the 12th century (1091–1153). His fame for wisdom was very great, and few church matters were undertaken without his being consulted.

St. Bernard Dog, or *Great St. Bernard.* A large and handsome breed of dog, so called because for many years they have been bred at the Hospice of St. Bernard at the Great St. Bernard Pass, Switzer-

land, and trained to track travellers lost in the snow.

St. Blaise. Patron saint of woolcombers, because he was torn to pieces with iron wool-combs. He is invoked for diseases of children and cattle.

St. Boniface. The apostle of Germany (680–750), an Anglo-Saxon whose original name was *Winifred* or *Winfrith.* He was made archbishop of Mayence by Pope Gregory III. St. Boniface was murdered in Friesland by some peasants. His day is June 5th.

St. Brandan or *Brendan.* A semi-legendary Irish saint, said to have died and been buried at Clonfert (at the age of about 94), in 577, where he was abbot over 3,000 monks.

He is best known on account of the very popular medieval story of his voyage in search of the Earthly Paradise, which was supposed to be situated on an island in mid-Atlantic. The voyage lasted for seven years, and the story is crowded with marvellous incidents, the very birds and beasts they encountered being Christians and observing the fasts and festivals of the Church! As late as 1755 St. Brandon's Island, or the Island of San Borandan, was set down in geographical charts as west of the Canary group. According to legend it is the retreat of the Spanish Roderigo or Roderick (*q.v.*) and the Portuguese Don Sebastian.

St. Catharine. St. Catharine was a virgin of royal descent in Alexandria (4th century), who publicly confessed the Christian faith at a sacrificial feast appointed by the Emperor Maximi'nus, for which confession she was put to death by torture by means of a wheel like that of a chaff-cutter. Hence:

Catharine wheel, a sort of firework; also, a turning head over heels on the hands. Boys in the street, etc., often do so to catch a penny or so from passers-by.

Catharine-wheel republics. "Republics," says Mr. Lowell, "always in revolution while the powder lasts."

Catharine-wheel window. A wheel-window, sometimes called a rose-window, with radiating divisions.

To braid St. Catharine's tresses. To live a virgin.

St. Cecili, Cecily, or *Cecile.* The heroine of the *Second Nun's Tale* (*q.v.*) in Chaucer's *Canterbury Tales* (1388).

St. Cecilia. A Roman lady who underwent martyrdom in the 3rd century. She is the patron saint of the blind, being herself blind; also patroness of musicians, and "inventor of the organ." According to tradition an angel fell in love with her for her musical skill, and used nightly to visit her. Her husband saw the heavenly visitant, who thereupon gave to both a crown of martyrdom which he brought from Paradise. Dryden and Pope have written odes in her honor, and both speak of her charming an angel by her musical powers.

St. Christopher. Legend relates that St. Christopher was a giant who one day carried a child over a brook, and said, "Chylde, thou hast put me in grete peryll. I might bere no greater burden." To which the child answered, "Marvel thou nothing, for thou hast borne all the world upon thee, and its sins likewise." As he sank beneath his load, the child told the giant He was Christ, and Christopher resolved to serve Christ and Him only. He died three days afterwards, and was canonized. The Greek and Latin Churches look on him as the protecting saint against floods, fire, and earthquake.

St. Clement. Patron saint of tanners, being himself a tanner. His day is November 23rd, and his symbol is an anchor, because he is said to have been martyred by being thrown into the sea with an anchor round his neck.

St. Cosme. Patron of surgeons, born in Arabia. He practised medicine in Cilicia with his brother St. Damien, and both suffered martyrdom under Diocletian in 303 or 310. Their fête day is December 27th. In the twelfth century there was a medical society called *Saint Cosme.*

St. Crispin. Crispin and Crispian were two brothers, born at Rome, from which place they travelled to Soissons, in France (about *A. D.* 303), to propagate the gospel. They worked as shoemakers, that they might not be chargeable to any one. The governor of the town ordered them to be beheaded the very year of their arrival; and they were made the tutelary saints of shoemaking. St. Crispin's Day is October 25th.

St. Cuthbert. A Scotch monk of the 6th century.

St. Cuthbert's Beads. Joints of the articulated stems of encrinites, used for rosaries. So called from the legend that St. Cuthbert sits at night on the rock in Holy Island, forging these "beads." The opposite rock serves him for anvil.

> On a rock of Lindisfarn
> St. Cuthbert sits, and toils to frame
> The sea-born beads that bear his name,
> *Sir W. Scott: Marmion* (1808).

St. David. The patron saint of Wales (d. 544). Legend relates that he was son of Xantus, prince of Cereticu, now called Card'iganshire; he was brought up a priest, became an ascetic in the Isle of Wight, preached to the Britons, confuted Pela'gius, and was preferred to the see of Caerleon or Mene'via (i.e. *main aw*, narrow water or firth). Here the saint had received his early education, and when Dyvrig, the archbishop, resigned his see to him, St. David removed the archiepiscopal residence to Mene'via, which was henceforth called St. David's. He died at the age of 146, in the year 642. The waters of Bath "owe their warmth and salutary qualities to the benediction of this saint."

St. David's Day, March 1. The leek worn by Welshmen on this day is in memory of a complete victory obtained by them over the Saxons (March 1, 640). This victory is ascribed "to the prayers of St. David," and his judicious adoption of a leek in the cap, that the Britons might readily recognize each other. The Saxons, having no badge, not unfrequently turned their swords against their own supporters.

St. Denys or *Denis.* The apostle to the Gauls and patron saint of France. He is said to have been beheaded at Paris in 272, and, according to tradition, carried his head, after martyrdom, for six miles in his hands and laid it on the spot where stands the cathedral bearing his name. The tale may have taken its rise from an ancient painting of the incident, in which the artist placed the head between the martyr's hands so that the trunk might be recognized.

St. Dominic (1170–1221), who preached with great vehemence against the Albigenses, was called by the Pope "Inquisitor-General," and was canonized by Gregory IX. He is represented with a sparrow at his side, and a dog carrying in its mouth a burning torch. The devil, it is said, appeared to the saint in the form of a sparrow, and the dog refers to the story that his mother, during her pregnancy, dreamt that she had given birth to a dog, spotted with black and white spots, which lighted the world with a burning torch.

St. Dorothea. A martyr under Diocletian about 303. She is represented with a rose-branch in her hand, a wreath of roses on her head, and roses with fruit by her side; sometimes with an angel carrying a basket with three apples and three roses. The legend is that Theophilus, the judge's secretary, scoffingly said to her, as she was going to execution, "Send me some fruit and roses, Dorothea, when you get to Paradise." Immediately after her execution, while Theophilus was at dinner with a party of companions, a young angel brought to him a basket of apples and roses, saying, "From Dorothea in Paradise," and vanished. Theophilus, of course, was a convert from that moment. The story forms the basis of Massinger's tragedy, *The Virgin Martyr* (1620).

St. Dunstan. Archbishop of Canterbury (961), and patron saint of goldsmiths, being himself a noted worker in gold. He is represented in pontifical robes, and carrying a pair of pincers in his right hand, the latter referring to the legend that on one occasion at Glastonbury (his birthplace) he seized the devil by the nose with a pair of red-hot tongs and refused to release the hateful fiend till he promised never to tempt him again.

St. Dymphna. The tutelar saint of the insane. She is said to have been the daughter of an Irish prince of the 7th century, and was murdered at Gheel, in Belgium, by her own father, because she resisted his incestuous passion. Gheel has long been a center for the treatment of the mentally afflicted.

St. Edmund. See *St. Sebastian* below.

St. Elizabeth of Hungary. Patron saint of queens, being herself a queen. She died in 1231 at the age of 24, and her day is November 19th. She gave so bountifully to the poor as to cripple her own household. One day her husband met her with her lap full of something, and demanded of her what she was carrying. "Only flowers, my lord," said Elizabeth, and to save the lie God converted the loaves into flowers. She is the heroine of Kingsley's dramatic poem *The Saint's Tragedy* (1846).

St. Eloi or *Eligius.* Patron saint of artists and smiths. He was a famous worker in gold and silver, and was made Bishop of Noyon in the reign of Dag'obert (6th century). His day is December 1st.

St. Eulalie. Eu'lalon (*i.e.* "the sweetly-spoken") is one of the names of Apollo; but there is a virgin martyr called Eu'lalie, born at Barcelona. When she was only twelve the persecution of Diocle'tian broke out, and she, in the presence of the Roman judge, cast down the idols he had set up. She was martyred February 12th, 304, and is the patron saint of Barcelona and of sailors.

Longfellow calls Evangeline the "Sunshine of St. Eulalie."

St. Filumena. A saint unknown till 1802, when a grave was discovered in the Catacomb of St. Priscilla on the Salarian Way (leading from Rome to Ancona), with this inscription on tiles: "*lumena paxte cymfi,*" which, being rearranged, makes *Pax tecum Filumena.* Filumena was at once accepted as a saint, and so many wonders were worked by "her" that she has been called *La Thaumaturge du Dixneuvième Siècle.* She is commemorated on August 10th.

Filome'na. Longfellow called Florence Nightingale (1820–1910) *St. Filomena,* not only because Filomena resembles the Latin word for a nightingale, but also because this saint, in Sabatelli's picture, is represented as hovering over a group of sick and maimed, healed by her intercession.

> A Lady with a Lamp shall stand
> In the great history of the land,
> A noble type of good
> Heroic womanhood.
> Nor even shall be wanting here
> The palm, the lily, and the spear,
> The symbols that of yore
> Saint Filomena bore.
> *Longfellow: Santa Filomena.*

St. Florian. Patron saint of Poland. He was martyred by being drowned in the Enns, near Lorch, about 230. He is also the patron of mercers, having been himself of the same craft.

St. Francis. Founder of the Franciscan order (1182–1226), one of the best loved of all the saints. Poverty was a fundamental principle with St. Francis. He is famed for his love of all living things; the story of his preaching to the birds is particularly well known.

The Wolf of Gubbio by Josephine Preston Peabody (Am. 1913) is based on the life of St. Francis.

St. Francis' Distemper. Impecuniosity; being moneyless. Those of the Order of St. Francis were not allowed to carry any money about them.

St. Genevieve. The sainted patroness of the city of Paris (422–512). Her day is January 3rd, and she is represented in art with the keys of Paris at her girdle, a devil blowing out her candle, and an angel relighting it, or as restoring sight to her blind mother, or guarding her father's sheep. She was born at Nanterre, and was influential in averting a threatened attack on Paris by Attila, the Hun.

St. George. The patron saint of England since about the time of the institution of the Order of the Garter (*c.* 1348), when he was "adopted" by Edward III. He is commemorated on April 23rd. St. George had been popular in England from the time of the early Crusades, for he was said to have come to the assistance of the Crusaders at Antioch (1089), and many of the Normans (under Robert, son of William the Conqueror) then took him as their patron.

St. George was probably a Cappadocian who suffered martyrdom under Diocletian in 303. There are various versions of his *Acta,* one saying that he was a tribune and that he was asked to come and subdue a dragon that infested a pond at Silene, Libya, and fed on the dwellers in the neighborhood. St. George came, rescued a princess (Sabra) whom the dragon was about to make its prey, and slew the monster after he had wounded it and the princess had led it home in triumph by her girdle.

That St. George is an historical character is beyond all reasonable doubt; but the somewhat hesitating assertion of Gibbon (*Decline and Fall,* Ch. xxiii) that the patron saint of England was George of Cappadocia, the turbulent Arian bishop of Alexandria, who was torn to pieces by the populace in 360 and revered as a saint by the opponents of Athanasius, has been fully disproved by the Jesuit Papebroch, Milner, and others. He is now believed to have been an official in Diocletian's army, martyred April 23rd, *A. D.* 304.

The legend of St. George and the dragon is simply an allegorical expression of the triumph of the Christian hero over evil. which St. John the Divine beheld under the image of a dragon. Similarly, St. Michael, St. Margaret, St. Silvester, and St. Martha are all depicted as slaying dragons; the Savior and the Virgin as treading them under their feet; St. John the Evangelist as charming a winged dragon from a poisoned chalice given him to drink. Bunyan avails himself of the same figure when he makes Christian prevail against Apolyon.

The legend forms the subject of an old ballad given in Percy's *Reliques.* Spenser introduces St. George into his *Faërie Queene* as the Red Cross Knight (*q.v.*).

St. George he was for England, St. Denis was for France. This refers to the war-cries of the two nations — that of England was "St. George!" that of France, "Montjoye St. Denis!"

St. George's Cross. Red on a white field.

When St. George goes on horseback, St.

Yves goes on foot. In times of war it was supposed that lawyers have nothing to do. St. George is the patron of soldiers, and St. Yves or Yvo, an early French judge and lawyer noted for his incorruptibility and just decrees (d. 1303, canonized 1347), of lawyers.

St. Gertrude. An abbess (d. 664), aunt of Charles Martel's father, Pepin. She founded hospices for pilgrims, and so is a patron saint of travellers, and is said to harbor souls on the first night of their three days' journey to heaven. She is also the protectress against rats and mice, and is sometimes represented as surrounded by them, or with them running about her distaff as she spins.

St. Giles. Patron saint of cripples. The tradition is that Childeric, king of France, accidentally wounded the hermit in the knee when hunting; and the hermit, that he might better mortify the flesh, refusing to be cured, remained a cripple for life. His day is September 1st, and his symbol a hind, in allusion to the "heaven directed hind" which went daily to his cave near the mouth of the Rhone to give him milk. He is sometimes represented as an old man with an arrow in his knee and a hind by his side. Churches dedicated to St. Giles were usually situated in the outskirts of a city, and originally without the walls, cripples and beggars not being permitted to pass the gates.

St. Gudule or Gudila. Patron saint of Brussels, daughter of Count Witger, died 712. She is represented with a lantern, from a tradition that she was one day going to the church at St. Morgelle with a lantern, which went out, but the holy virgin lighted it again with her prayers.

St. Helena. Mother of Constantine the Great. She is represented in royal robes, wearing an imperial crown, because she was empress. Sometimes she carries in her hand a model of the Holy Sepulcher, an edifice raised by her in the East; sometimes she bears a large cross, sometimes she also bears the three nails by which the Savior was affixed to the cross. She died about 328, and is commemorated on August 18th.

St. Hubert. Patron saint of huntsmen (d. 727). He was the cousin of King Pepin. Hubert was so fond of the chase that he neglected his religious duties for his favorite amusement, till one day a stag bearing a crucifix menaced him with eternal perdition unless he reformed. Upon this warning he entered the cloister, became in time Bishop of Liège, and the apostle of Ardennes and Brabant. Those who were descended of his race were supposed to possess the power of curing the bite of mad dogs. In art he is represented as a bishop with a miniature stag resting on the book in his hand, or as a huntsman kneeling to the miraculous crucifix borne by the stag.

St. Ignatius. According to tradition, St. Ignatius was the little child whom our Savior set in the midst of His disciples for their example. He was a convert of St. John the Evangelist, was consecrated Bishop of Antioch by St. Peter, and is said to have been thrown to the beasts in the amphitheater by Trajan, about 107. He is commemorated on February 1st, and is represented in art accompanied by lions, or chained and exposed to them, in allusion to his martyrdom.

St. Ignatius Loyola (1491–1556). The founder of the Society of Jesus (the order of Jesuits). He is depicted in art with the sacred monogram I.H.S. on his breast, or as contemplating it, surrounded by glory in the skies, in allusion to his claim that he had a miraculous knowledge of the mystery of the Trinity vouchsafed to him. He was a son of the Spanish ducal house of Loyola, and after being severely wounded at the siege of Pampeluna (1521) left the army and dedicated himself to the service of the Virgin. His Order of the Society of Jesus, which he projected in 1534, was confirmed by Paul III in 1540.

St. James. There were two of the twelve disciples of Christ named James. The Apostle *St. James the Great*, brother of John and son of Zebedee, is the patron saint of Spain. Legend states that after his death in Palestine his body was placed in a boat with sails set, and that next day it reached the Spanish coast; at Padron, near Compostella, they used to show a huge stone as the veritable boat. According to another legend, it was the *relics* of St. James that were miraculously conveyed to Spain in a ship of marble from Jerusalem, where he was bishop. A knight saw the ship sailing into port, his horse took fright, and plunged with its rider into the sea. The knight saved himself by "boarding the marble vessel," but his clothes were found to be entirely covered with scallop shells. The saint's body was discovered in 840 by divine revelation to Bishop Theodomi'rus, and a church was built at Compostella for its shrine. St. James is commemorated on

July 25th, and is represented in art sometimes with the sword by which he was beheaded, and sometimes attired as a pilgrim, with his cloak covered with shells. He is also known as Santiago, a variation of St. James.

St. James the Less. His attribute is a fuller's club, in allusion to the instrument by which he was put to death after having been precipitated from the summit of the temple at Jerusalem in 62 *A. D.* He is commemorated on May 1st. *Less* means the shorter of stature.

The Court of St. James's. The British court, to which foreign ambassadors are officially accredited. King George V holds drawing-rooms and levées in St. James's Palace, Pall Mall; but Queen Anne, the four Georges, and William IV resided in this palace.

St. Januarius. The patron saint of Naples, a bishop of Benevento who was martyred during the Diocletian persecution, 304. He is commemorated on September 19th, and his head and two vials of his blood are preserved in the cathedral at Naples. This congealed blood is said to bubble and liquefy three times a year, on the Saturday before the first Sunday in May, September 19th, and December 16th; also whenever the head is brought near to the vials.

St. Jerome. A father of the Western Church, and translator of the Vulgate (*q.v.*). He was born about 340, and died at Bethlehem in 420. He is generally represented as an aged man in a cardinal's dress, writing or studying, with a lion seated beside him. While St. Jerome was lecturing one day, a lion entered the schoolroom, and lifted up one of its paws. All the disciples fled; but Jerome, seeing that the paw was wounded, drew out of it a thorn and dressed the wound. The lion, out of gratitude, showed a wish to stay with its benefactor. Hence the saint is represented as accompanied by a lion.

St. Joachim. The father of the Virgin Mary. Generally represented as an old man carrying in a basket two turtledoves, in allusion to the offering made for the purification of his daughter. His wife was St. Anne.

St. John. St. John the Evangelist or *the Divine.* One of the twelve, frequently called "the beloved disciple" from his being referred to as "that disciple whom Jesus loved" in the narrative of the *Gospel of St. John* or "Fourth Gospel." He was one of the sons of Zebedee, brother of St. James the Great. His day is December 27th, and he is usually represented bearing a chalice from which a serpent issues, in allusion to his driving the poison from a cup presented to him to drink. Tradition says that he took the Virgin Mary to Ephesus after the Crucifixion, that in the persecution of Domitian (96) he was plunged into a cauldron of boiling oil, and was afterwards banished to the isle of Patmos (where he is said to have written the Book of Revelation), but shortly returned to Ephesus, where he died.

St. John the Baptist. Patron saint of missionaries, because he was sent "to prepare the way of the Lord." His day is June 24th, and he is represented in a coat of sheepskins (in allusion to his life in the desert), either holding a rude wooden cross, with a pennon bearing the words, *Ecce Agnus Dei*, or with a book on which a lamb is seated; or holding in his right hand a lamb surrounded by a halo, and bearing a cross on the right foot. He baptized Jesus in the river Jordan. John the Baptist was a fearless denouncer of the sins of his contemporaries and was thrown into prison, and later beheaded, because he opposed Herod's act of making way with his brother to secure his brother's wife Herodias. For the use of this story in drama and opera, see *Salome.*

St. Joseph. Husband of the Virgin Mary, and the reputed father of Jesus. He is the patron saint of carpenters, because he was of that craft. In art Joseph is represented as an aged man with a budding staff in his hand. His day is March 19th.

St. Jude. One of the twelve disciples, also known as Thaddeus. He is represented in art with a club or staff, and a carpenter's square, in allusion to his trade. His day is October 28th. According to tradition he was shot to death by arrows in Armenia.

St. Julian. Patron saint of travellers and of hospitality, looked upon in the Middle Ages as the epicure of saints. Thus, after telling us that the Frankleyn was "Epicurus owne sone," Chaucer says:

> An householdere, and that a greet was he;
> Seint Julian he was in his contree.
> *Canterbury Tales: Prologue*, 339.

In art he is represented as accompanied by a stag in allusion to his early career as a hunter; and either receiving the poor and afflicted, or ferrying travellers across a river.

St. Kenelm. An English saint, son of

Kenwulf, king of Wessex in the early 9th century. He was only seven years old when, by his sister's order, he was murdered at Clente-in-Cowbage, Gloucestershire. The murder, says Roger of Wendover, was miraculously reported at Rome by a white dove, which alighted on the altar of St. Peter's, bearing in its beak a scroll with these words:

> In Clent cow pasture, under a thorn
> Of head bereft, lies Kenelm king-born.

St. Kenelm's day is July 17th.

St. Kentigern. The patron saint of Glasgow, born of royal parents about 510. He is said to have founded the cathedral at Glasgow, where he died in 601. He is represented with his episcopal cross in one hand, and in the other a salmon and a ring, in allusion to the well-known legend:

> Queen Langoureth had been false to her husband, King Roderich, and had given her lover a ring. The king aware of the fact, stole upon the knight in sleep, abstracted the ring, threw it into the Clyde, and then asked the queen for it. The queen, in alarm, applied to St. Kentigern, who after praying, went to the Clyde, caught a salmon with the ring in its mouth, handed it to the queen and was thus the means of restoring peace to the royal couple, and of reforming the repentant queen.

The Glasgow arms include the salmon with the ring in its mouth, and also an oak tree, a bell hanging on one of the branches, a bird at the top of the tree:

> The tree that never grew,
> The bird that never flew,
> The fish that never swam.
> The bell that never rang.

The oak and bell are in allusion to the story that St. Kentigern hung a bell upon an oak to summon the wild natives to worship.

St. Kentigern is also known as "St. Mungo," for *Mungho* (*i.e.* dearest) was the name by which St. Servan, his first preceptor, called him. His day is January 13th.

St. Kevin. An Irish saint of the 6th century, of whom legend relates that, like St. Sena'nus, he retired to an island where he vowed no woman should ever land. Kathleen tracked him to his retirement, but the saint hurled her from a rock, and her ghost never left the place while he lived. A rock at Glendalough (Wicklow) is shown as the bed of St. Kevin. Moore has a poem on this tradition (*Irish Melodies*, iv).

St. Keyne. A Celtic saint, daughter of Brychan, king of Brecknock in the 5th century. Concerning her well, near Liskeard, Cornwall, it is said that if a bridegroom drinks therefrom before his bride, he will be master of his house; but if the bride gets the first draught, the grey mare will be the better horse. Southey has a ballad, *The Well of St. Keyne* (1798), on this tradition. The man left his wife at the porch and ran to the well to get the first draught; but when he returned his wife told him his labor had been in vain, for she had "taken a bottle to church."

St. Lawrence. The patron saint of curriers, who was broiled to death on a gridiron. He was deacon to Sextus I and was charged with the care of the poor, the orphans, and the widows. In the persecution of Vale'rian (258), being summoned to deliver up the treasures of the church, he produced the poor, etc., under his charge, and said to the prætor, "These are the church's treasures." He is generally represented as holding a gridiron, and is commemorated on August 10th.

The phrase *Lazy as Lawrence* is said to take its origin from the story that when being roasted over a slow fire he asked to be turned, "for," said he "that side is quite done." This expression of Christian fortitude was interpreted by his torturers as evidence of the height of laziness, the martyr being too indolent even to wriggle.

St. Leonard. A Frank at the court of Clovis in the 6th century. He founded the monastery of Noblac, and is the patron saint of prisoners, Clovis having given him permission to release all whom he visited. He is usually represented a deacon, and holding chains or broken fetters in his hand.

St. Louis. Louis IX, king of France (1215, 1226–1270).

St. Loyola. See *St. Ignatius Loyola above.*

St. Lucia. Struck on St. Lucia's thorn. On the rack, in torment, much perplexed and annoyed. St. Lucia was a virgin martyr, put to death at Syracuse in 304. Her fête-day is December 13th. The "thorn" referred to is in reality the point of a sword, shown in all paintings of the saint, protruding through the neck.

St. Lucy. Patron saint for those afflicted in the eyes. She is supposed to have lived in Syracuse and to have suffered martyrdom there about 303. One legend relates that a nobleman wanted to marry her for the beauty of her eyes; so she tore them out and gave them to him, saying, "Now let me live to God." Hence she is represented in art carrying a palm branch and a platter with two eyes on it. Her day is December 13th.

St. Luke. Patron saint of painters and physicians and author of the *Gospel of St. Luke* and the *Acts of the Apostles* in the New Testament. Tradition says he painted a portrait of the Virgin Mary. *Col.* iv. 14. states that he was a physician. His day is October 18th. In art he is usually represented with an ox lying near him, and often with painting materials.

As light as St. Luke's bird. Not light at all, but quite the contrary. St. Luke is generally represented writing, while behind him is an ox, symbolical of sacrifice, St. John the Evangelist, with whom he was generally represented, being accompanied by an eagle. The suggestion of the ox is that St. Luke begins his gospel with the priest sacrificing in the Temple.

St. Margaret. The chosen type of female innocence and meekness, represented as a young woman of great beauty, bearing the martyr's palm and crown, or with the dragon as an attribute. Sometimes she is delineated as coming from the dragon's mouth, for legend says that the monster swallowed her, but on her making the sign of the cross he suffered her to quit his maw. Another legend has it that Olybrius, governor of Antioch, captivated by her beauty, wanted to marry her, and, as she rejected him with scorn, threw her into a dungeon, where the devil came to her in the form of a dragon. Margaret held up the cross, and the dragon fled.

St. Margaret is the patron saint of the ancient borough of Lynn Regis, and on the corporation seal she is represented as standing on a dragon and wounding it with the cross. The inscription is "*Sub . Margareta . Teritur . Draco . Stat . Cruce . Læta.*" She is commemorated on July 20th.

St. Mark. Author of the *Gospel of St. Mark*, the second book of the New Testament. Little is known about his life. He is famed as the patron saint of Venice.

St. Martha. The sister of Lazarus and Mary. When Jesus came to their house, Mary sat at his feet and listened, but Martha "was cumbered about much serving" and complained of her sister to Jesus. She is the patron saint of good housewives and is represented in art in homely costume, bearing at her girdle a bunch of keys, and holding a ladle or pot of water in her hand. Like St. Margaret, she is accompanied by a dragon bound, for she is said to have destroyed one that ravaged the neighborhood of Marseilles, but she has not the palm and crown of martyrdom. She is commemorated on July 29th, and is patron of Tarascon.

St. Martin. The patron saint of innkeepers and drunkards, usually shown in art as a young mounted soldier dividing his cloak with a beggar. He was born of heathen parents but was converted in Rome, and became Bishop of Tours in 371, dying at Caudes forty years later. His day is November 11th, the day of the Roman *Vinalia*, or Feast of Bacchus; hence his purely accidental patronage (as above), and hence also the phrase *Martin drunk.*

The usual illustration of St. Martin is in allusion to the legend that when he was a military tribune stationed at Amiens he once, in midwinter, divided his cloak with a naked beggar, who craved alms of him before the city gates. At night, the story says, Christ Himself appeared to the soldier, arrayed in this very garment.

Martin drunk. Very intoxicated indeed; a drunken man "sobered" by drinking more. Baxter uses the name as a synonym of a drunkard.

St. Martin's bird. The goose, whose blood was shed "sacrificially" on November 11th, in honor of that saint. See below.

St. Martin's heads, jewellery, lace, rings, etc. Cheap, counterfeit articles. When the old collegiate church of St. Martin's le Grand was demolished at the Dissolution of the Monasteries, hucksters established themselves on the site and carried on a considerable trade in artificial jewels, Brummagem ornaments, and cheap ware generally. Hence the use of the saint's name in this connection in Elizabethan and 17th-century writings.

St. Martin's goose. November 11th, St. Martin's Day, was at one time the great goose feast of France. The legend is that St. Martin was annoyed by a goose, which he therefore ordered to be killed and served up for dinner. He died from the repast, and the goose was "sacrificed" to him on each anniversary.

St. Martin of Bullions. The St. Swithin of Scotland. His day is July 4th, and the saying is that if it rains then, rain may be expected for forty days.

St. Martin's running footman. The devil, traditionally assigned to St. Martin for such duties on a certain occasion.

St. Mary the Virgin. The mother of Jesus, who was "conceived by the Holy Ghost." Her husband was St. Joseph (see above).

As *the Virgin*, she is represented in art with flowing hair, emblematical of her virginity.

As *Mater Dolorosa*, she is represented as somewhat elderly, clad in mourning, head draped, and weeping over the dead body of Christ.

As *Our Lady of Dolours*, she is represented as seated, her breast being pierced with seven swords, emblematic of her seven sorrows.

As *Our Lady of Mercy*, she is represented with arms extended, spreading out her mantle, and gathering sinners beneath it.

As *The glorified Madonna*, she is represented as bearing a crown and scepter, or a ball and cross, in rich robes and surrounded by angels.

Her seven joys. The Annunciation, Visitation, Nativity, Adoration of the Magi, Presentation in the Temple, Finding Christ amongst the Doctors, and the Assumption.

Her seven sorrows. Simeon's Prophecy, the Flight into Egypt, Christ Missed, the Betrayal, the Crucifixion, the Taking Down from the Cross, and the Ascension, when she was left alone.

Maeterlinck's *Sister Beatrice* (Bel. 1899) is a miracle play of the Virgin Mary. *The Miracle*, a spectacular Gest-Geddes-Reinhart production of 1924 for which the Century Theater in New York was turned into a medieval cathedral was a dramatic presentation of one of her miracles.

St. Mary Magdalene. Patron saint of penitents, being herself the model penitent of Gospel history. Seven devils were cast out of her by Jesus. In art she is represented either as young and beautiful, with a profusion of hair, and holding a box of ointment, or as a penitent, in a sequestered place, reading before a cross or skull. Maeterlinck has made her the subject of a drama, *Mary Magdalene* (Bel. 1910).

St. Mathurin. Patron saint in France of idiots and fools. He was a priest of the 3rd century, and was particularly popular in the Middle Ages. His day is November 1st.

The malady of St. Mathurin. Folly, stupidity. A French expression.

St. Matthew. Matthew, or Levi, was one of the twelve disciples of Jesus, a publican or collector of tolls paid for goods and passengers coming to Capernaum by the Sea of Galilee. He is the author of the *Gospel of St. Matthew*, the first book of the New Testament. According to tradition Matthew was slain by the sword in Parthia. His day is September 27th.

St. Matthias. The apostle chosen by the eleven to supply the place of Judas. He is said to have been first stoned and then beheaded. His day is February 24th.

St. Médard. The French "St. Swithin"; his day is June 8th.

> Quand il pleut à la Saint-Médard
> Il pleut quarante jours plus tard.

He was Bishop of Noyon and Tournai in the 6th century, and founded the Festival of the Rose at Salency, which is kept up to this day, the most virtuous girl in the parish receiving a crown of roses and a purse of money. Legend says that a sudden shower once fell which wetted every one to the skin except St. Médard; he remained dry as a toast, for an eagle had spread his wings over him, and ever after he was termed *maître de la pluie* (Master of the rain).

St. Michael. The great prince of all the angels and leader of the celestial armies.

> And there was war in heaven: Michael and his angels fought against the dragon; and the dragon fought and his angels, and prevailed not. — *Rev.* xii, 7, 8.

> Go, Michael, of celestial armies prince,
> And thou, in military prowess next,
> Gabriel; lead forth to battle these my sons
> Invincible; lead forth my armèd Saints
> By thousands and by millions ranged for fight.
> *Milton: Paradise Lost*, vi, 44.

His day (*St. Michael and All Angels*) is September 29th (see *Michaelmas*) and in the Roman Church he is also commemorated on May 8th, in honor of his apparition in 492 to a herdsman of Monte Gargano. In the Middle Ages he was looked on as the presiding spirit of the planet Mercury, and bringer to man of the gift of prudence.

In art St. Michael is depicted as a beautiful young man with severe countenance, winged, and either clad in white or armor, bearing a lance and shield, with which he combats a dragon. In the final judgment he is represented with scales, in which he weighs the souls of the risen dead.

St. Nicholas. One of the most popular saints in Christendom, especially in the East. He is the patron saint of Russia, of Aberdeen, of parish clerks, of scholars (who used to be called *clerks*), of pawnbrokers (because of the three bags of gold — transformed to the three gold balls — that he gave to the daughters of a poor man to save them from earning their dowers in a disreputable way), of little boys (because he once restored to life

three little boys who had been cut up and pickled in a salting-tub to serve for bacon), and is invoked by sailors (because he allayed a storm during a voyage to the Holy Land) and against fire. Finally, he is the original of Santa Claus (*q.v.*).

Little is known of his life, but he is said to have been Bishop of Myra (Lycia) in the early 4th century, and one story relates that he was present at the Council of Nice (325) and there buffeted Arius on the jaw. His day is December 6th, and he is represented in episcopal robes with either three purses of gold, three gold balls, or three small boys, in allusion to one of the above legends.

St. Olaf. The first Christian king of Norway, slain in battle by his pagan subjects in 1030. He is usually represented in royal attire, bearing the sword or halbert of his martyrdom, and sometimes carrying a loaf of bread, as a rebus on his name, which in Latin is *Holofius* or *Whole-loaf*. According to legend he built the great cathedral at Drontheim.

St. Pancras. One of the patron saints of children, martyred in the Diocletian persecution (304) at Rome at the age of 13. His day is May 12th, and he is usually represented as a boy, with a sword in one hand and a palm-branch in the other. The first church to be consecrated in England (by St. Augustine, at Canterbury) was dedicated to St. Pancras.

St. Patrick. The apostle and patron saint of Ireland (commemorated on March 17th) was not an Irishman, but was born at what is now Dumbarton (about 373), his father, Calpurnius, a deacon and Roman official, having come from "Bannavem Taberniae," which was probably near the mouth of the Severn. As a boy he was captured in a Pictish raid and sold as a slave in Ireland. He escaped to Gaul about 395, where he studied under St. Martin at Tours before returning to Britain. There he had a supernatural call to preach to the heathen of Ireland, so he was consecrated and in 432 landed at Wicklow. He at first met with strong opposition, but, going north, he converted first the chiefs and people of Ulster, and later those of the rest of Ireland. He founded many churches, including the cathedral and monastery of Armagh, where he held two synods. He is said to have died at Armagh (about 464) and to have been buried either at Down or Saul — though one tradition gives Glastonbury as the place of his death and burial. Downpatrick cathedral claims his grave.

St. Patrick left his name to almost countless places in Great Britain and Ireland, and many legends are told of his miraculous powers — healing the blind, raising the dead, etc. Perhaps the best known tradition is that he cleared Ireland of its vermin.

> The story goes that one old serpent resisted him; but he overcame it by cunning. He made a box, and invited the serpent to enter it. The serpent objected, saying it was too small; but St. Patrick insisted it was quite large enough to be comfortable. After a long contention, the serpent got in to prove it was too small, St. Patrick slammed down the lid, and threw the box into the sea.

In commemoration of this St. Patrick is usually represented banishing the serpents; and with a shamrock leaf, in allusion to the tradition that when explaining the Trinity to the heathen priests on the hill of Tara he used this as a symbol.

St. Patrick's Cross. The same shape as St. Andrew's Cross (X), only different in color, viz. red on a white field.

St. Patrick's Purgatory. A cave in a small island in Lough Derg (between Galway, Clare, and Tipperary). In the Middle Ages it was a favourite resort of pilgrims who believed that it was the entrance to an earthly purgatory. The legend is that Christ Himself revealed it to St. Patrick and told him that whoever would spend a day and a night therein would witness the torments of hell and the joys of heaven. Henry of Saltrey tells how Sir Owain (*q.v.*) visited it, and Fortunatus, of the old legend, was also one of the adventurers. It was blocked up by order of the Pope on St. Patrick's Day, 1497, but the interest in it long remained, and the Spanish dramatist Calderon (d. 1681) has a play on the subject — *El Purgatorio de San Patricio.*

St. Paul. The great apostle and missionary of Christianity, author of the principal *Epistles* of the New Testament. As Saul of Tarsus he was originally one of the most bitter persecutors of the early Christians, but he was converted by a vision on the road to Damascus. His great missionary travels, described in the *Acts of the Apostles*, took him "in journeyings often, in peril of rivers, in peril of robbers . . . in perils in the sea, in perils among false brethren." He was finally beheaded at Rome. He is patron saint of preachers and tentmakers (see *Acts* xviii. 3). Originally called Saul, his name, according to tradition, was changed in honor of Sergius Paulus, whom he converted (*Acts* xiii. 6–12).

His symbols are a sword and open book, the former the instrument of his martyrdom, and the latter indicative of the new law propagated by him as the apostle of the Gentiles. He is represented of short stature, with bald head and grey, bushy beard; and legend relates that when he was beheaded at Rome (66 *A. D.*), after having converted one of Nero's favorite concubines, milk instead of blood flowed from his veins. He is commemorated on June 30th.

St. Paul the Hermit. The first of the Egyptian hermits. When 113 years old he was visited by St. Antony, himself over 90, and when he died in 341 St. Antony wrapped his body in the cloak given to him by St. Athanasius, and his grave was dug by two lions. His day is January 15th, and he is represented as an old man, clothed with palm-leaves, and seated under a palm-tree, near which are a river and a loaf of bread.

Saint Peter. One of the twelve disciples of Jesus, noted for his impulsive nature. More incidents are related of him in the *Gospels* than of any other disciple. He was first called Simon, but Jesus changed his name and addressed to him the words on which the authority of the Papacy is based "Thou art Peter, and upon this rock (*Petra*, rock) I will build my church; and the gates of Hades shall not prevail against it; I will give unto thee the keys of the kingdom of heaven; and whatsoever thou shalt bind on earth shall be bound in heaven; and whatsoever thou shalt loose on earth shall be loosed in heaven."

At the time of his Master's trial, Peter denied that he knew him three times, before the cock crew, as he had been warned that he would. After the crucifixion he became the "Apostle to the Gentiles" and many of his missionary activities are related in the *Acts*. He figures in numerous popular tales as the keeper of the door to heaven, to whom saints and sinners present themselves for admittance. Peter is the patron saint of fishermen, being himself a fisherman. His day is June 29th, and he is usually represented as an old man, bald, but with a flowing beard, dressed in a white mantle and blue tunic, and holding in his hand a book or scroll. His peculiar symbols are the keys, and a sword. Tradition tells that he confuted Simon Magus, who was at Nero's court as a magician, and that in 66 he was crucified with his head downwards at his own request, as he said he was not worthy to suffer the same death as our Lord.

St. Peter's fingers. The fingers of a thief. The allusion is to the fish caught by St. Peter with a piece of money in its mouth. They say that a thief has a fish-hook on every finger.

To rob Peter to pay Paul. See *Rob.*

St. Philip. One of the twelve disciples of Jesus and a missionary of the early church. Tradition has it that he was hanged on a pillar at Hierapolis in Phrygia. His day is May 1st.

St. Remigius. Remy (438–533), bishop and confessor, is represented as carrying a vessel of holy oil, or in the act of anointing therewith Clovis, who kneels before him. When Clovis presented himself for baptism, Remy said to him, "Sigambrian, henceforward burn what thou hast worshipped, and worship what thou hast burned."

St. Roch or *Roque.* Patron of those afflicted with the plague, because "he worked miracles on the plague-stricken, while he was himself smitten with the same judgment." He is depicted in a pilgrim's habit, lifting his dress to display a plague-spot on his thigh, which an angel is touching that he may cure it. Sometimes he is accompanied by a dog bringing bread in his mouth, in allusion to the legend that a hound brought him bread daily while he was perishing in a forest of pestilence. His feast day, August 16th, was formerly celebrated in England as a general harvest-home, and styled "the great August festival."

St. Roch et son chien (St. Roch and his dog). Inseparables, Darby and Joan.

St. Rosalia or *Rosalie.* The patron saint of Palermo, in art depicted in a cave with a cross and skull, or else in the act of receiving a rosary or chaplet of roses from the Virgin. She lived in the 12th century, and is said to have been carried by angels to an inaccessible mountain, where she dwelt for many years in the cleft of a rock, a part of which she wore away with her knees in her devotions. A chapel has been built there, with a marble statue, to commemorate the event.

St. Sebastian. Patron saint of archers, because he was bound to a tree and shot at with arrows. As the arrows stuck in his body, thick as pins in a pincushion, he was also made patron saint of pin-makers. And as he was a centurion, he is patron saint of soldiers.

The English St. Sebastian. St. Edmund, the martyr-king of East Anglia (855–870)

has been so called. He gave himself up to the Danes in the hope of saving his people, but they scourged him, bound him to a tree, shot arrows at him, and finally cut off his head, which, legend relates, was guarded by a wolf till it was duly interred. The monastery and cathedral of St. Edmundsbury (Bury St. Edmunds) were erected on the place of his burial.

St. Senanus. The saint who fled to the island of Scattery, and resolved that no woman should ever step upon the isle. An angel led St. Can'ara to the isle, but Senanus refused to admit her. Moore has made this legend the subject of one of his *Irish Melodies*, *St. Senanus and the Lady* (1814).

St. Severus. Patron saint of fullers, being himself of the same craft.

St. Simeon. Is usually depicted as bearing in his arms the infant Jesus, or receiving Him in the Temple. His feast-day is February 18th.

St. Simeon Stylites. See *Stylites.*

St. Simon (Zelotes). One of the twelve disciples of Jesus. He is represented with a saw in his hand, in allusion to the instrument of his martyrdom. He sometimes bears fish in the other hand, in allusion to his occupation as a fishmonger. His feast day is October 28th.

St. Stephen. The first Christian martyr — the "protomartyr." He was accused of blasphemy and stoned to death (*Acts* vii. 58). He is commemorated on December 26th; the name means "wreath" or "crown" (Gr. *stephanos*).

Fed with St. Stephen's bread. Stoned. Of course, the allusion is to the stoning of Stephen.

The Crown of St. Stephen. The crown of Hungary, this St. Stephen being the first king of Hungary (1000–1038). He was a pagan, born at Gran about 969, and was converted to Christianity about 995. During his reign the faith became firmly established in his kingdom. He was canonized by Benedict IX shortly after his death, and is commemorated on September 2nd.

St. Swithin. If it rains on St. Swithin's day (July 15th), *there will be rain for forty days.*

St. Swithin's day, gif ye do rain, for forty days it will remain;
St. Swithin's day, an ye be fair, for forty days 'twill rain nae mair.

The legend is that St. Swithin, bishop of Winchester, who died 862, desired to be buried in the church-*yard* of the minister, that the "sweet rain of heaven might fall upon his grave." At canonization the monks thought to honor the saint by removing his body into the choir, and fixed July 15th for the ceremony; but it rained day after day for forty days, so that the monks saw the saint was averse to their project, and wisely abandoned it.

The St. Swithin of France is St. Gervais (*q.v.;* and see *Médard*). The rainy saint in Flanders is St. Godeliève.

St. Tammany. See *Tammany.*

St. Teilo. A Welsh saint, who took an active part against the Pelagian heresy. When he died, three cities contended for his body, but happily the multiplication of the dead body into three put an end to the strife.

St. Thecla. The proto-martyress of the Eastern martyrologies, as St. Stephen is the proto-martyr. All that is known of her is from the *Acts of Paul and Thecla*, pronounced apocryphal by Pope Gela'sius. According to the legend she was born of a noble family in Ico'nium, and was converted by the preaching of St. Paul. Her day is September 23rd.

St. Theodore. The old patron saint of Venice before St. Mark became the city patron in the 14th century. He was an officer in the Roman army during the reign of Diocletian. After his conversion to Christianity he set fire to the temple of Cybele, and suffered martyrdom for his offence on November 9th, 300.

St. Theophilus. A saint of Adana, in Cilicia (6th century). He was driven by slander to sell his soul to the devil on condition that his character was cleared. The slander was removed, and no tongue wagged against the thin-skinned saint. Theophilus now repented of his bargain, and, after a fast of forty days and forty nights, was visited by the Virgin, who bade him confess to the bishop. This he did, received absolution, and died within three days of brain fever. Cp. *Eleemon.*

St. Theresa. A Spanish nun (1515–1582) who founded a number of convents and monasteries with stricter discipline than the one she had entered. She was famed for her trances and visions. George Moore has given the name to a modern novel of convent life, a sequel to *Evelyn Inness* (*q.v.*).

St. Thomas. One of the twelve, the disciple of Jesus who doubted (*John* xxi. 25); hence the phrase, *a doubting Thomas* applied to a sceptic. The story told of him in the Apocryphal *Acts of*

St. Thomas is that he was deputed to go as a missionary to India, and, when he refused, Christ appeared and sold him as a slave to an Indian prince who was visiting Jerusalem. He was taken to India, where he baptized the prince and many others, and was finally martyred at Meliapore. His day is December 21st.

Another legend has it that Gondof'orus, king of the Indies, gave him a large sum of money to build a palace. St. Thomas spent it on the poor, "thus erecting a superb palace in heaven." On account of this he is the patron saint of masons and architects, and his symbol is a builder's square. Still another legend relates that he once saw a huge beam of timber floating on the sea near the coast, and the king unsuccessfully endeavoring, with men and elephants, to haul it ashore. St. Thomas desired leave to use it in building a church, and when his request was granted he dragged it easily ashore with a piece of packthread.

There have been other saints of this name in the history of the church, notably St. Thomas à Kempis, St. Thomas à Becket and St. Thomas Aquinas.

Thomasing. In some rural districts of England the custom still prevails of "Thomasing"— that is, of collecting small sums of money or obtaining drink from the employers of labor on the 21st of December — "St. Thomas's Day."

St. Uncumber. Formerly called St. Wilgefortis, a very mythical saint. "Women changed her name" (says Sir Thomas More) "because they reken that for a pecke of oats she will not faile to *uncumber* them of their husbondys." The tradition says that she was one of seven beautiful daughters born at a birth to a queen of Portugal. Wishing to lead a single life, she prayed that she might have a beard. The prayer was granted; and she was no more cumbered with lovers; but one of them, a prince of Sicily, was so enraged that he had her crucified.

St. Ursula. Ursula was a legendary Cornish princess, and, as the story says, was going to France with eleven thousand virgins in eleven galleys when they were driven by adverse winds to Cologne, where they were all massacred by the Huns. This extravagant legend is said to have originated in the discovery of an inscription to *Ursula et Undecimilla Virgines*, which could be rendered either "the virgins Ursula and Undecimilla," or "Ursula and her 11,000 (virgins)." *Undecimilla* was probably the name of a handmaid or companion of Ursula. Visitors to Cologne are still shown piles of skulls and human bones heaped in the wall, faced with glass which the verger asserts are the relics of the 11,000 martyred virgins. The bones exhibited were taken from an old Roman cemetery, across which the wall of Cologne ran, and which was exposed to view after the siege in 1106.

St. Valentine. A priest of Rome who was imprisoned for succoring persecuted Christians. He became a convert himself and although he restored the sight of his gaoler's blind daughter he was martyred by being clubbed to death (February 14th, 269).

St. Valentine's Day. February 14th, the day when, according to every ancient tradition, the birds choose their mates for the year. Chaucer refers to this (*Parliament of Foules*, 309), as also does Shakespeare:

> Good morrow, friends! St. Valentine is past;
> Begin these wood-birds but to couple now?
> *Midsummer Night's Dream*, iv. 1.

It was an old custom in England to draw lots for lovers on this day, the person being drawn being the drawer's *valentine*, and being given a present, sometimes of an expensive kind, but oftener of a pair of gloves, and now frequently represented by a greeting card of a sentimental, humorous, or merely vulgar character. This custom is said to have had its origin in a pagan practice connected with the worship of Juno on or about this day.

St. Veronica. A late medieval legend says that a maiden handed her handkerchief to our Lord on His way to Calvary. He wiped the sweat from His brow, returned the handkerchief to the owner, and went on. The handkerchief was found to bear a perfect likeness of the Savior, and was called *Vera-Icon* (true likeness); the maiden became *St. Veronica*, and is commemorated on February 4th; and Milan Cathedral, St. Sylvester's at Rome, and St. Bartholomew's at Genoa all lay claim to the handkerchief.

St. Vincent. A deacon of Saragossa, martyred in the Dacian persecution, 304, and commemorated on January 22d. He is a patron saint of drunkards, for no apparent reason; an old rhyme says:

> If on St. Vincent's Day the sky is clear
> More wine than water will crown the year.

St. Vitus. A Sicilian youth who was martyred with Modestus, his tutor, and Crescentia, his nurse, during the Diocletian persecution, 303. All three are commemorated on June 15th.

St. Vitus' Dance. In Germany it was believed in the 16th century that good health for a year could be secured by any one who danced before a statue of St. Vitus on his feast day. This dancing developed almost into a mania, and came to be confused with chorea, which was subsequently known as *St. Vitus' dance*, the saint being invoked against it.

St. Wilfrid. A noble of Northumbria, who became Abbot of Ripon in 661, and in 705 Bishop of Hexham. It was he who at the Synod of Whitby (664) succeeded in substituting the Roman uses and their observation of Easter in England for the Celtic. For many centuries his banner was carried to the wars.

St. Wilfrid's Needle. A narrow passage in the crypt of Ripon cathedral, built by Odo, Archbishop of Canterbury, and said to have been used to try whether young women were virgins or not, none but virgins being able to squeeze through.

St. Wilgefortis. See *St. Uncumber* above.

St. William of Norwich. The celebrated child said to have been crucified by the Jews in 1137. He is represented as a child crowned with thorns, or crucified, or holding a hammer and nails in his hands, or wounded in his side with a knife. (See Drayton's *Polyolbion*, song xxiv.)

St. Winifred. Patron saint of virgins, because she was beheaded by Prince Caradoc for refusing to marry him. She was Welsh by birth, and the legend says that her head falling on the ground originated the famous healing well of St. Winifred in Flintshire. She is usually drawn like St. Denis, carrying her head in her hand. Holywell, in Wales, is St. Winifred's Well, celebrated for its "miraculous" virtues.

St. Wulstan. A Saxon Bishop of Worcester, who received his see from Edward the Confessor, and died in 1075. He fought against William the Conqueror, and when ordered to resign his see, he planted his crozier in the shrine of the Confessor, declaring if any of his accusers could draw it out he would resign. As no one could do so but St. Wulstan himself, his innocence was admitted.

Saints for Diseases and Ills. These saints either ward off ills or help to relieve them, and should be invoked by those who trust their power:

Ague. St. Pernel and St. Petronella cure.
Bad Dreams. St. Christopher protects from.
Blear Eyes. St. Otilic and St. Clare cure.
Blindness. St. Thomas à Becket cures.
Boils and Blains. St. Roque and St. Cosme cure.
Chastity. St. Susan protects.
Children. St. Germayne. But unless the mothers bring a white loaf and a pot of good ale, Sir Thomas More says, "he wyll not once loke at them" (p. 194).
Children's Diseases (All). St. Blaise heals; and all cattle diseases.
Cholic. St. Erasmus relieves.
Dancing Mania. St. Vitus cures.
Defilement. St. Susan preserves from.
Discovery of Lost Goods. St. Ethelbert and St. Elian.
Diseases Generally. St. Roque, "because he had a sore;" and St. Sebastian, "because he was martered with arrowes." — *Sir T. More*, p. 194.
Doubts. St. Catherine resolves.
Dying. St. Barbara relieves.
Epilepsy. St. Valentine cures; St. Cornelius.
Fire. St. Agatha protects from it, but St. Florian should be invoked if it has already broken out.
Flood, Fire and Earthquake. St. Christopher saves from.
Gout. St. Wolfgang.
Gripes. St. Erasmus cures.
Idiocy. St. Gildas is the guardian angel of idiots.
Infamy. St. Susan protects from.
Infection. St. Roque protects from.
Leprosy. St. Lazarus the beggar.
Madness. St. Dymphna and St. Fillan cure.
Mice and Rats. St. Gertrude and St. Huldrick ward them off.
Night Alarms. St. Christopher protects from.
Palsy. St. Cornelius.
Plague. St. Roque, they say, in this case is better than the "good bishop of Marseilles."
Quinsy. St. Blaise.
Riches. St. Anne and St. Vincent help those who seek it.
Small-Pox. St. Martin of Tours.
Sore Throats. St. Blaise, who (when he was put to death) prayed if any person suffering from a sore throat invoked him, that he might be God's instrument to effect a perfect cure. — *Simeon Metaphrastes: Life of St. Blaise.*
Storms and Tempests. St. Barbara.
Sudden Death. St. Martin saves from.
Tooth-ache. St. Appolonia, because before she was burnt alive, all her teeth were pulled out; St. Blaise.
Vermin Destroyers. St. Gertrude and St. Huldrick.

Local Saints and Patrons. The following are the patron saints of the cities, nations, or places set down:

Aberdeen. St. Nicholas.
Abyssinia. St. Frumentius.
Alexandria. St. Mark, who founded the church there.
Antioch. St. Margaret.
Ardennes (The). St. Hubert. He is called The Apostle of the Ardennes."
Armenia. St. Gregory of Armenia.
Bath. St. David, from whose benediction the waters of Bath received their warmth and medicinal qualities (430–544).
Beauvais. St. Lucian, called "The Apostle of Beauvais."
Belgium. St. Boniface.
Bohemia. St. Wenceslaus; St. John Nepomuk.
Brussels. The Virgin Mary; St. Gudule, who died 712.
Cagliari (in Sardinia). St. Efisio or St. Ephesus.
Cappadocia. St. Matthias.
Carthage. St. Perpetua.
Cologne. St. Ursula.
Corpu. St. Spiridion (fourth century).
Cremona. St. Margaret.
Denmark. St. Anscharius and St. Canute.
Dumfries. St. Michael.
Edinburgh. St. Giles.
England. St. George.
Ethiopia. St. Frumentius.
Flanders. St. Peter.
Florence. St. John the Baptist.
Forts. St. Barbara.
France. St. Denys. St. Remi is called "The Great Apostle of the French" (439–535).
Franconia. St. Kilian.
Friseland. St. Wilbrod or Willibrod called "The Apostle of the Frisians."
Gaul. St. Irenæus and St. Martin. St. Denys is called "The Apostle of the Gauls."
Genoa. St. George of Cappadocia.
Gentiles. St. Paul was "The Apostle of the Gentiles."

Georgia. St. Nino.
Germany. St. Boniface, "Apostle of the Germans" and St. Martin.
Glasgow. St. Mungo, also called Kentigern.
Highlanders. St. Columb.
Hills. St. Barbara.
Holland. The Virgin Mary.
Hungary. St. Louis; Mary of Aquisgrana (*Aix-la-Chapelle*); and St. Anastasius.
Ireland. St. Patrick.
Italy. St. Anthony.
Lapland. St. Nicholas.
Lichfield. St. Chad, who lived there.
Liege. St. Albert.
Lisbon. St. Vincent.
London. St. Paul and St. Michael.
Milan. St. Ambrose, bishop of Milan (374–397).
Moscow. St. Nicholas (died 342).
Mountains. St. Barbara (died 335).
Naples. St. Januarius (died 305), and St. Thomas Aquinas.
Netherlands. St. Amand.
North. St. Ansgar and Bernard Gilpin.
Norway. St. Anscharius, called "The Apostle of the North," and St. Olaus, called also St. Ansgar.
Oxford. St. Frideswide.
Padua. St. Justina and St. Anthony.
Paris. St. Genevieve.
Picts. St. Ninian and St. Columb.
Pisa. San Ranieri and St. Efeso.
Poitiers. St. Hilary.
Poland. St. Hedviga and St. Stanislaus.
Portugal. St. Sebastian.
Prussia. St. Andrew and St. Albert.
Rochester. St. Paulinus.
Rome. St. Peter and St. Paul.
Russia. St. Nicholas, St. Andrew, St. George, and the Virgin Mary.
Saragossa. St. Vincent, where he was born.
Sardinia. Mary the Virgin.
Scotland. St. Andrew.
Sicily. St. Agatha, where she was born.
Silesia. St. Hedviga, also called Avoye.
Slavi. St. Cyril, called "The Apostle of the Slavi."
Spain. St. James the Greater.
Sweden. St. Anscharius, St. John, and St. Eric IX.
Switzerland. St. Gall.
United States. St. Tammany. (*q.v.*)
Valleys. St. Agatha.
Venice. St. Mark, who was buried there. St. Pantaleon and St. Lawrence Justiniani.
Vienna. St. Stephen.
Vineyards. St. Urban.
Wales. St. David.
Yorkshire. St. Paulinus.

Saints (*Specialist*). For tradesmen children, wives, idiots, students, etc.:

Archers. St. Sebastian, because he was shot by them
Armorers. St. George of Cappadocia.
Artists and the *Arts.* St. Agatha; but St. Luke is the patron of painters, being himself one.
Bakers. St. Winifred, who followed the trade.
Barbers. St. Louis.
Barren Women. St. Margaret befriends them.
Beggars. St. Giles. Hence the outskirts of cities are often called "St. Giles."
Bishops, etc. St. Timothy and St. Titus (1 *Tim.* iii. 1; *Titus* i. 7.).
Blacksmiths. St. Peter, because he bears the keys of heaven.
Blind Folk. St. Thomas à Becket, and St. Lucy who was deprived of her eyes by Paschasius.
Booksellers. St. John Port Latin.
Brewers. St. Florian.
Brides. St. Nicholas, because he threw three stockings, filled with wedding portions, into the chamber window of three virgins, that they might marry their sweethearts, and not live a life of sin for the sake of earning a living.
Brush-Makers. St. Anthony.
Burglars. St. Dismas, the penitent thief.
Candle and Lamp Makers. St. Lucy and St. Lucian.
Cannoneers. St. Barbara, because she is generally represented in a fort or tower.
Captives. St. Barbara and St. Leonard.
Carpenters. St. Joseph, who was a carpenter.
Carpet-Weavers. St. Paul.
Children. St. Felicitas and St. Nicholas. This latter saint restored to life some children, murdered by an innkeeper of Myra and pickled in a pork-tub.
Cloth-Weavers. St. John.
Cobblers. St. Crispin, who worked at the trade.
Cripples. St. Giles, because he refused to be cured of an accidental lameness, that he might mortify his flesh.
Dancers. St. Vitus, whose day is January 20th.
Divines. St. Thomas Aquinas.
Doctors. St. Cosme, who was a surgeon in Cilicia.
Drunkards. St. Martin, because St. Martin's Day (November 11th) happened to be the day of the Vinalia or feast of Bacchus. St. Urban protects.
Ferrymen. St. Christopher, who was a ferryman.
Fisherman. St. Peter, who was a fisherman.
Fools. St. Maturin, because the Greek word *matin or maté* means "folly."
Freemen. St. John.
Fullers. St. Sever, because the place so called, on the Adour, is or was famous for its tanneries and fulleries.
Goldsmiths. St. Eloy, who was a goldsmith.
Hatters. St. William, the son of a hatter.
Hog and *Swineherds.* St. Anthony.
Horses. Sir Thomas More says, "St. Ley we make a horse leche, and must let our horse rather renne vnshod and marre his hoofe than to shooe him on his daye." — *Works,* 194. St. Stephen's Day "we must let al our horses bloud with a knife, because St. Stephen was killed with stones."
Housewives. St. Osyth, St. Martha, the sister of Lazarus.
Huntsmen. St. Hubert, who lived in the Ardennes, a famous hunting forest; and St. Eustace.
Idiots. St. Gildas restores them to their right senses.
Infants. St. Felicitas and St. Nicholas.
Insane. St. Dymphna.
Learned Men. St. Catharine, noted for her learning.
Locksmiths. St. Peter, because he holds the keys of heaven.
Madmen. St. Dymphna and St. Fillan.
Maidens. The Virgin Mary.
Mariners. St. Christopher, who was a ferryman; and St. Nicholas, who was once in danger of shipwreck, and who, on one occasion, lulled a tempest for some pilgrims on their way to the Holy Land.
Mercers. St. Florian, the son of a mercer.
Millers. St. Arnold, the son of a miller.
Miners. St. Barbara.
Mothers. The Virgin Mary; St. Margaret, for those who wish to be so.
Musicians. St. Cecilia.
Netmakers. St. James and St. John (*Matt.* iv. 21).
Nurses. St. Agatha.
Painters. St. Luke, who was a painter.
Parish Clerks. St. Nicholas.
Parsons. St. Thomas Aquinas, doctor of theology at Paris.
Physicians. St. Cosme, who was a surgeon; St. Luke (*Col.* iv. 14).
Pilgrims. St. Julian, St. Raphael, St. James of Compostella.
Pinmakers. St. Sebastian, whose body was as full of arrows in his martyrdom as a pincushion is of pins.
Poor Folks. St. Giles, who affected indigence, thinking "poverty and suffering" a service acceptable to God.
Portrait-Painters and *Photographers.* St. Veronica, who had a handkerchief with the face of Jesus photographed on it.
Potters. St. Gore, who was a potter.
Prisoners. St. Sebastian and St. Leonard.
Sages. St. Cosme, St. Damian, and St. Catharine.
Sailors. St. Nicholas and St. Christopher.
Scholars. St. Catharine.
School Children. St. Nicholas and St. Gregory.
Seamen. St. Nicholas, who once was in danger of shipwreck; and St. Christopher, who was a ferryman.
Shepherds and their *Flocks.* St. Windeline, who kept sheep, like David.
Shoemakers. St. Crispin, who made shoes.
Silversmiths. St. Eloy, who worked in gold and silver.
Soothsayers, etc. St. Agabus (*Acts* xxi. 10).
Spectacle-Makers. St. Fridolin, whose day is March 6th.
Sportsmen. St. Hubert.
Statuaries. St. Veronica.
Stonemasons. St. Peter (*John* i. 42).
Students. St. Catharine, noted for her great learning.
Surgeons. St. Cosme, who practised medicine.
Sweethearts. St. Valentine.
Swineherds and Swine. St. Anthony.
Tailors. St. Goodman, who was a tailor.
Tanners. St. Clement, the son of a tanner.
Tax-Collectors. St. Matthew (*Matt.* ix. 9).

Tentmakers. St. Paul and St. Aquila, who were tentmakers (*Acts* xviii. 3).
Thieves (against). St. Dismas, the penitent thief. St. Ethelbert, St. Elian, St. Vincent, and St. Vinden who caused stolen goods to be restored.
Tinners. St. Pieran, who crossed over the sea to Ireland on a millstone.
Travellers. St. Raphael.
Upholsterers. St. Paul.
Vintners and *Vineyards.* St. Urban.
Virgins. St. Winifred and St. Nicholas.
Weavers. St. Stephen.
Wheelwrights. St. Boniface, the son of a wheelwright.
Wigmakers. St. Louis.
Wise Men. St. Cosme, St. Damian, and St. Catharine.
Woolcombers and *Staplers.* St. Blaise, who was torn to pieces by "combes of yren."

Saint-Beuve, Charles Augustin (1804-1869). One of the greatest of French literary critics.

St. Clare, Augustin. In Harriet Beecher Stowe's *Uncle Tom's Cabin* (*q.v.*) a kind, indulgent master of Uncle Tom. He was beloved by all his slaves.

Evangeline St. Clare or Little Eva. The daughter of Mr. St. Clare, the good angel of the family, adored by Uncle Tom. Her death is touchingly told.

Miss Ophelia St. Clare. Cousin of Augustin. She is a New England Puritan.

St. Cleve, Swithin. One of the chief characters in Hardy's *Two on a Tower* (*q.v.*).

St. Cloud. A palace where many important events in French history took place, formerly standing about one and one-half miles west of Paris, on the Seine. Built by Louis XIV (1658) on the site of an older castle, it was bought by Louis XVI for Marie Antoinette, and was later a favorite residence of Napoleon and of Napoleon III. It was badly damaged during the Franco-Prussian War, and afterwards demolished.

St. Elmo, or **St. Elmo's Fire.** The corposant (Port. *corpo santo*, sacred body), or compozant, an electrical luminosity often seen on the masts and rigging of ships on dark, stormy nights. There is no saint of this name, and the suggestions are that "Elmo" is a corruption of St. *Anselm* (of Lucca), St. *Erasmus* (the patron saint of Neapolitan sailors), or of *Helena*, sister of Castor and Pollux (*q.v.*), by which twin-name the St. Elmo's Fire is also known.

St. Elmo is the name of the title and hero of a once popular novel by Augusta Jane Evans Wilson (Am. 1866).

St. Maël. The old Breton monk whom Anatole France in his satire, *Penguin Island* (*q.v.*) portrays as preaching to a congregation of penguins.

Saint-Pierre, Jacques Henri Bernardin de (1737–1814). French author, best known for his *Paul and Virginia* (*q.v.*).

St. Pol, Jehane. Heroine of Maurice Hewlett's *Richard Yea-and-Nay* (*q.v.*).

St. Prieux. The *amant* of Julie, in Rousseau's novel entitled *Julie ou La Nouvelle Héloïse* (1760) (*q.v.*).

St. Ronan's Well. A novel by Walter Scott (1823). The tale is involved, but chiefly concerns Clara Mowbray of St. Ronan's and the two sons of the Earl of Ethrington. One of them is Frank Tyrrel, the son of the Earl's wife, but said to be illegitimate. The other is Valentine, the child of Mrs. Bulmer married in bigamy. Clara is deceived into a private marriage with Valentine, supposing him to be the heir of the title. After it is proved that Frank Tyrrel is not illegitimate, and therefore the true heir, Clara dies, and Valentine is slain in a duel. This novel contains the famous Meg Dods (*q.v.*) of the Clachan or Mowbray Arms Inn.

Sakhrat. A sacred stone of Mohammedan fable, one grain of which endows the possessor with miraculous powers. It is of an emerald color; its reflection makes the sky blue. See *Kaf*.

Saktism. A Hindu religious cult, originating about the 5th century *A. D.*, based on the worship of the active producing principle (Prakriti) as manifested in the goddess consort of Siva (Durga, Kali or Parvati), the female energy, or *Sakti*, of the primordial male. The rites of these worshippers of Sakti are in many cases, mere orgies of lust.

Sakun'tala. The heroine of Kalidasa's Sanskrit drama, *Sakuntala*. She was the daughter of a sage, Vis'wa'mita, and Menakâ, a water-nymph, and was brought up by a hermit. One day King Dushyanta came to the hermitage during a hunt, and persuaded her to marry him; and later, giving her a ring, returned to his throne. In due course a son was born, and Sakuntala set out with him to find his father. On the way, while bathing, she lost the ring and the king did not recognize her owing to enchantment. Subsequently it was found by a fisherman in a fish he had caught, the king recognized his wife, she was publicly proclaimed his queen, and Bhârata, his son and heir, became the founder of the glorious race of the Bhâratas.

Sak'ya-Mu'ni. One of the names of Gautama Siddartha, the Buddha (*q.v.*), founder of Buddhism.

Salad Days. Days of green youth, while the blood is still cool.

> [*Those were*] my salad days!
> When I was green in judgment, cold in blood.
> *Shakespeare: Antony and Cleopatra*, act i. sc. 5.

Sal'adin. A famous Saracen sultan (1137–1193), ruler over Syria and Egypt. Scott introduces him in *The Talisman*, first disguised as Sheerkohf, emir of Kurdistan, and subsequently as Adonbeck el Hakim', the physician. He is the enemy but also the warm friend of Richard Cœur de Lion, "as noble adversaries ever love each other." He also appears in Scott's *Betrothed*. In Tasso's Italian epic, *Jerusalem Delivered*, Saladin figures as Sultan Aladine.

Salamanca, The Bachelor of. See under *Bachelor*.

Salamander. A sort of lizard, fabled to live in fire, which, however, it quenched by the chill of its body. Pliny tells us he tried the experiment once but the creature was soon burnt to a powder. (*Natural History*, x. 67; xxix. 4.)

Salammbo. A historical romance by Flaubert (Fr. 1864), treating of the struggle of the city of Carthage against a band of mercenaries who have revolted, under unjust treatment, and stolen the Zaimph, or sacred veil that guards the safety of the city. Their leader, Matho, is in love with the Carthaginian maiden Salammbo, daughter of Hamilcar Barca, the famous general of the First Punic War. Urged by patriotic motives, Salammbo enters Matho's tent at night and succeeds in bringing away the Zaimph. The mercenaries are vanquished, Matho is killed in horrible fashion by being forced to run the gauntlet, and Salammbo dies also.

Sala'nio. In Shakespeare's *Merchant of Venice*, a friend of Antonio and Bassanio.

Salari'no. In Shakespeare's *Merchant of Venice*, a friend of Antonio and Bassanio.

Salathiel. One of the names given to the Wandering Jew (*q.v.*). The original Salathiel ben Sadi was a mysterious Jew of 16th century Venice to whom the old legend became attached. The Rev. George Croly gave this name to a romance published in 1829 and republished in 1900 under the title *Tarry Thou Till I Come*.

Salem Witchcraft. A hysterical persecution of witches and wizards in Salem, Mass., in 1692. Hundreds of persons were arrested, many were brought to trial, nineteen hanged and one pressed to death. The subject was successfully dramatized in *Witchcraft or the Martyrs of Salem* by Cornelius Mathews (Am. 1817–1889). See also *Giles Corey*.

Salic Law. A famous law limiting succession to the throne, land, etc., to heirs male to the exclusion of females, chiefly because certain military duties were connected with the holding of lands. In the early 14th century it became the fundamental law of the French monarchy, and the claim of Edward III to the French throne, based on his interpretation of the law, resulted in the Hundred Years War. It was, also, through the operation of the Salic Law that the Crowns of Hanover and England were separated when Queen Victoria came to the throne in 1837.

Saliens, The. In ancient Rome, a college of twelve priests of Mars traditionally instituted by Numa. The tale is that a shield fell from heaven, and the nymph Egeria predicted that wherever it was preserved the people would be the dominant people of the earth. To prevent its being surreptitiously taken away, Numa had eleven others made exactly like it, and appointed twelve priests as guardians. Every year these young patricians promenaded the city, singing and dancing, and they finished the day with a most sumptuous banquet, insomuch that *saliares cœna* became proverbial for a most sumptuous feast. The word *saliens* means dancing.

Salisbury, Earl of. William Longsword, natural son of Henry II, and Jane Clifford, "The Fair Rosamond." He appears in Shakespeare's *King John* (1596); and in Scott's *Talisman*.

Sally in our Alley. A famous popular ballad in seven stanzas, by Henry Carey (1737).

> Of all the girls that are so smart
> There's none like pretty Sally;
> She is the darling of my heart,
> And she lives in our alley.

Sal'magun'di. A mixture of minced veal, chicken, or turkey, anchovies or pickled herrings, and onions, all chopped together, and served with lemon-juice and oil. The word appeared in the 17th century; its origin is unknown, but fable has it that it was the name of one of the ladies attached to the suite of Marie de Medici, wife of Henri IV of France, who either invented or popularized the dish.

In 1807–1808 Washington Irving published a humorous periodical consisting of a series of satires on New York life, known as the *Salmagundi Papers*. J. K. Paulding contributed a few of the papers. Their avowed purpose was "simply to instruct the young, reform the old, correct the town and castigate the age."

Salmo'neus. A legendary king of Elis, noted for his arrogance and impiety. He wished to be called a god, and to receive

divine honor from his subjects. To imitate Jove's thunder he used to drive his chariot over a brazen bridge, and darted burning torches on every side to imitate lightning, for which impiety the king of gods and men hurled a thunderbolt at him, and sent him to the infernal regions.

Salome. The daughter of Herodias and Herod Philip. Herodias divorced her husband and married his brother, Herod Antipater, governor of Judea. For his denunciation of this marriage, the prophet, John the Baptist, was thrown into prison. According to the New Testament narrative, Salome so pleased Herod by her dancing at his birthday feast that he promised her anything to the half of his kingdom. She followed her mother's advice and demanded the head of John the Baptist on a platter. According to medieval legend, Herodias had been in love with John; and in the modern treatment of the story Sudermann in his tragedy, *The Fires of St. John* (Ger. 1857) and Oscar Wilde in *Salome* (Eng. 1894) make Salome also infatuated with the prophet and Herod infatuated with Salome. The opera *Salome* by Richard Strauss (1905) is based on Wilde's play. Flaubert has a short narrative called *Herodias, the Story of Salomé* (Fr. 1887).

Salt.

The salt of the earth. Properly, the elect; the perfect, or those approaching perfection (see *Matt.* v. 13); now, however, often used of the high and mighty ones, those with great power or even merely great wealth.

To eat a man's salt. To partake of his hospitality. Among the Arabs to eat a man's salt was a sacred bond between the host and guest. No one who has eaten of another's salt should speak ill of him or do him an ill turn.

To sit above the salt — in a place of distinction. Formerly the family *saler* (salt cellar) was of massive silver, and placed in the middle of the table. Persons of distinction sat *above* the "saler" — *i.e.* between it and the head of the table; dependents and inferior guests sat below.

True to his salt. Faithful to his employers. Here salt means salary or interests. (See above, *To eat a man's salt.*)

To row up Salt River. To go against the stream, to suffer a political defeat.

There is a small stream called the Salt River in Kentucky, noted for its tortuous course and numerous bars. The phrase is applied to one who has the task of propelling the boat up the stream; but in political slang it is applied to those who are "rowed up." — *Inman.*

Salteena, Mr. The hero of *The Young Visiters*, an imaginative narrative written by the nine-year-old Daisy Ashford (*q.v.*).

Salus. In Roman myth, the goddess of health and good fortune. She became identified with the Greek Hygieia, the daughter of Æsculapius.

Salvation Nell. A drama by Edward Sheldon (Am. 1908). The scene is laid in the New York slums, and the heroine, Nell Saunders, is a scrubwoman. Her lover, Jim Platt, is involved in a brawl and sent to prison for eight years. Nell resists the temptation to go on the streets and becomes an officer of the Salvation Army. When Jim gets out of prison, he is eager for excitement and crime, but she wins him to a better life.

Sam. *To stand Sam.* To pay the reckoning. The phrase is said to be an Americanism, and to have arisen from the letters U.S. on the knapsacks of the soldiers. The government of "Uncle Sam" (see below) has to pay, or "stand Sam" for all; hence also the phrase *Nunky pays for all.*

Uncle Sam. The personification of the Government, or the people, of the United States — a facetious adaptation of the initials. Fable has it that the inspectors of Elbert Anderson's store on the Hudson were Ebenezer Wilson and his uncle Samuel Wilson, who went by the name of "Uncle Sam." The stores were marked E.A. — U.S. (*Elbert Anderson, United States*), and one of the employers, being asked the meaning, said U.S. stood for "Uncle Sam." The joke took, and in the Revolutionary War the men carried it with them, and it became stereotyped. Another account places the store at Troy, N. Y., and dates the legend from the War of 1812.

Upon my Sam (or *Sammy*). A humorous form of asseveration; also, *'pon my sacred Sam!*

Sam Hill. See *Hill, Sam.*

Sam Slick. See *Slick, Sam.*

Sam Weller. See *Weller.*

Sa'mael. The prince of demons in Rabbinical legend, who, in the guise of a serpent, tempted Eve; also called the angel of death.

Samaritan. *A good Samaritan.* A philanthropist, one who attends upon the poor to aid them and give them relief (*Luke* x. 30–37).

Samarkand Apple. See under *Apple.*

Sambo. A pet name given to any one of negro race; also, more specifically, applied to the male offspring of a negro and mulatto. (Span. *zambo*, bow-legged;

Lat. *scambus*.) The first negro character by this name to attain popularity on the American stage was a Sambo in Murdock's *Triumph of Love* (1795).

Samian. *Samian He'ra.* Hera, wife of Zeus, was born at Samos. She was worshipped in Egypt as well as in Greece.

The Samian Letter. The letter **Y**, used by Pythagoras as an emblem of the path of virtue and of vice. Virtue is like the stem of the letter. Once deviated from, the further the lines are extended the wider the divergence becomes.

> When reason, doubtful like the Samian letter,
> Points him two ways, the narrower the better.
> *Pope: The Dunciad*, iv. (1742).
>
> Et tibi quæ Samios diduxit litera ramos.
> *Percius: Satires.*

The Samian Sage. Pythagoras, born at Samos (sixth century *B. C.*).

Samias'a. In Byron's *Heaven and Earth*, a seraph, in love with Aholiba'mah the granddaughter of Cain. When the Flood came, the seraph carried off his *innamorata* to another planet.

Sammy. An American soldier. See *Sam.*

Sampford Ghost, The. A kind of exaggerated "Cock Lane ghost" (*q.v.*) or Poltergeist, which haunted Sampford Peverell for about three years in the first decade of the 19th century. Besides the usual knockings, the inmates were beaten; in one instance a powerful "unattached arm" flung a folio Greek Testament from a bed into the middle of a room. The Rev. Charles Caleb Colton (credited as the author of these freaks) offered £100 to any one who could explain the matter except on supernatural grounds. No one, however, claimed the reward. Colton died 1832.

Sampo. See *Kalevala.*

Sampson, Dr. A Scotch physician in Charles Reade's novel *Hard Cash* (1865).

Sampson, Dominie. One of Scott's most famous characters, in *Guy Mannering*, tutor to Harry Bertram, son of the laird of Ellangowan. His favorite exclamation is "Prodigious!" Sir Walter describes him as "a poor, modest, humble scholar, who had won his way through the classics, but fallen to the leeward in the voyage of life."

Samson. In the Old Testament (*Judges* xiii-xvi), a hero whose prodigious strength was dependent upon the fact that his hair had never been cut. He was famed for many remarkable feats by which he routed his enemies, the Philistines. Finally he became infatuated with a Philistine woman named Delilah who wormed out of him his secret and delivered him over to his enemies. His eyes were put out and he was forced to grind meal in the prison-house. When, at the great feast of the Philistine god Dagon, he was brought in to make sport for the people, he prayed to Jehovah so fervently that his strength returned and he was able to pull down the two great pillars that supported the entire edifice. He and all who were present were killed.

Milton made Samson the hero of his sacred drama *Samson Agonistes* (1632). The opera *Samson and Delilah* by Saint Saëns (1877) also follows the Biblical story.

Samson's Crown. An achievement of great renown, which costs the life of the doer thereof.

Samuel. In the Old Testament, a judge and prophet of early Israel. The books 1 and 2 *Samuel* are named after him. He was consecrated to the temple service by his mother Hannah (*q.v.*) and as a mere child was communicated with by Jehovah in the night. After a long life as priest and leader, Samuel was forced to yield to the people's demand for a king and establish Saul on the throne. He also anointed David as future king.

Samuel Slick. See *Slick, Samuel.*

San Benito. See *Sacco Benedetto.*

Sancho Panza. The squire of Don Quixote (*q.v.*), in Cervantes' romance, who became governor of Barata'ria; a short, pot-bellied rustic, full of common sense, but without a grain of "spirituality." He rode upon an ass, Dapple, and was famous for his proverbs. Panza, in Spanish, means *paunch.*

A Sancho Panza. A rough and ready, sharp and humorous justice of the peace. In allusion to Sancho, as judge in the isle of Barata'ria.

Sancho Panza's wife, called Teresa, Pt. ii. i, 5; Maria, Pt. ii. iv, 7; Juana, Pt. i. 7; and Joan, Pt. i. 21.

Sanctum Sancto'rum (Lat. *Holy of Holies*). A private room into which no one uninvited enters; properly the Holy of Holies in the Jewish Temple, a small chamber into which none but the high priest might enter, and that only on the Great Day of Atonement. A man's private house is his sanctuary; his own special private room in that house is the sanctuary of the sanctuary, or the *sanctum sancto'rum.*

Sand, George. The *nom de plume* of Amantine Lucile Aurore Dupin, afterwards Mme. Dudevant (1804–1876).

" Sand " is half Sandeau (Jules), a young man who assisted her in bringing out some of her earlier works.

Sandabar or **Sindibad.** Names given to a medieval collection of tales that are very much the same as those in the Greek *Syntipas the Philosopher* and the Arabic *Romance of the Seven Viziers* (known in Western Europe as *The Seven Sages* (*Wise Masters*), and derived from the *Fables of Bidpai.* These names do not, in all probability, stand for the author or compiler, but result from Hebrew mistransliterations of the Arabic equivalent of *Bidpai* or *Pilpay.*

Sandal'phon. One of the three angels of Rabbinical legend who receive the prayers of the faithful, and weave them into crowns.

> And he gathers the prayers as he stands,
> And they change into flowers in his hands,
> Into garlands of purple and red.
> *Longfellow: Sandalphon.*

Sandburg, Carl (1878–). American poet. His best-known volumes are *Chicago Poems* and *Cornhuskers.* Sandburg is one of the outstanding exponents of free verse.

Sandford and Merton. The schoolboy heroes of Thomas Day's old-fashioned children's tale of this name (published in three parts, 1783-1789). "Master" Tommy Merton is rich, selfish, untruthful, and generally objectionable; Harry Sandford, the farmer's son, is depicted as being the reverse in every respect.

Sandman. An elf or brownie of folklore who puts wakeful children to sleep at night by throwing sand in their eyes. One of the Andersen fairy tales is called *The Sandman.*

Sandra Belloni. A novel by George Meredith (1864) relating the adventures of the Italian titular heroine, a musical genius hemmed in and thwarted by her position in a group of thoroughly unsympathetic people. In the sequel *Vittoria* (1866) the heroine leaves her old life and under the name " Vittoria " wins great renown as a public singer. The action of *Vittoria* takes place during the Revolution of 1848. The earlier novel was first published under the name *Emilia.*

Sangraal or **Sancgreal.** See *Grail, Holy.*

Sangrado, Dr. A name often applied to an ignorant or " fossilized " medical practitioner, from the humbug in Le Sage's *Gil Blas* (1715), a tall, meager, pale man, of very solemn appearance, who weighed every word he uttered, and gave an emphasis to his sage dicta. " His reasoning was geometrical, and his opinions angular." He prescribed warm water and bleeding for every ailment, for his great theory was that " It is a gross error to suppose that blood is necessary for life." Gil Blas became his servant and pupil, and was allowed to drink any quantity of water, but to eat only sparingly of beans, peas, and stewed apples.

> Other physicians make the healing art consist in the knowledge of a thousand different sciences, but I go a shorter way to work, and spare the trouble of studying pharmacy, anatomy, botany, and physic. Know, then, that all which is required is to bleed the patients copiously, and make them drink warm water. — *Le Sage: Gil Blas,* ii. 2.

Sanhedrin (Gr. *syn,* together; *hedra,* a seat; *i.e.* a sitting together). The supreme council of the Jews, consisting of seventy priests and elders, and a president who, under the Romans, was the high priest. It took its rise soon after the exile from the municipal council of Jerusalem, and was in existence till about 425 *A. D.,* when Theodosius the Younger forbade the Jews to build synagogues. All questions of the " Law " were dogmatically settled by the Sanhedrin, and those who refused obedience were excommunicated.

In Dryden's *Absalom and Achitophel* (*q.v.*), the *Sanhedrim* stands for the English Parliament.

> The Sanhedrim long time as chief he ruled,
> Their reason guided, and their passion cooled.

Sans Gêne, Madame. See *Madame Sans Gêne.*

Sans Souci (Fr.). Free and easy, void of care. It is the name given to the palace built by Frederick the Great near Potsdam (1747).

The Philosopher of Sans-Souci'. Frederick the Great (1712, 1740–1786).

Sansca'ra. The ten essential rites of Hindus of the first three castes: (1) at the conception of a child; (2) at the quickening; (3) at birth; (4) at naming; (5) carrying the child out to see the moon; (6) giving him food to eat; (7) the ceremony of tonsure; (8) investiture with the string; (9) the close of his studies; (10) the ceremony of " marriage," when he is qualified to perform the sacrifices ordained.

Sansculottes (Fr. without knee breeches, perhaps because they wore trousers instead). A name given by the aristocratic section during the French Revolution to the extremists of the working-classes, the favorite leader of which was Henriot. Hence *Sansculottism,* the principles, etc., of " red republicans."

Sansfoy, Sansjoy, Sansloy. Three Saracen brothers in Spenser's *Faërie Queene* (Bks. I and II), who cared for neither

God nor man. The first (Faithless) typifies infidelity and unbelief, and was slain by the Red Cross Knight. The second (Joyless) typifies spiritual misery; he fought the Red Cross Knight but was saved by Duessa, and carried in the car of Night to the infernal regions, where he was healed of his wounds by Æscula'pius. The third (Lawless), having torn off the disguise of Archima'go and wounded the lion, carried off Una into the wilderness. Her shrieks aroused the fauns and satyrs, who came to her rescue, and Sansloy fled. The reference is probably to the reign of Queen Mary, when the Reformation was carried captive, and the lion was wounded by the "Falselaw of God."

The three were sons of Aveugle (Spiritual blindness).

Sant' Ilario. One of the novels of F. Marion Crawford's Saracinesca series. See *Saracinesca.*

Santa Claus or **Santa Klaus.** A contraction of Santa Nikolaus (*i.e.* St. Nicholas), the patron saint of children. His feast-day is December 6th, and the vigil is still held in some places, but for the most part his name is now associated with Christmastide. The old custom used to be for some one, on December 5th, to assume the costume of a bishop and distribute small gifts to "good children." The present custom is to put toys and other presents into a stocking late on Christmas Eve, when the children are asleep, and when they wake on Christmas morning, they find in the stocking, hung by the mantelpiece, the gifts left by Santa Claus. According to modern tradition Santa Claus lives at the North Pole and comes driving down over the snow in his famous sleigh, driven by eight reindeer. Clement Clarke Moore's familiar poem for children, *A Visit from Saint Nicholas*, better known as *The Night before Christmas*, gives this picture of him:

As I drew in my head and was turning around
Down the chimney St. Nicholas came with a bound.
He was dressed all in fur, from his head to his foot,
And his clothes were all tarnished with ashes and soot;
A bundle of toys he had flung on his back,
And he looked like a pedlar just opening his pack.
His eyes — how they twinkled! his dimples how merry!
His cheeks were like roses, his nose like a cherry!
His droll little mouth was drawn up like a bow
And the beard of his chin was as white as the snow. . . .
He was chubby and plump, a right jolly old elf.
And I laughed when I saw him in spite of myself.

Santa Sophia. The great metropolitan cathedral of the Orthodox Greek Church at Constantinople. It was built by Justinian (532–537), but since the capture of the city by the Turks (1453) has been used as a mosque. It was not dedicated to a saint named Sophi'a, but to the "Logos," or Second Person of the Trinity, called *Hagia Sophia* (Sacred Wisdom).

Santiago. St. James, the patron saint of Spain. See under *Saint.*

Santuzza. A peasant girl in Mascagni's opera, *Cavalleria Rusticana* (*q.v.*).

Sanutee. Father of Occonestoga in Simms' novel *The Yemassee* (*q.v.*).

Sapho. (1) Title and heroine of a famous novel by Daudet (Fr. 1884), retailing the adventures of a typical French courtesan.

(2) Mlle. de Scudéry (1607–1701), the French novelist and poet, went by this name among her own circle. See below, *Sappho.*

Sapphics. A four-lined verse-form of classical lyric poetry, named after the Greek poetess Sappho, who employed it, the fourth line being an Adon'ic. There must be a cæsura at the fifth foot of each of the first three lines, which run thus:

— ⏑ | — — | — || ⏑ ⏑ | — ⏑ | — ⏑

The Adonic is —

— ⏑ ⏑ | — ⏑ *or* — —

The first and third stanzas of the famous *Ode* of Horace, *Integer vitæ* (i, 22), may be translated thus, preserving the meter:

He of sound life, who ne'er with sinners wendeth,
Needs no Moorish bow, such as malice bendeth,
Nor with poisoned darts life from harm defendeth,
Fuscus believe me.
Once I, unarmed, was in a forest roaming,
Singing love lays, when i' the secret gloaming
Rushed a huge wolf, which though in fury foaming,
Did not aggrieve me.

E. C. B.

Probably the best example of Sapphics in English is Canning's *Needy Knife-grinder.*

Sapphi'ra. A female liar (*Acts* v. 1.) See *Ananias.*

Sappho. The famous Greek poetess of Lesbos, known as "the Tenth Muse." She lived about *B. C.* 600, and is fabled to have thrown herself into the sea from the Leucadian promontory because her advances had been rejected by the beautiful youth Phaon.

The subject has frequently been treated in literature, notably in Lyly's comedy *Sappho and Phaon* (1584) and Percy Mackaye's poetic drama *Sappo and Phaon* (Am. 1907). Sara Teasdale (Am. 1884–) has a poem entitled *Sappho.*

Pope used the name in his *Moral Essays* (II) for Lady Mary Wortley Montagu (Cp. *Atossa*). See also *Sapho*, above. It has also been given to a number of

woman poets of varying powers, among whom are the following:

The English Sappho. Mrs. Mary D. Robinson (1758–1800).

The French Sappho. Mlle. Scudéry (1607–1701).

The Scotch Sappho. Catherine Cockburn (1679–1749).

The American Sappho. Mrs. Sarah Wentworth Morton (1759–1846) was so called. Her chief narrative poem was *Ouabi or the Virtues of Nature* (1790).

The Sappho of Toulouse. Clémence Isaure (about 1450–1500). She composed an *Ode to Spring.*

Saracinesca. A novel by F. Marion Crawford (Am. 1887), the first of a series dealing with the life of the Saracinesca family in Rome. The dominating figure of the four novels is old Prince Saracinesca, the head of the house. The first novel centers about the courtship and marriage of his son Giovanni Saracinesca and the noble Corona d'Astrardente; the second, *Sant' Ilario* (1889) treats of the jealousy with which the young husband all but wrecked their marriage. In *Don Orsino* (1892) the hero is their eldest son Orsino, who becomes involved in building schemes and in *Corleone* (1896) Orsino and his brother Ippolito, a priest, meet with various adventures in their conflict with a gang of Sicilian bandits.

Saragossa. *The Maid of Saragossa.* Augustina, a young Spanish girl (d. 1857) noted for her bravery in the defence of Saragossa against the French, 1808. She was only twenty-two when she mounted the battery in the place of her lover who had just been shot.

Sarah or **Sarai.** In the Old Testament (*Gen.* xii–xxiii), the wife of Abraham (*q.v.*) and mother of Isaac. After Isaac's birth, which occurred in her old age in accordance with Jehovah's promise to make of Abraham a great nation, her name was changed from Sarai to Sarah. See also *Hagar.*

Sarah Gamp. See *Gamp.*

Sarasvati. A sacred river in the Punjab, personified by the ancient Hindus as the wife of Brahma and goddess of the fine arts. The river loses itself in the sands, but was fabled to become united with the Ganges and Jumna.

Sardanapalus. The Greek name of Asurbanipal (mentioned in *Ezra* iv. 10, as *Asenappar*), king of Assyria in the 7th century *B. C.* Byron, in his poetic drama of this name (1821), makes him a voluptuous tyrant whose effeminacy led Arba'ces, the Mede, to conspire against him. Myrra, his favorite concubine, roused him to appear at the head of his armies. He won three successive battles, but was then defeated, and was induced by Myrra to place himself on a funeral pile. She set fire to it, and, jumping into the flames, perished with her master.

The name is applied to any luxurious, extravagant, self-willed tyrant.

Sarey Gamp. See *Gamp.*

Sarpe'don. In Homer's *Iliad* a favorite of the gods, who assisted Priam when Troy was besieged by the allied Greeks. When Achilles refused to fight, Sarpe'don made great havoc in battle, but was slain by Patroc'lus.

Sartor Resartus. A philosophical satire by Thomas Carlyle (first published in *Fraser's Magazine,* 1833–1834). This book, the title of which means "The Tailor Re-Tailored," purports to be the author's review of a German work on the philosophy of clothes, written by one Diogenes Teufelsdröckh, an eccentric old professor of Things in General at Weissnichtwo (Know Not Where). Together with philosophic passages supposedly translated from the original German and running comments by the English editor there is interwoven a narrative of the life of this old German, which is frequently considered to have some autobiographical interest. The inner life is traced in some detail; the external events are few. Teufelsdröckh is left as a baby on the doorstep of Andreas and Gretchen Futteral, simple, kindly farmer folk who bring him up as their own son. Of a restless, sensitive, impressionable temperament, he passes as a young man through one painfully disillusioning experience after another. He attends the University, studies law, falls headlong in love with the Rose Goddess, Blumine, who makes him "immortal with a kiss," but discards him for a more elegible suitor. In his despair at the collapse of his ideals and aspirations he spends years in restless wandering before he comes at last to the steadying conviction that "here, in this poor, miserable, hampered, despicable Actual, wherein thou even now standest, here or nowhere is thy Ideal; work it out therefrom; and working, believe, live, be free."

Sassan'ides. A powerful Persian dynasty, ruling from about 225–641 *A. D.*; so named because Ard'eshir, the founder, was son of Sassan, a lineal descendant of Xerxes.

Sassoon, Siegfried (1889–). Contemporary English poet. His best-known volume is *The Old Huntsman and Other Poems.*

Satan. One of the most popular names for the chief of devils. (See *Devil.*) According to the Talmud, Satan was once an archangel but was cast out of heaven. In medieval mythology he holds the fifth rank of the nine demoniacal orders. Milton, in his *Paradise Lost* (*q.v.*) and *Paradise Regained*, follows the tradition of his expulsion from heaven and makes him monarch of hell. His chief lords are Beëlzebub, Molock, Chemos, Thammuz, Dagon, Rimmon and Belial. His standard-bearer is Azaz'el.

> He [Satan], above the rest
> In shape and gesture proudly eminent,
> Stood like a tower. His form had not yet lost
> All her original brightness; nor appeared
> Less than archangel ruined, and the excess
> Of glory obscured . . .but his face
> Deep scars of thunder had intrenched, and care
> Sat on his faded cheek . . . cruel his eye, but cast
> Signs of remorse.
>
> *Milton: Paradise Lost*, i. 589, etc.

In legendary lore, Satan is drawn with horns and a tail, saucer eyes, and claws; but Milton makes him a proud, selfish, ambitious chief, of gigantic size, beautiful, daring, and commanding. Satan declares his opinion that "'tis better to reign in hell than serve in heaven."

Satanic School. A name given to a class of writers in the earlier part of the nineteenth century, who were said to show a scorn for all moral rules, and the generally received dogmas of the Christian religion. The most eminent English writers of this school were Bulwer (afterwards Lord Lytton), Byron, Moore, and Shelley. Of French writers: Paul de Kock, Rousseau, George Sand and Victor Hugo. The term was first used by Southey in the preface of his *Vision of Judgment* (1822).

> Immoral writers . . . men of diseased hearts and depraved imaginations, who (forming a system of opinions to suit their own unhappy course of conduct) have rebelled against the holiest ordinances of human society, and hating revelation which they try in vain to disbelieve, labour to make others as miserable as themselves by infecting them with a moral virus that eats into their soul. The school which they have set up may properly be called "The Satanic School." — *Southey: Vision of Judgment* (preface, 1822).

Satire, Father of. (Also French, Roman satire.) See under *Father.*

Satrap. See *Rulers, Titles, of.*

Saturn. A Roman deity, identified with the Greek Cronus (*time*) (*q.v.*). He devoured all his children except Jupiter (air), Neptune (water), and Pluto (the grave). These Time cannot consume. The reign of Saturn was celebrated by the poets as a "Golden Age." According to the old alchemists and astrologers, Saturn typified lead, and was a very evil planet to be born under. "The children of the sayd Saturne shall be great jangeleres and chyders . . . and they will never forgyve tyll they be revenged of theyr quarell." (*Compost of Ptholomeus.*)

Saturn's tree. An alchemist's name for the Tree of Diana, or Philosopher's Tree (*q.v.*).

Saturna'lia. A time of unrestrained disorder and misrule. With the Romans it was the festival of Saturn, and was celebrated the 17th, 18th and 19th of December. During its continuance no public business could be transacted, the law courts were closed, the schools kept holiday, no war could be commenced and no malefactor punished. Under the empire the festival was extended to seven days.

Satyrane. A blunt but noble knight in Spenser's *Faërie Queene*, son of Thyamis (Passion) and a satyr. He typifies natural chivalry, and has been taken as representing Sir John Perrot (d. 1592), lord deputy of Ireland, in the political world, and as Luther in the religious. His deliverance of Una from the satyrs (I. vi) has been supposed to mean that Truth, being driven from the cities, took refuge in caves, where for a time it lay concealed. At length Sir Satyrane (Luther) rescues Una (Truth) from bondage; but no sooner is this the case than she falls in with Archima'go, showing how very difficult it was at the Reformation to separate Truth from Error.

Satyrs. In Greek legend a race of immortal goat-men who dwelt in the woodlands. The most famous satyr was Silenus.

Saul. In the Old Testament (1 *Sam.* ix–xv), the first King of Israel. He is remembered for his battles against the Philistines (in one of which he and his son Jonathan were finally slain), but even more for his relations with David (*q.v.*), whose harp-playing calmed his moods of despair, but whose friendship with Jonathan and general popularity aroused his envy and persecution.

Saul in Dryden's satire of *Absalom and Achitophel*, is meant for Oliver Cromwell. As Saul persecuted David and drove him from Jerusalem, so Cromwell persecuted Charles II and drove him from England.

Browning has a poem *Saul* in the form of a dramatic monologue with David as the speaker.

Is Saul also among the prophets? An expression of astonishment or scepticism in reference to one who leaves the ranks of one party or cause and aligns himself with another. The allusion is to 1 *Sam.* x. 12.

Saul Kane. In Masefield's *Everlasting Mercy* (*q.v.*).

Saul of Tarsus. See *St. Paul* under *Saint.*

Saunders, Nell. The heroine of Sheldon's play, *Salvation Nell* (*q.v.*).

Savior.

Savior of Rome. C. Marius was so called after the overthrow of the Cimbri, July 30, *B. C.* 101.

Savior of the Nations. So the Duke of Wellington (1769–1852) was termed after the overthrow of Bonaparte.

Savonarola. A famous preacher and reformer of medieval Florence. He is a leading character in George Eliot's *Romola* (*q.v.*), and appears in Harriet Beecher Stowe's *Agnes of Sorrento* (Am. 1862).

Savoyard, Vicar. A priest in Rousseau's educational romance *Émile*, who remains in the church in spite of his unorthodox views. His "Confessions" are an important part of the book.

Sawin, Birdofredum. One of the Yankee characters created by James Russell Lowell in his *Biglow Papers* (*q.v.*).

Sawney. A corruption of Sandie, a contracted form of Alexander. Sawney means a Scotchman, as Taffy a Welshman, John Bull an Englishman, Cousin Michael a German, Brother Jonathan an American, Micaire a Frenchman, Jean Baptist a French Canadian, Colin Tampon a Swiss, and so on.

Sawyer, Bob. In Dickens' *Pickwick Papers* (1836), a dissipated, struggling young medical practitioner, who tries to establish a practice at Bristol, but without success. Sam Weller calls him "Mr. Sawbones."

Sawyer, Tom. See *Tom Sawyer.*

Scalds. Court poets and chroniclers of the ancient Scandinavians. They resided at court, were attached to the royal suite, and attended the King in all his wars. They also acted as ambassadors between hostile tribes, and their persons were held sacred. These bards celebrated in song the gods, the Kings of Norway, and national heroes.

Scansion. A term of prosody denoting the division of lines of poetry into their metrical feet and naming of the meter by analysis of the kind and number of feet. Metrical lines of two, three, four, five and six feet are called dimeter, trimeter, tetrameter, pentameter and hexameter respectively. The principal varieties of metrical foot are:

Iambus. A short syllable followed by a long, as pĕrceīve.

Trochee. A long syllable followed by a short, as nūmbĕr.

Spondee. Two equally accented syllables, as fo͞otfāil.

Anapest. Two short syllables followed by a long, as cŏlo͞nnāde.

Dactyl. A long syllable followed by two shorts, as mĕtrĭcăl.

For examples, see under those entries, also under special terms as *Alexandrine, Ballad Meter, Blank verse, Elegiac Stanza, Feminine ending, Fourteener, Heroic Couplet and Verse, Hexameter, Ottava Rima, Pentameter, Pindaric Verse, Rhyme Royal, Sonnet, Spenserian Stanza, Terza Rima.*

Coleridge wrote the following lines to illustrate for his small son Derwent the principal varieties of metrical feet:

Trōchĕe | trīps frŏm | lōng tŏ | shōrt;
From long to long in solemn sort
Slōw Spōn | dēe stālks; | strōng fo͞ot, | yet ill | able
Ēvĕr tŏ | come ŭp with | Dăctўl trĭ | sўllăblĕ
Iamb | ĭcs mārch | frŏm shōrt | tŏ lōng;
With ă leāp | ănd ă bo͞und | thĕ swĭft Ă | năpĕsts thrōng.

Scapegoat. Part of the ancient ritual among the Hebrews for the Day of Atonement laid down by Mosaic law (see *Lev.* xvi) was as follows: Two goats were brought to the altar of the tabernacle and the high priest cast lots, one for the Lord, and the other for Azaz'el (*q.v.*). The Lord's goat was sacrificed, the other was the *scapegoat;* and after the high priest, by confession, transferred his own sins and the sins of the people to it, it was taken to the wilderness and suffered to escape.

The scapegoat of the family. One made to bear the blame of the rest of the family; one always chidden and found fault with, let who may be in the wrong.

Scapin. A famous character in Molière's comedy *Les Fourberies de Scapin* (1671), a clever and intrepid valet whose roguery provides the interest of the drama. As Scapino this lively rascal had long been one of the stock characters of the Italian stage. In Molière's comedy he is the valet of Léandre, son of Seignior Géronte. Léandre falls in love with Zerbinette, supposed to be a gipsy, but in reality the daughter of Seignior Argante, stolen by the gipsies in early childhood. Her brother Octave falls in love with Hyacinthe, whom he supposes to be Hyacinthe Pandolphe of Tarentum, but turns out

to be Hyacinthe Géronte, the sister of Léandre. Now, the gipsies demand a large sum as the ransom of Zerbinette, and Octave requires sufficient money for his marriage with Hyacinthe. Scapin obtains both these sums from the fathers under false pretences. At the end of the comedy he is brought in on a litter, with his head bound as if on the point of death. He begs forgiveness, which he readily obtains; whereupon the "sick man" jumps from the litter to join the banqueters.

Otway made an English version of this play, called *The Cheats of Scapin*, in which Léandre is Anglicized into "Leander," Géronte is called "Gripe," and his friend Argante father of Zerbinette is called "Thrifty" father of "Lucia."

Scar'amouch. The English form of Ital. *Scaramuccia* (through Fr. *Scaramouche*) a stock character in Old Italian farce, introduced into England soon after 1670. He was a braggart and fool, very valiant in words, but a poltroon, and was usually dressed in a black Spanish costume caricaturing the dons. Sabatini gave the name to a historical romance (Am. 1924) dealing with the French Revolution.

Scar'borough Warning. A warning given too late to be taken advantage of. Fuller says the allusion is to an event which occurred in 1557, when Thomas Stafford seized upon Scarborough Castle, before the townsmen had any notice of his approach.

Scarecrow, The. A "tragedy of the ludicrous" by Percy Mackaye (Am. 1909), based on Hawthorne's *Feathertop*, a tale of a scarecrow brought to life. Goody Rickby and Dickon, "a Yankee improvisation of the Prince of Darkness" are responsible for the scarecrow, who appears as Lord Ravensbane, Marquis of Oxford, Baron of Wittenberg, Elector of Worms and Count of Cordova. As such he wins the love of Rachel Merton until she looks in the mirror and to her horror sees only a scarecrow.

Scarlet Letter, The. A novel by Nathaniel Hawthorne (Am. 1850). The "scarlet letter" is an embroidered A which Hester Prynne is forced to wear on her breast as she stands in the public pillory holding her illegitimate child. Although publicly urged to do so by the young minister, Arthur Dimmesdale, Hester refuses to reveal the name of her companion in sin. She is seen thus, in the pillory, by her husband, Master Prynne, an English physician who had sent her on to Boston two years previously and who has just landed; a cold, keen-witted overstudious man who had urged Hester into her loveless marriage when she was very young. He suspects Dimmesdale, assumes the name of Roger Chillingworth and becomes the clergyman's physician, taking a diabolical revenge, when his suspicions are confirmed, by subjecting his victim to the most cruel and prolonged mental torments. It is implied that he discovers a "scarlet letter" burned in Dimmesdale's flesh. Hester's pity for Dimmesdale's sufferings and her maternal love for the elfish and wilful little Pearl give her strength; and when the minister finally conquers his hypocritical cowardice and mounts the pillory to make public confession, she takes her place by his side. He dies in her arms the same day.

Scarlet, Scadlock, or Scathelocke, Will. One of the companions of Robin Hood.

> "Take thy good bowe in thy hande," said Robyn,
> "Let Moche wend with the [*thee*],
> And so shall Wyllyam Scathelocke,
> And no man abyde with me."
> *Ritson: Robin Hood Ballads*, i. 1 (1520).

> The tinker looking him about,
> Robin his horn did blow;
> Then came unto him little John
> And William Scadlock too.
> *Ditto*, ii 7 (1656).

> And there of him they made a
> Good yeoman Robin Hood,
> Scarlet and Little John,
> And Little John, hey ho!
> *Ditto*, appendix 2 (1790).

Scarlett, Sylvia. The heroine of Compton Mackenzie's *Sylvia Scarlett* and *Sylvia and Michael*. See *Sinister Street*.

Scarlet Woman, or Scarlet Whore. The woman seen by St. John in his vision "arrayed in purple and scarlet color," sitting "upon a scarlet colored beast, full of names of blasphemy, having seven heads and ten horns," "drunken with the blood of the saints, and with the blood of the martyrs," upon whose forehead was written "*Mystery, Babylon the Great, the Mother of Harlots and Abominations of the Earth*" (*Rev.* xvii. 1-6). The author was probably referring to Rome, which, at the time he was writing, was "drunken with the blood of the saints." Some controversial Protestants have applied the words to the Church of Rome, and some Roman Catholics, to the Protestant churches generally.

Scarpia, Baron. A leading character, Chief of Police in Puccini's opera, *La Tosca* (*q.v.*).

Scenes of Clerical Life. Three stories by George Eliot (1857) — (1) *The Sad Fortunes of the Reverend Amos Barton;*

(2) *Mr. Gilfil's Love Story;* (3) *Janet's Repentance.* See under those entries.

Schacabac. In the *Arabian Nights* "the hare-lipped," a man reduced to the point of starvation, invited to a feast by the rich Barmecide. See *Barmecide.*

Schah'riah. In the *Arabian Nights* the Sultan for whose pleasure the tales are told. Since his own wife proved unfaithful, and his brother's wife too, Schahriah imagined that no woman was virtuous. He resolved, therefore, to marry a fresh wife every night, and to have her strangled at daybreak. Scheherazade, the vizier's daughter, married him notwithstanding; and contrived, an hour before daybreak, to begin a story to her sister in the Sultan's hearing, always breaking off before the story was finished. The Sultan got interested in these tales; and, after a thousand and one nights, revoked his decree, bestowed on Scheherazade his affection and called her the "liberator of her sex."

Scheherazade. The mouthpiece of the tales related in the *Arabian Nights* (*q.v.*), daughter of the grand vizier of the Indies and wife of the Sultan Schahriah (*q.v.* above).

Schelhorn's Bible. See *Bible, Specially named.*

Schildburg. The German Gotham (*q.v.*), a city which acquired such a reputation for wisdom that the inhabitants were forced to pretend to be fools in order to be left in peace. The legends concerning their folly were collected in *The History of the Schildburgers* (16th century). One of their characteristic acts was to build a house without windows and try to carry sunlight in.

Schiller, Johann Friedrich (1759-1805). Famous German poet and dramatist. His principal works are *The Robbers, Don Carlos, Wallenstein, Wilhelm Tell* and *Maria Stuart.* See those entries.

Schlemihl, Peter. See *Peter Schlemihl.*

Schnitzler, Arthur (1862–). Austrian dramatist, best known for his play, *Anatol* (*q.v.*).

Scholar Gypsy, The. A poem by Matthew Arnold (1853). According to an old story current in Oxford a student of that University who years before wandered off to learn the gipsy traditions, still roams about; and Arnold makes this lonely wanderer, whose life he regards as enviable in many ways, the hero of his poem.

Scholasticism. The philosophy and doctrines of the "Schoolmen" of the Middle Ages (9th to 16th centuries) which were based on the logical works of Aristotle and the teachings of the Christian Fathers. It was an attempt to give a rational basis to Christianity, but the methods of the Scholastics degenerated into mere verbal subtleties, academic disputations and quibblings, till, at the time of the Renaissance, the remnants were only fit to be swept away before the current of new learning that broke upon the world.

Schomberg. An innkeeper in Conrad's *Victory* (*q.v.*).

Schönberg-Cotta Family, *The Chronicles of.* A historical romance by Mrs. Elizabeth Charles (1865), dealing with the period of the Reformation. Martin Luther is a prominent character.

School for Scandal, The. A comedy by Sheridan (1777). The principal characters are Lord and Lady Teazle, Joseph Surface, Charles and Sir Oliver Surface. See under those entries.

School for Wives. See *L'École des Femmes; Agnes.*

Schoolmaster. *The schoolmaster is abroad.* Education is spreading — and it will bear fruit. Lord Brougham said, in a speech (Jan. 29th, 1828) on the general diffusion of education, and of intelligence arising therefrom, "Let the soldier be abroad, if he will; he can do nothing in this age. There is another personage abroad . . . the schoolmaster is abroad; and I trust to him, armed with his primer, against the soldier in full military array."

Schoolmen. The theologians of the Middle Ages, who lectured in the cloisters or cathedral schools founded by Charlemagne and his successors. They followed Aristotle and the Fathers (see *Scholasticism*), but attempted to reduce every subject to a system. For the names of the principal schoolmen, see under *Doctor.*

Schreiner, Olive (1860–1923). English novelist, author of *The Story of an African Farm* (*q.v.*).

Schrimnir. In Scandinavian mythology, the boar which is daily roasted and eaten in Valhalla, but which becomes entire every morning.

Schweidler, Mary. The heroine of Meinhold's *Amber Witch* (*q.v.*).

Scian Muse. See *Muse.*

Science. *Christian Science,* also called simply *Science.* The religion promulgated by Mary Baker Eddy (Am. 1821–1910). It is based upon a belief in the unreality of evil and the power of mind over disease and unhappiness, which are regarded as evil illusions. *Science and Health* is the

devotional book written by Mrs. Eddy which contains the principles of the faith.

The Dismal Science. Economics; a name given to it by Carlyle:

> The social science — not a "gay science," but a rueful — which finds the secret of this Universe in "supply and demand" . . . what we might call, by way of eminence, the *dismal science.* — *Carlyle: On the Nigger Question* (1849).

The Gay Science. Poetry; more exactly troubadour poetry.

The Noble Science. Boxing, or fencing; the "noble art of self-defence."

The Seven Sciences. A medieval term for the whole group of studies, viz. Grammar, Logic, and Rhetoric (the *Trivium*), with Arithmetic, Music, Geometry, and Astronomy (the *Quadrivium*).

Scio (now called *Chios*). One of the seven cities which claimed to be the birthplace of Homer. Hence he is sometimes called "Scio's Blind Old Bard." The seven cities referred to make an hexameter verse —

> Smyrna, Chios, Colophon, Salamis, Rhodos, Argos, Athenæ; *or*
> Smyrna, Chios, Colophon, Ithaca, Pylos, Argos, Athenæ.
>
> *A Greek Epigram.*

Sciron. A robber of Greek legend, slain by Theseus. He infested the parts about Megara, and forced travellers over the rocks into the sea, where they were devoured by a sea monster. It was from these cliffs (known as the *Scironian rocks*) that Ino cast herself into the Corinthian bay.

Scobel'lum. A very fruitful land mentioned in the *Seven Champions of Christendom* (iii. 10), whose inhabitants "exceeded the cannibals for cruelty, the Persians for pride, the Egyptians for luxury, the Cretans for lying, the Germans for drunkenness, and all nations together for a generality of vices." To punish them the gods changed the drunkards into swine, the lecherous into goats, the proud into peacocks, scolds into magpies, idle women into milch-cows, jesters into monkeys, misers into moles, etc.; and eventually four of the Champions restored them to their normal forms by quenching the fire of the Golden Cave.

Scofield, Penrod. See *Penrod.*

Scogan's Jests. A popular jest-book in the 16th century, said by Andrew Boorde (who published it) to be the work of one John Scogan, reputed to have been court fool to Edward IV. He is referred to (anachronously) by Justice Shallow in 2 *Henry IV*, iii. 2, and must not be confused with Henry Scogan (d. 1407), the poet-disciple of Chaucer to whom Ben Jonson alludes:

> Scogan? What was he?
> Oh, a fine gentleman, and a master of arts
> Of Henry the Fourth's times, that made disguises
> For the king's sons, and writ in ballad royal
> Daintily well.
>
> *Ben Jonson: The Fortunate Isles* (1624).

Scotch or Scottish. For such designations as *The Scottish Anacreon, the Scottish Iliad*, etc., see under *Anacreon, Iliad.*

Sco'tia. Scotland; sometimes called "Scotia Minor." The Venerable Bede tells us that Scotland was called Caledonia till *A. D.* 258, when it was invaded by a tribe from Ireland, and its name changed to Scotia.

Scotland Yard. The headquarters of the London Metropolitan Police, whence all public orders to the force proceed. The original *Scotland Yard* was a short street near Trafalgar Square, so called from a palace on the spot, given by King Edgar (about 970) to Kenneth II of Scotland when he came to London to pay homage, and subsequently used by the Scottish kings when visiting England. *New Scotland Yard*, as it is officially called, is close by, on the Thames Embankment near Westminster Bridge.

Scott, Sir Walter. The novelist and poet (1771–1832).

The Southern Scott or *the Scott of Italy.* Ariosto is so called by Lord Byron.

The Walter Scott of Belgium. Hendrick Conscience (19th century).

The Swiss Walter Scott. Zschokke (1771–1848).

Scottish Chiefs, The. A novel by Jane Porter (1810). The scene is laid in the Scotland of 1296 and thereafter and Robert Bruce and William Wallace are prominent characters.

Scott, Sir Walter (1771–1832). English novelist and poet. As a poet he is remembered for his metrical narratives. *The Lay of the Last Minstrel, Marmion, The Lady of the Lake, The Vision of Don Roderick* and *Rokeby.* (See those entries.) His novels and tales include the following:

Waverley
Guy Mannering
The Antiquary
Old Mortality
The Black Dwarf
The Heart of Midlothian
Rob Roy
The Bride of Lammermoor
The Legend of Montrose
Ivanhoe
The Monastery
The Abbot
Kenilworth
The Pirate
The Fortunes of Nigel
Peveril of the Peak
Quentin Durward
St. Ronan's Well

Redgauntlet
The Betrothed
The Talisman
Woodstock
The Highland Widow
The Two Drovers
The Surgeon's Daughter
The Fair Maid of Perth
Anne of Geierstein
Count Robert of Paris
Castle Dangerous
The Laird's Jock
Tales of a Grandfather

See those entries.

Scotus. There were two schoolmen of this name: (1) John Scotus *Erigena*, a native of Ireland, who died 886, in the reign of King Alfred; and (2) John Duns Scotus, a Scotchman, who died 1308.

Scourge.

The Scourge of God (Lat. *flagellum Dei*). Attila (d. 453), king of the Huns, so called by medieval writers because of the widespread havoc and destruction caused by his armies. The term was also applied to Genseric, king of the Vandals (d. 477), and to Timur Tamerlane, the Tartar (1336–1405).

The Scourge of Scotland. Edward I of England.

The Scourge of Christians. Noureddin-Mahmud of Damascus (1116–1174).

Scrap of Paper, A. A phrase popularized in the early days of the World War with reference to an international treaty. It is said to have been first used by the German Chancellor, Herr von Bethman-Hollweg on Aug. 4th, 1914, in a conversation with the British ambassador in which he declared a treaty obligation was, in this emergency, a mere *scrap of paper*.

Scrible'rus, Marti'nus. A merciless satire on the false taste in literature current in the time of Pope, for the most part written by Arbuthnot, and published in 1741. Its full title was *Memoirs of the Extraordinary Life, Works and Discoveries of Martinus Scriblerus.* Cornelius Scrible'rus, the father of Martin, was a pedant, who entertained all sorts of absurdities about the education of his son. Martin grew up a man of capacity; but though he had read everything, his judgment was vile and taste atrocious. Pope, Swift, and Arbuthnot founded a *Scriblerus Club* with the object of pillorying all literary incompetence and these *Memoirs* were the first of a proposed series of satires on current topics.

Scripto'res Decem. A collection of ten ancient chronicles on English history, edited by Sir Roger Twysden and John Selden (1652). The ten chroniclers are Simeon of Durham, John of Hexham, Richard of Hexham, Ailred of Rieval, Ralph de Diceto (Archdeacon of London), John Brompton of Jorval, Gervase of Canterbury, Thomas Stubbs, William Thorn of Canterbury, and Henry Knighton of Leicester.

A similar collection of five chronicles was published by Thomas Gale (1691) as *Scriptores Quinque.*

Scrooge, Ebenezer. The principal character in Dickens' *Christmas Carol* (1843), partner, executor, and heir of old Jacob Marley, stock-broker. When first introduced, he is "a squeezing, grasping, covetous old hunks, sharp and hard as a flint"; without one particle of sympathy, loving no one, and by none beloved. One Christmas Day, Ebenezer Scrooge sees three ghosts: The Ghost of Christmas Past; the Ghost of Christmas Present and the Ghost of Christmas To Come. The first takes him back to his young life, shows him what Christmas was to him when a schoolboy, and when he was an apprentice; reminds him of his courting a young girl, whom he forsook as he grew rich; and shows him that sweetheart of his young days married to another, and the mother of a happy family. The second ghost shows him the joyous home of his clerk, Bob Cratchit, who has nine people to keep on 15*s.* a week, and yet can find wherewithal to make merry on this day; it also shows him the family of his nephew, and of others. The third ghost shows him what would be his lot if he died as he then was, the prey of harpies, the jest of his friends on 'Change, the world's uncared-for waif. These visions wholly change his nature, and he becomes benevolent and cheerful, loving all, and by all beloved.

Scudamore, Sir. The lover of Amoret in Spenser's *Faërie Queene* (Bk. iv), and finally wedded to her. The name means "Shield of Love."

Scudéry, Mlle. de (1607–1701). French novelist, noted for her *Grand Cyrus* or *Cyrus the Great* (*q.v.*).

Scyld. In legendary history, the king of Denmark preceding Beowulf. The Anglo-Saxon epic poem called *Beowulf* (6th century) begins with the death of Scyld.

> At his appointed time, Scyld deceased, very decrepit, and went into the peace of the Lord. They . . . bore him to the sea-shore as he himself requested. . . . There on the beach stood the ring-powered ship, the vehicle of the noble . . . ready to set out. They laid down the dear prince, the distributor of rings, in the bosom of the ship, the mighty one beside the mast . . they set up a golden ensign high overhead . . . they gave him to the deep. Sad was their spirit, mournful their mood. — *Beowulf* (*Kemble version*).

Scylla. In Greek legend the name (1)

of a daughter of King Nisus of Megara and (2) of a sea monster.

The daughter of Nisus promised to deliver Meg'ara into the hands of her lover, Minos, and, to effect this, cut off a golden hair on her father's head, while he was asleep. Minos despised her for this treachery, and Scylla threw herself from a rock into the sea. At death she was changed into a lark, and Nisus into a hawk.

The sea monster dwelt on the rock Scylla, opposite Charybdis (*q.v.*), on the Italian side of the Straits of Messina. Homer says that she had twelve feet, and six heads, each on a long neck and each armed with three rows of pointed teeth, and that she barked like a dog. He makes her a daughter of Crataeis; but later accounts say that she was a nymph who, because she was beloved by Glaucus (*q.v.*), was changed by the jealous Circe into a hideous monster.

Between Scylla and Charybdis. Between two equal difficulties; between the devil and the deep sea.

To fall from Scylla into Charybdis — out of the frying-pan into the fire.

Scythrop. A character in Peacock's novel *Nightmare Abbey*, generally admitted to be a caricature of the poet Shelley.

Sea Deities. In classical myth, besides the fifty Nereids (*q.v.*), the Oceanides (daughters of Oceanus), the Sirens (*q.v.*), etc., there were a number of deities presiding over, or connected with, the sea. The chief of these are:

Amphitrite, wife of Poseidon, queen goddess of the sea.

Glaucus, a fisherman of Bœotia, afterwards a marine deity.

Ino, who threw herself from a rock into the sea, and was made a sea-goddess.

Neptune, king of the ocean.

Nereus and his wife *Doris*. Their palace was at the bottom of the Mediterranean; his hair was seaweeds.

Oceanus and his wife *Tethys* (daughter of Uranus and Ge). Oceanus was god of the *Ocean*, which formed a boundary round the world.

Portumnus (Gr.; Lat. *Palemon*), the protector of harbors.

Poseidon, the Greek Neptune.

Proteus, who assumed every variety of shape.

Thetis, a daughter of Nereus and mother of Achilles.

Triton, son of Poseidon.

See also under separate entries.

Sea, Old Man of the. See under *Old.*

Sea-Wolf, The. A novel by Jack London (Am. 1904). The Sea Wolf is a brutal captain, "Wolf Larsen." Humphrey Van Weyden and Maude Brewster, each a pick-up from a wreck, are in his power, but after many horrible adventures, succeed in escaping to happiness with each other.

Seas. *The four seas.* The seas surrounding Great Britain, on the north, south, east, and west.

The high seas. The open sea, the "main"; especially that part of the sea beyond "the three-mile limit," which forms a free highway to all nations.

The seven seas. The Arctic, Antarctic North Pacific, South Pacific, North Atlantic, South Atlantic and Indian oceans.

Seasons, The. A famous descriptive poem in blank verse by James Thomson, in four parts — *Winter* (1726), *Summer* (1727), *Spring* (1728), *Autumn* (1730). The poem contains the love episodes of Celadon and Amelia, Damon and Musidora and Lavinia and Palemon. See under those entries.

Seats of the Mighty. A historical novel by Gilbert Parker (Can. 1896). The scene is laid in Quebec. Captain Robert Moray and his enemy Doltaire are rivals for the hand of Alixe Duvarney. The former is a prisoner during the greater part of the novel, but he escapes at last and all ends well for him.

Sebastian. (1) In Shakespeare's *Twelfth Night* (*q.v.*) a young gentleman of Messaline, brother to Viola. They were twins, and so much alike that they could not be distinguished except by their dress.

(2) Brother of Alonso, king of Naples, in Shakespeare's comedy, *The Tempest.*

Sebastian, Don. King of Portugal, a mighty hero who was finally defeated by the Moors and fell in the battle of Alcazarquebir in 1578. Popular legend has it that he will some day return to earth to make Brazil a great kingdom. He was very popular, and for twenty years and more after his death impostors were appearing and giving themselves out as him. He is the hero of Dryden's *Don Sebastian* (1690).

Sebastian, St. See *Saints.*

Second. For such designations as *the Second Charlemagne, the Second Washington*, etc., see under *Charlemagne, Washington.*

Second Mrs. Tanqueray, The. A drama by A. W. Pinero (Eng. 1893). Paula, "the second Mrs. Tanqueray," is a

woman with a past, and in spite of Aubrey Tanqueray's hopes and efforts, is not very cordially accepted by his friends, nor can she win the affection of his nineteen-year-old daughter Ellean. Ellean goes to Paris with one of her mother's friends and there becomes engaged to Captain Ardale. Paula, who had formerly been Ardale's mistress, feels duty bound to break off the match. Ellean now confesses in her anger that she had guessed from the beginning what sort of woman Paula was and had shunned her on that account; and Paula, in despair, kills herself.

Second Nun's Tale, The. One of Chaucer's *Canterbury Tales* (1388), the story of St. Cecily, the daughter of noble Roman parents, and a Christian. One day, she told her husband Valirian she had "an aungel . . . that with gret love, wher so I wake or slepe, is redy ay my body for to kepe." Valirian requested to see this angel, and Cecile told him he must first go to St. Urban, and, being purged by him "fro synne, than schul ye se that aungel." Valirian was accordingly "cristened" by St. Urban, returned home, and found the angel with two crowns, brought direct from paradise. One he gave to Cecile and one to Valirian, saying that "bothe with the palme of martirdom schullen come unto God's blisful feste." Valirian suffered martyrdom first; then Almachius, the Roman prefect, commanded his officers to "brenne Cecile in a bath of flammes red." She remained in the bath all day and night, yet "sat she cold, and felte of it no woe." Then smote they her three strokes upon the neck, but could not smite her head off. She lingered on for three whole days, preaching and teaching, and then died. St. Urban buried her body privately by night, and her house he converted into a church, which he called the church of Cecily.

Second Sight. The power of seeing things invisible to others; the power of foreseeing future events by means of shadows thrown before them.

Secret Agent, The. A novel by Joseph Conrad (Eng. 1907) dealing with the London underworld and suggested by a mysterious explosion in Greenwich Park. Verloc "the secret agent" has been living for years as an ostensible anarchist paid to spy upon his comrades. Fearful of losing his job, and goaded by his employers into producing concrete evidence that will cause public feeling against anarchistic organizations, he persuades Stevie, his stupid, trusting brother-in-law, to blow up Greenwich Observatory. Stevie is killed with his own bomb and Verloc's wife, Winnie, whose whole life has been devoted to her brother, turns upon Verloc and murders him.

Sedan, The Man of. See under *Man*.

Sedgwick, Anne Douglas (Mrs. Basil de Sélincourt) (1873–). English novelist, author of *Tante* (*q.v.*), etc.

Sedley, Amelia. One of the principal characters of Thackeray's *Vanity Fair* (*q.v.*), the school friend of the heroine Becky Sharp. Amelia's fortunes form the second and contrasting plot of the novel; and Amelia's gentle, affectionate but not too clever personality is the more lovable by contrast with that of her quasi friend. She was said by Thackeray to have been drawn from three women — Mrs. Brookfield, his mother and his wife.

Joseph Sedley. Amelia's brother, a collector, of Boggley Wollah; a fat, sensual, conceited dandy. Becky Sharp set her cap at him but failed to capture him. He fled from Brussels on the day of the battle between Napoleon and Wellington, and returned to Calcutta, where he bragged of his brave deeds, and made it appear that he was Wellington's right hand; so that he obtained the sobriquet of "Waterloo Sedley." He later returned to England and fell into Becky's clutches after her separation from Rawdon Crawley.

Mr. Sedley. Amelia's father, a wealthy London stock-broker, brought to ruin by the fall of the Funds just prior to the battle of Waterloo. The old merchant then tried to earn a meager pittance by selling wine, coals, or lottery-tickets by commission, but his bad wine and cheap coals found but few customers.

Mrs. Sedley. Wife of Mr. Sedley. A homely, kind-hearted, motherly woman in her prosperous days, but soured by adversity, and quick to take offence.

Sedulous. *To play the sedulous ape to.* To study the style of another, and model one's own on his as faithfully and meticulously as possible: said, usually with more or less contempt, of literary men. The phrase is taken from R. L. Stevenson, who, in his essay, *A College Magazine* (*Memories and Portraits*), said that he had —

> played the sedulous ape to Hazlitt, to Lamb, to Wordsworth, to Sir Thomas Browne, to Defoe, to Hawthorne, to Montaigne, to Baudelaire, and to Obermann. . . . That, like it or not, is the way to learn to write.

Seegar, Alan (1888–1916). American poet, best known for his lyric, *I Have a Rendezvous with Death*.

Seelig, Dr. A Jewish physician, the leading character in the play *As a Man Thinks* (*q.v.*) by Augustus Thomas.

Seian Horse. See under *Horse.*

Seicen'to. The sixteenth and seventeenth centuries of Italian notables, the period of bad taste and degenerate art. The degraded art is termed *Seicentista,* and the notables of the period the *Seicentisti.* The style of writing was inflated and bombastic, and that of art was what is termed "rococo." The chief poet was Marini (1569–1615), the chief painter Caravaggio (1569–1609), the chief sculptor Bernini (1593–1680), and the chief architect Borromini (1599–1667).

Selah. A Hebrew word occurring often in the *Psalms* (and three times in *Habakkuk* iii), indicating some musical or liturgical direction, such as a pause, a repetition, or the end of a section.

Sele'ne. The moon goddess of Greek mythology, daughter of Hyperion and Thea, and roughly corresponding to the Roman Diana (*q.v.*), the chaste huntress. Selene had fifty daughters by Endymion, and several by Zeus, one of whom was called "The Dew." Diana is represented with bow and arrow running after the stag; but Selene in a chariot drawn by two white horses, with wings on her shoulders and a scepter in her hand.

Seleu'cidæ. The dynasty of Seleucus Nicator, one of Alexander's generals (about *B. C.* 358–280), who in 312 conquered Babylon and succeeded to a part of Alexander's vast empire. The monarchy consisted of Syria, a part of Asia Minor, and all the eastern provinces, and the line of the Selucids reigned till about *B. C.* 64.

Self-denying Ordinance, The. The name given to an Act passed by the Long Parliament (1644), by which the members bound themselves not to accept certain posts, particularly commands in the army. The name was given also to an arrangement made respecting British naval promotions and retirements in 1870. It is sometimes used in a general sense, with obvious meaning.

Self-determination. The theory in political economy, that every nation, no matter how small or weak, has the right to decide upon its own form of government and to manage its own internal affairs. The phrase acquired its present significance during the attempts to resettle Europe after the Great War.

Selika. In Meyerbeer's opera *L'Africaine* (*q.v.*) a native queen.

Selim. (1) The hero of Byron's poem *The Bride of Abydos* (*q.v.*).

(2) The hero of the tale *The Light of the Harem* in Moore's *Lalla Rookh*; in reality the Mogul emperor Jehangir. The story deals with his relations with his wife Nourmahal (*q.v.*), "the Light of the Harem."

Sel'juks. A Perso-Turkish dynasty of eleven emperors over a large part of Asia, which lasted 138 years (1056–1194). It was founded by Togrul Beg, a descendant of Seljuk, chief of a small tribe which gained possession of Boka'ra.

Selkirk, Alexander. A Scotch sailor (1676–1723) whose narrative of his actual experience as a castaway suggested Defoe's *Robinson Crusoe.* He is the subject of a well-known poem by Cowper, which begins:

> I am monarch of all I survey,
> My right there is none to dispute.

Sellers, Col. Mulberry. The principal character in *The Gilded Age* (*q.v.*), a novel by Mark Twain and Charles Dudley Warner, which was later successfully dramatized (1876).

Selvaggio. The father of Sir Industry, and the hero of Thomson's *Castle of Indolence* (1745).

> In Fairy-land there lived a knight of old,
> Of feature stern, Selvaggio well y-clept;
> A rough, unpolished man, robust and bold,
> But wondrous poor. He neither sowed nor reaped;
> Ne stores in summer for cold winter heaped.
> In hunting all his days away he wore —
> Now scorched by June, now in November steeped,
> Now pinched by biting January sore,
> He still in woods pursued the libbard and the boar.
> *Thomson: Castle of Indolence* ii. 5.

Semele. In Greek mythology, the daughter of Cadmus and Harmonia. By Zeus she was the mother of Dionysus, and was slain by lightning when he granted her request to appear before her as the God of Thunder.

Semir'amis. In legendary history, Queen of Assyria, wife of Ninus. She survived her husband, and the glory of her subsequent reign stands out so prominently that she quite eclipses all other monarchs of ancient Assyria. She is said to have built the city of Babylon and its famous hanging gardens. After a reign of forty-two years, she resigned the crown to her son Ninyas, and took her flight to heaven in the form of a dove. Semiramis was the daughter of Derceto the fish-goddess and a Syrian youth. Her mother abandoned her in infancy, but she was nursed by doves until some shepherds found her. She is the heroine of Calderon's drama *The Daughter of the Air,* of Voltaire's tragedy *Semiramis,* and

Rossini's opera *Semiramide* based on Voltaire's drama.

Semir'amis of the North. (1) Margaret of Denmark, Sweden, and Norway (1353–1412); (2) Catherine II of Russia (1729–1796).

Semit'ic. Pertaining to the descendants of Shem (see *Gen.* x.), viz. the Hebrews, Arabs, Assyrians, Aramæans, etc., nowadays applied in popular use to the Jews, who, when one means to be contemptuous, are often spoken of as *the Semites.*

The Semitic languages are the ancient Assyrian and Chaldee, Aramæan, Syriac, Arabic, Hebrew, Samaritan, Ethiopic, and old Phœnician. The great characteristic of this family of languages is that the roots of words consist of three consonants.

Senanus, St. See *Saints.*

Seneca. *The Christian Seneca.* Joseph Hall (1574–1656), bishop of Exeter and Norwich, so called from the famous Roman statesman and author (*B. C.* 3–*A. D.* 65).

Sennac'herib. An Assyrian king whose siege of Jerusalem in the days of Hezekiah is dramatically described in 2 *Kings.* In the night "the angel of Jehovah went forth and smote in the camp of the Assyrians a hundred fourscore and five thousand; and when men rose early in the morning, behold these were all dead bodies. So Sennacherib, king of Assyria, departed." Byron has made this episode the subject of a famous lyric, *The Destruction of Sennacherib,* beginning:

> The Assyrian came down like a wolf on the fold
> And his cohorts were gleaming with purple and gold.

Sense.

Scared out of my seven senses. According to ancient teaching the soul of man, or his "inward holy body," is compounded of the seven properties which are under the influence of the seven planets. Fire animates, earth gives the sense of feeling, water gives speech, air gives taste, mist gives sight, flowers give hearing, the south wind gives smelling. Hence the seven senses are animation, feeling, speech, taste, sight, hearing, and smelling (see *Ecclus.* xvii. 5).

Sense and Sensibility. A novel by Jane Austen (1811) in which two sisters, Elinor and Marianne, represent "sense" and "sensibility" respectively. Each is deserted by the young man from whom she had been led to expect an offer of matrimony. Elinor is discretion itself, but Marianne, with the foolishly romantic notions of youth, is not content to let well enough alone. Elinor's lover, Edward Ferrar, who has felt honor bound to marry Lucy Steele, a girl of inferior social antecedents, is disinherited, and returns to Elinor when Lucy shifts her interest to his younger brother, the new heir. On the other hand, the dashing John Willoughby, whom Marianne follows to London, furnishes her little but disillusionment, and she finally marries the middle-aged Colonel Brandon.

Senta. The heroine of Wagner's opera, *The Flying Dutchman* (*q.v.*).

Sen'tences, Master of the. The schoolman, Peter Lombard (d. 1160), an Italian theologian and bishop of Paris, author of *The Four Books of Sentences* (*Sententiarum libri* iv), a compilation from the Fathers of the leading arguments pro and con., bearing on the hair-splitting theological questions of the Middle Ages.

The medieval graduates in theology, of the second order, whose duty it was to lecture on the *Sentences,* were called *Sententiatory Bachelors.*

Sentimental Education, The (*L'Education Sentimentale*). A novel by Flaubert (Fr. 1821–1880) analyzing the love affair of Mme. Marie Arnoux, a married woman indifferent to her husband, and Frederic Moreau, a weak, indolent but romantically ardent lover whom she loves for twenty-five years, but keeps at bay to the end.

Sentimental Journey, The. A famous volume by Laurence Sterne (1768). It was intended to be sentimental sketches of a tour through Italy in 1764, but he died soon after completing the first part, which takes the tourist only part way.

Sentimental Tommy. A novel by J. M. Barrie (Eng. 1896), which, together with its sequel *Tommy and Grizel* (1900), relates the story of Thomas Sandys. Tommy is blessed or cursed with an oversupply of imagination and in whichever of many moods he may happen to be, sees himself always as a hero playing a hero's part. His talent for writing leads him to adopt the career of author. The loyal Grizel adores but cannot understand him, nor can he, in spite of his spasmodic efforts, succeed in being the faithful lover and husband that she deserves.

Sentry, Captain. One of the members of the club under whose auspices the *Spectator* (*q.v.*) was professedly issued.

Sepoy. The Anglicized form of Hindu and Persian *sipahi,* a soldier, from *sipah,* army, denoting a native East Indian soldier trained and disciplined in the

British manner, especially one in the British Indian Army.

September.

September Bible. See *Bible, Specially named.*

September massacres. An indiscriminate slaughter, during the French Revolution, of Loyalists confined in the Abbaye and other prisons, lasting from September 2nd to 5th, 1792. Danton gave the order after the capture of Verdun by the allied Prussian army; as many as 8000 persons fell, among whom was the Princess de Lamballe.

Septimius Felton. An unfinished novel by Hawthorne, published in 1872 after his death.

Sep'tuagint. A Greek version of the Old Testament and Apocrypha, so called because it was traditionally said to have been made by seventy-two Palestinian Jews in the 3rd century *B. C.*, at the command of Ptolemy Philadelphus. They worked on the island of Pharos and completed the translation in seventy-two days.

This tradition applies, however, only to the Pentateuch; Greek translations of the other books were added by later writers, some, perhaps, being as late as the Christian era. The name Septuagint is frequently printed LXX — " for short."

Serag'lio. The former palace of the Sultan of Turkey at Constantinople, situated on the Golden Horn, and enclosed by walls seven miles and a half in circuit. The chief entrance is *the Sublime Gate* (cp. *Sublime Porte*); and the chief of the large edifices is the *Harem*, or " sacred spot," which contains numerous houses formerly in use, one for each of the Sultan's wives, and others for his concubines.

Seraphic. *The Seraphic Doctor.* See under *Doctor.*

The Seraphic Saint. St. Francis d'Assisi (1182–1226).

Ser'aphim. The highest order of angels in medieval angelology, so named from the seraphim of *Is.* vi. 2. The word is probably the same as *saraph*, a serpent, from *saraph*, to burn (in allusion to its bite); and this connection with burning suggested to early Christian interpreters that the seraphim were specially distinguished by the ardency of their zeal and love. Mrs. Browning has a poem, *The Seraphim* (1838).

Sera'pis. The Ptolemaic form of Apis, an Egyptian deity who, when dead, was honored under the attributes of Osiris (*q.v.*), and thus became " osirified Apis " or [O]Serapis. He was lord of the underworld, and was identified by the Greeks with Hades.

Serbonian Bog, The. A great morass, now covered with shifting sand, between the isthmus of Suez, the Mediterranean, and the delta of the Nile, that in Strabo's time was a lake stated by him to be 200 stadia long and 50 broad, and by Pliny to be 150 miles in length. Typhon was said to dwell at the bottom of it, hence its other name, *Typhon's Breathing Hole.* The term is used figuratively of a mess from which there is no way of extricating oneself.

Serendipity. A happy coinage by Horace Walpole to denote the faculty of making lucky and unexpected " finds " by accident. In a letter to Mann (January 28th, 1754) he says that he formed it on the title of a fairy story, *The Three Princes of Serendip*, because the princes — " were always making discoveries, by accidents and sagacity, of things they were not in quest of."

Serendip is an ancient name of Ceylon.

Sermon on the Mount. *Matt.* v–vii.

Serpentine Verses. Such as end with the same word as they begin with. The following are examples:

Crescit amor nummi, quantum ipsa pecunia crescit.
(Greater grows the love of pelf, as pelf itself grows greater.)
Ambo florentes ætatibus, Arcades ambo.
(Both in the spring of life, Arcadians both.)

The allusion is to the old representations of snakes with their tails in their mouths, which was emblematic of eternity — no beginning and no end.

Servant in the House, The. A drama by Charles Kennedy (Eng. 1907). In the guise of a new butler, Munson, the Bishop of Benares comes into the troubled household of his brother, a vicar, and brings with him peace and a spirit of brotherhood. The vicar's drunkard brother Robert, a plumber, and his daughter Mary, who has been brought up in ignorance of her father, are important characters.

Service, Robert W. (1876–). Service is called " the Canadian Kipling." His best-known volumes of verse are *The Spell of the Yukon* and *Rhymes of a Rolling Stone.*

Ses'ame. *Open, Ses'ame.* The " password " at which the door of the robbers' cave flew open in the tale of *The Forty Thieves* (*Arabian Nights*); hence, a key to a mystery, or anything that acts like

magic in obtaining a favor, admission, recognition, etc.

Sesame is an East Indian annual herb, with an oily seed which is used as a food, a laxative, etc. In Egypt they eat sesame cakes, and the Jews frequently add the seed to their bread.

Sesphra. In Cabell's *Figures of Earth* (*q.v.*) a limping figure modeled by Manuel and given life by the magic of Queen Freydis, who reappeared later to tempt Manuel to leave his wife and child and visit strange lands. He was called *Sesphra of the Dreams* and Carl Van Doren has pointed out that his name is " phrases " transposed.

Set. The Egyptian original of the Greek Typhon (*q.v.*), the god of evil, brother (or son) of Osiris, and his deadly enemy. He is represented as having the body of a man and the head of some unidentified mythological beast with pointed muzzle and high square ears.

Setebos. A savage god, spoken of in Shakespeare's *Tempest* as the deity worshipped by Sycorax, mother of Caliban (*q.v.*), and described in some of the old books of travel among native tribes, notably Eden's *Histroy of Travaile* (1577). Browning has a poem, *Caliban upon Setebos*.

Settala, Lucio. The young sculptor in D'Annunzio's drama, *La Gioconda* (*q.v.*).

Seven. A mystic or sacred number; it is composed of four and three, which, among the Pythagoreans, were, and from time immemorial have been, accounted lucky numbers. Among the Babylonians, Egyptians, and other ancient peoples there were seven sacred planets; and the Hebrew verb *to swear* means literally " to come under the influence of seven things": thus seven ewe lambs figure in the oath between Abraham and Abimelech at Beersheba (*Gen.* xxi. 28), and Herodotus (III. viii) describes an Arabian oath in which seven stones are smeared with blood.

There are seven days in creation, seven days in the week, seven graces, seven divisions in the Lord's Prayer, seven ages in the life of man, climacteric years are seven and nine with their multiples by odd numbers, and the seventh son of a seventh son was always held notable.

Among the Hebrews every seventh year was sabbatical, and seven times seven years was the jubilee. The three great Jewish feasts lasted seven days, and between the first and second were seven weeks. Levitical purifications lasted seven days; Baalam would have seven altars, and sacrificed on them seven bullocks and seven rams; Naaman was commanded to dip seven times in Jordan; Elijah sent his servant seven times to look out for rain; ten times seven Israelites go to Egypt, the exile lasts the same number of years, and there were ten times seven elders. Pharaoh in his dream saw seven kine and seven ears of corn; Jacob served seven years for each of his wives; seven priests with seven trumpets marched round Jericho once every day, but seven times on the seventh day; Samson's wedding feast lasted seven days, on the seventh he told his bride the riddle, he was bound with seven withes, and seven locks of his hair were shorn; Nebuchadnezzar was a beast for seven years; etc.

In the Apocalypse we have seven churches of Asia, seven candlesticks, seven stars, seven trumpets, seven spirits before the throne of God, seven horns, seven vials, seven plagues, a seven-headed monster, and the Lamb with seven eyes.

The old astrologers and alchemists recognized seven planets, each having its own " heaven " —

> The bodies seven, eek, lo hem heer anoon;
> Sol gold is, and Luna silver we threpe,
> Mars yren, Mercurie quyksilver we clepe;
> Saturnus leed, and Jubitur is tyn;
> And Venus coper, by my fader kyn.
> *Chaucer: Prol. of the Canon's Yeoman's Tale.*

And from this very ancient belief sprang the theory that man was composed of seven substances, and has seven natures. See under *Sense*.

The Seven. Used of groups of seven people, especially (1) the " men of honest report " chosen by the Apostles to be the first Deacons (*Acts* vi. 5), viz., Stephen, Philip, Prochorus, Nicanor, Timon, Parmenas and Nicolas; (2) the Seven Bishops (see below); or (3) the Seven Sages of Greece (see *Wise Men*). See also *Seven Names*, below.

Seven Against Thebes. The seven Argive heroes (Adrastus, Polynices, Tydeus, Amphiaraus, Capaneus, Hippomedon and Parthenopæus), who, according to Greek legend, made war on Thebes with the object of restoring Polynices (son of Œdipus), who had been expelled by his brother Eteocles. See also *Thebes*.

Seven Bishops. Archbishop Sancroft, and Bishops Lloyd, Turner, Kew, White, Lake, and Trelawney, who refused to read James II's Declaration of Indulgence

(1688), and were in consequence imprisoned for nonconforming.

Seven Bodies in Alchemy. The Sun is gold, the Moon silver, Mars iron, Mercury quicksilver, Saturn lead, Jupiter tin, and Venus copper.

Seven Champions. The medieval designation of the national patron saints of England, Scotland, Wales, Ireland, France, Spain, and Italy. In 1596 Richard Johnson published a chap-book, *The Famous History of the Seven Champions of Christendom.* In this he relates that *St. George* of England was seven years imprisoned by the Almi'dor, the black king of Morocco; *St. Denys* of France lived seven years in the form of a hart; *St. James* of Spain was seven years dumb out of love for a fair Jewess; *St. Anthony* of Italy, with the other champions, was enchanted into a deep sleep in the Black Castle, and was released by St. George's three sons, who quenched the seven lamps by water from the enchanted fountain; *St. Andrew* of Scotland delivered six ladies who had lived seven years under the form of white swans; *St. Patrick* of Ireland was immured in a cell where he scratched his grave with his own nails; and *St. David* of Wales slept seven years in the enchanted garden of Ormandine, and was redeemed by St. George.

Seven Churches of Asia. Those mentioned in *Rev.* i. 11, viz.:

(1) Ephesus, founded by St. Paul, 57, in a ruinous state in the time of Justinian.

(2) Smyrna. Polycarp was its first bishop.

(3) Per'gamus, renowned for its library.

(4) Thyati'ra, now called Ak-hissar (the *White Castle*).

(5) Sardis, now Sart, a small village.

(6) Philadelph'ia, now called Allah Shehr (*City of God*), a miserable town.

(7) Laodice'a, now a deserted place called Eski-hissar (the *Old Castle*).

Seven Cities. Seven cities warred for Homer being dead. See *Homer.*

The Island of the Seven Cities. A kind of "Dixie land" of Spanish fable, where seven bishops, who quitted Spain during the dominion of the Moors, founded seven cities. The legend says that many have visited the island, but no one has ever quitted it.

Seven Gifts of the Spirit. Wisdom, Understanding, Counsel, Power or Fortitude, Knowledge, Righteousness, and Godly Fear.

Seven Gods of Luck. In Japanese folklore, Benten, goddess of love, Bishamon, god of war, Daikoku, of wealth, Ebisu, of self-effacement, Fukurokujin and Jurojin, gods of longevity, and Hstei, god of generosity. These are really popular conceptions of the seven Buddhist *devas* who preside over human happiness and welfare.

Seven Heavens. See *Heaven.*

Seven-Hilled City. In Latin *Urbs Septicollis;* ancient Rome, built on seven hills, surrounded by Servius Tullius with a line of fortifications. The seven hills are the Pallatinus, the Capitolinus, the Quirinalis, the Cælius, the Aventinus, the Viminalis, and the Esquilinus.

Seven Joys. See *St. Mary* under *Saint.*

Seven Lamps of Architecture. A volume by Ruskin (1849). The seven lamps are Sacrifice, Truth, Power, Beauty, Life, Memory, and Obedience.

Seven Mortal Sins. Pride, wrath, envy, lust, gluttony, avarice and sloth.

Seven Names of God. The ancient Hebrews had many names for the Deity and the Seven over which the scribes had to exercise particular care were — El, Elohim, Adonai, YHWH (*i.e.* our *Jehovah*) Ehyeh-Asher-Ehyeh, Shaddai, and Zebaot. In medieval times God was sometimes called simply, *The Seven.*

> Now lord, for thy naymes sevyn, that made both moyn and starnys,
> Well mo then I can neven thi will, lord, of me tharnys.
> *Towneley Mysteries,* xiii, 191 (about 1460).

Seven Sages of Greece. See *Wise Men.*

Seven Sciences. See *Science.*

Seven Seas. The Arctic and Antarctic, North and South Pacific, North and South Atlantic, and the Indian oceans. Kipling called a volume of his poems *The Seven Seas* (Eng. 1896).

Seven Sisters. An old name of the Pleiades; also given to a set of seven cannon, cast by one Robert Borthwick and used at Flodden (1513) —

> And these were Borthwick's "Sisters Seven,"
> And culverins which France had given;
> Ill omened gift! The guns remain
> The conqueror's spoil on Flodden plain.
> *Scott: Marmion,* iv.

Seven Sleepers. Seven noble youths of Ephesus, according to the legend, who fled in the Decian persecution (250) to a cave in Mount Celion. After 230 years or according to some versions 309 years, they awoke, but soon died, and their bodies were taken to Marseilles in a large stone coffin, still shown in Victor's church. Their names are Constantine, Dionysius, John, Maxim'ian, Malchus, Martin'ian, and Serap'ion. This fable took its rise from a misapprehension of the words, "They fell asleep in the Lord" — *i.e.*

died. According to the Koran the Sleepers had a dog named Katmir (*q.v.*) who kept watch over them (Ch. xviii). Cp. *Sleeper.*

Seven Sorrows. See *St. Mary* under *Saint.*

Seven Times Christ Spoke on the Cross. (1) "Father, forgive them; for they know not what they do"; (2) "To-day shalt thou be with Me in paradise"; (3) "Woman, behold thy son!" etc.; (4) "My God, My God, why hast Thou forsaken Me?" (5) "I thirst;" (6) "It is finished" (7) "Father, into Thy hands I commend My spirit."

Seven Virtues. Faith, hope, charity, prudence, justice, fortitude, and temperance. The first three are called "the holy virtues."

Seven Weeks' War. That between Austria and Prussia, in 1866, for the supremacy of Germany. The war was declared by Austria, June 17th, and the Peace of Presburg (giving Prussia the victory) was signed August 20th.

Seven Wise Masters. A collection of Oriental tales (see *Sandabar*) supposed to be told by his advisers to an Eastern king to show the evils of hasty punishment, with his answers to them. Lucien, the son of the King (who, in some versions, is named Dolopathos), was falsely accused to him by one of his queens. By consulting the stars the prince discovered that his life was in danger, but that all would be well if he remained silent for seven days. The "Wise Masters" now take up the matter; each one in turn tells the King a tale to illustrate the evils of ill-considered punishments, and as the tale ends the King resolves to relent; but the Queen at night persuades him to carry out his sentence. The seven days being passed, the Prince tells a tale which embodies the whole truth, whereupon the King sentences the Queen to death. This collection of tales is known as *Sandabar's Parables.*

Seven Wonders of the World. See under *Wonder.*

Seven Years War. The third period of the War of the Austrian Succession, between Maria Theresa of Austria and Friedrick II of Prussia. It began 1756, and terminated in 1763. At the close, Silesia was handed over to Prussia.

Seventeen. A story by Booth Tarkington (Am. 1916). Its hero is William Sylvanus Baxter, known as "Willie" at home and "Lilly Bill" at school. He is smitten by the charms of Lola Pratt, a stranger in town whose chief accomplishment is talking baby talk to her pet dog Flopit and to her numerous admirers. Willie calls upon Lola in his father's dress suit with awful but amusing consequences.

Severus, St. See under *Saint.*

Sewell, Rev. David. A minister who plays a leading part in Howells' *Minister's Charge* (*q.v.*) and appears also in *The Rise of Silas Lapham.* His wife is prominent in both books.

Seyd. In Byron's *Corsair* (*q.v.*), pasha of the Morea, assassinated by Gulnare, his favorite concubine.

Seyton, Catherine. Heroine of Scott's novel, *The Abbot* (*q.v.*), a maid of honor in the court of Queen Mary.

Sganarelle. In the comedies of Molière, a favorite name for the cowardly, domineering or unpleasant character:

(1) *Sganarelle ou le Cocu Imaginaire* (1660). This is a farce hinging on the complexities brought about by Sganarelle's confiscation of a gentleman's miniature which he thinks has been dropped by his wife. In reality it is the portrait of Lélie which his sweetheart Clélie has lost.

(2) *L'Ecole des Maris* (1661). In this comedy Sganarelle and his older brother Ariste are the guardians of two young orphans, Isabelle and Leonor. The conceited and domineering Sganarelle expects to marry Isabelle but makes her lead such a dull, strict life in the meantime that she dupes him and marries Valère instead.

(3) *Le Mariage Forcé* (1664). Here Sganarelle, a rich man of sixty-four, promises marriage to Dorimene, a girl under twenty, but decides at the last minute to draw back from the alliance. Dorimene's brother beats him ruthlessly until he consents to go to the altar.

(4) *L'Amour Médecin* (1664). Sganarelle is the father of Lucinde (*q.v.*) in this play.

(5) *Don Juan* (1665). Here Sganarelle is Don Juan's rather foolish, cowardly valet.

(6) *Le Médecin Malgré Lui* (1666). In this final play, of which *Le Cocu Imaginaire* is logically the sequel, Sganarelle is a faggot maker. Martine, his wife, to get even with him for striking her, tells some inquirers that he is a noted doctor but so eccentric that he will deny it until they beat him well. He is taken to the house of Lucinde, who is apparently dumb, but the shrewd Sganarelle sees through her pretence and brings her lover Léandre in the guise of an apothecary.

Shabby Genteel Story, A. An unfinished tale by Thackeray usually printed as a sort of prologue to *The Adventures of Philip* (*q.v.*), which continues the story.

The heroine, Caroline Gann, is tricked into a sham wedding by George Brandon, whose real name is George Brandon Firmin.

Shacabac. See *Schacabac.*

Shadow. *The man without a shadow.* Peter Schlemihl (*q.v.*).

Shadrach, Meshach, and Abednego. Three Hebrews (*Dan.* iii, 22) who because of their refusal to worship a golden image were cast, by the command of Nebuchadnezzar, into a fiery furnace, but received no injury, although the furnace was made so hot that the heat thereof "slew those men" that took them to the furnace.

Shadwell, Thomas (1640–1692). English poet and dramatist. His best-known play is *The Squire of Alsatia.* Dryden's satiric poem *MacFlecknoe* (*q.v.*) is directed against Shadwell, and in the second part of *Absalom and Achitophel* (*q.v.*) he is attacked under the name of Og.

Sha'fites. One of the four sects of the Sunnites (*q.v.*); so called from Al-Shafei (d. 819), a descendant of Mahomet. Cp. *Shiites.*

Shafton, Sir Piercie. In Scott's *Monastery,* a fashionable cavaliero, grandson of old Overstitch, the tailor of Holderness. Sir Piercie talks in the pedantic style of the Elizabethan courtiers and is noted for his affectations.

Shah. See *Rulers, Titles of.*

Shah Nameh. The famous epic of Firdusi, who has been called the Homer of Khorassan. Rusten or Rustam (*q.v.*) is the Achilles, Feridun the model king, Zohak the cruel and impious tyrant, Kavah (the blacksmith) the intrepid patriot who marches against Zohak, displaying his apron as a banner.

Rusten's horse is called Rakush; the prophetic bird is Simurgh; Rusten's mother is Rudabeh. Her child (Rusten) is cut out of her side, and the wound is healed by milk and honey applied with a feather of the prophetic bird Simurgh. Rusten requires the milk of ten wet-nurses, and when a mere youth kills an elephant with a blow of his mace.

Shakers. A sect of Second Adventists, founded in the 18th century in England by a secession from the Quakers, and transplanted in America by Ann Lee (1736–1784), or "Mother Ann," as she is generally known. Their official name is "The United Society of Believers in Christ's Second Appearing" or "The Millennial Church"; their popular name was given them in derision at their contortions during the religious dances of which their public form of worship chiefly consists.

Shakespeare, William (1564–1616). Greatest of English dramatists. The list of his plays is as follows (see those entries):

All's Well that Ends Well
Antony and Cleopatra
As You Like It
Comedy of Errors, The
Coriolanus
Cymbeline
Hamlet
Julius Cæsar
King Henry IV, Parts 1 and 2
King Henry V
King Henry VI, Parts 1, 2 and 3
King Henry VIII
King John
King Lear
King Richard II
King Richard III
Love's Labour's Lost
Macbeth
Measure for Measure
Merchant of Venice, The
Merry Wives of Windsor, The
Midsummer Night's Dream, A
Much Ado about Nothing
Othello
Pericles
Romeo and Juliet
Taming of the Shrew, The
Tempest, The
Timon of Athens
Titus Andronicus
Troilus and Cressida
Twelfth Night
Two Gentlemen of Verona, The
Winter's Tale, The

A few of the above-named plays are of doubtful authorship or no longer attributed to Shakespeare. See under titles. Aside from the dramas, Shakespeare is celebrated for his *Sonnets,* for the narrative poems, *Venus and Adonis* and *The Rape of Lucrece,* and a few others.

The Shakespeare of divines. Jeremy Taylor (1613–1667).

The Shakespeare of eloquence. So Barnave characterized the Comte de Mirabeau (1749–1791).

The Shakespeare of prose fiction. Disraeli so called Richardson, the novelist (1689–1761).

The German Shakespeare. Kotzebue (1761–1819) has been so styled.

The Spanish Shakespeare. Calderon (1600–1681).

Le Shakespeare du boulevard. Guilbert de Pixérécourt.

Shallott', The Lady of. A maiden of the Arthurian legends, who fell in love with Sir Launcelot of the Lake, and died because her love was not returned. Tennyson has a poem on the subject; and the story of Elaine (*q.v.*), "the lily maid of As'tolat," is substantially the same.

Shallow, Justice Robert. A character who appears in Shakespeare's 2 *Henry IV* and *Henry V* and, more prominently, in *The Merry Wives of Windsor;* a weak-minded country justice, cousin to Slender. He is a great braggart, and especially fond of boasting of the mad pranks of his

younger days, many of them imaginary. It is said that Justice Shallow is a satirical portrait of Sir Thomas Lucy of Charlecote, who prosecuted Shakespeare for deer-stalking.

Shamanism. A primitive form of religion; those who practise it believe that the world and all events are governed by good and evil spirits who can be propitiated or bought off only through the intervention of a witch-doctor, or *Shaman*. The word is Slavonic; it comes from the Samoyeds and other Siberian peoples, but is now applied to Red Indian and other primitive worship.

Shan Van Vocht. This famous song (composed 1798) has been called the Irish *Marseillaise*. The title of it is a corruption of *Ant-sean bhean bhocht* (the poor old woman — *i.e.* Ireland). The last verse is —

> Will Ireland then be free?
> Said the Shan Van Vocht. (repeat)
> Yes, Ireland shall be free
> From the centre to the sea,
> Hurrah for liberty!
> Said the Shan Van Vocht.

Shand, John and **Maggie.** The principal characters of Barrie's play, *What Every Woman Knows* (*q.v.*).

Shandy, Tristram. The hero of Sterne's novel *Tristram Shandy* (*q.v.*). Tristram's father, Walter Shandy, his mother, Elizabeth Shandy, and his Uncle Toby, more formally known as Captain Tobias Shandy, are also prominent characters. *Shandean* means characteristic of the Shandy family or of the book.

Shannon. *Dipped in the Shannon.* One who has been dipped in the Shannon loses all bashfulness. At least, *sic aiunt.*

Shanty Songs. Songs sung by sailors at work, to ensure united action (Fr. *chanter*, to sing); also called *chanties*. They are in sets, each of which has a different cadence adapted to the work in hand. Thus, in sheeting topsails, weighing anchor, etc., one of the most popular of the shanty songs runs thus:

> I'm bound away, this very day,
> I'm bound for the Rio Grande.
> Ho, you, Rio!
> Then fare you well, my bonny blue bell,
> I'm bound for the Rio Grande.

Shapcott, Reuben. A pseudonym adopted by William Hale White (1829–1913), author of *Mark Rutherford* (*q.v.*).

Sharp. *A regular Becky Sharp.* An unprincipled, scheming young woman, who by cunning, hypocrisy, and low smartness raises herself from obscurity and poverty to some position in society, and falls therefrom in due course after having maintained a more or less precarious foothold. Of course she is good-looking, and superficial amiability is a *sine qua non*. Becky Sharp, the original of this, and one of the finest creations in all fiction, is the principal character in Thackeray's *Vanity Fair* (*q.v.*). "She was small and slight in person, pale, sandy-haired, and with green eyes, habitually cast down, but very large, odd, and attractive when they looked up."

Shatriya. One of the four great castes of Hinduism. See *Caste*.

Shaving of Shagpat, The. A whimsical oriental tale by George Meredith, narrating the adventures of Shibli Bagarag who in due course of time becomes a barber and shaves Shagpat.

Shaw, George Bernard (1856–). English dramatist. Shaw is an Irishman. His best-known plays are *Mrs. Warren's Profession*, *Arms and the Man*, *Candida*, *The Man of Destiny*, *Cæsar and Cleopatra*, *Captain Brassbound's Conversion*, *Man and Superman*, *John Bull's Other Island*, *Major Barbara*, *Androcles and the Lion*, *Pygmalion*, *Heartbreak House* and *Back to Methuselah*. See those entries.

She. A romance by Rider Haggard (Eng. 1887). "She," or Ayesha, is an African sorceress whom death apparently cannot touch. The young English hero, Leo Vincey, sets out to avenge her murder of his ancestor, an ancient priest of Isis. The setting of this weird romance is an extinct volcano.

She Bible. See *Bible, Specially named.*

She Stoops to Conquer. A famous comedy by Oliver Goldsmith (1773). Miss Hardcastle, knowing how bashful young Marlow is before ladies, *stoops* to the manners and condition of a barmaid, with whom he feels quite at his ease, and by this artifice wins the man of her choice. This comedy owes its existence to an incident which actually occurred to its author. When he was sixteen years of age a wag residing at Ardagh directed him, when passing through that village, to Squire Fetherstone's house as the village inn. The mistake was not discovered for some time, and then no one enjoyed it more heartily than Goldsmith himself. See *Hardcastle; Marlow, Lumpkin.*

She-Wolf of France. (1) Isabella (1295–1358) wife of Edward II and paramour of Mortimer. It is said that she murdered the king, her husband, by burning out his bowels with a red-hot poker.

(2) Margaret, queen of Henry VI, so called in Shakespeare's 3 *Henry VI.* i. 4.

Sheba, The Queen of. The queen who visited Solomon (1 *Kings* x) is known to the Arabs as Balkis, queen of Saba (Koran, Ch. xxvii), ruler over the Sabeans, or sometimes as Maqueda. According to the Biblical story she came "to prove him with hard questions" but when she had seen all his wisdom and glory "there was no more spirit in her." In one version of the story she was so favorably impressed that she became his wife and gave birth to a son who was the founder of the Abyssinian dynasty.

The Queen of Sheba. A tale by T. B. Aldrich (Am. 1836–1907), so called because the heroine, Ruth Denham, temporarily out of her mind, imagines that she is the ancient queen.

Sheikh. A title of respect among the Arabs (like the Ital. *signo're*, Fr. *sieur*, Span. *señor*, etc.), but properly the head of a Bedouin clan, family, or tribe, or the headman of an Arab village.

Sehikh-ul-Islam. The Grand Mufti, or supreme head of the Mohammedan hierarchy in Turkey.

Shelby, Mr. In Harriet Beecher Stowe's *Uncle Tom's Cabin* (*q.v.*), Tom's first master. Being in commercial difficulties, he was obliged to sell his faithful slave. His son, George, afterwards endeavored to buy Uncle Tom back again, but found that he had been whipped to death by the villain Legree.

Sheldon, Edward B. (1886–). American dramatist. His best-known plays are *The Nigger*, *The Boss*, *Salvation Nell* and *Romance*. See those entries.

Shell. *Shell shock.* An acute neurasthenic condition, due to a shock to the system caused by the explosion of a shell or bomb at close quarters. We are indebted to the Great War both for the term and the terrible affliction it denotes.

Shellback. Nautical slang for an old and seasoned sailor, an "old salt."

To retire into one's shell. To become reticent and uncommunicative, to withdraw oneself from society in a forbidding way. The allusion is to the tortoise, which, once it has "got into its shell," is quite unget-at-able.

Shelley, Percy Bysshe (1792–1822). English poet, famous for his *Prometheus Unbound*, *The Cenci*, *Adonais*, etc. See those entries; also *Queen Mab*, *Revolt of Islam*.

Shem. In the Old Testament, one of the three sons of Noah (*q.v.*). His supposed descendants are called Semitic (*q.v.*) from his name.

Shenandoah. A popular drama by Bronson Howard (Am. 1888) dealing with the Civil War. The Union officer, Lt. Kerchival West, and Gertrude Ellinham, a loyal Southern beauty, are estranged by the war, but after a series of exciting incidents, they are reunited at last.

Sheol. See *Hades*.

Shepherd. *The Shepherd Kings.* See *Hyksos*.

The Shepherd Lord. Henry, tenth Lord Clifford (d. 1523), sent by his mother to be brought up by a shepherd, in order to save him from the fury of the Yorkists. At the accession of Henry VII he was restored to all his rights and seigniories. There are many legends concerning him. His story is told by Wordsworth in *The Song for the Feast of Brougham Castle*.

Shepherd's Calendar, The. Twelve eclogues in various meters, by Edmund Spenser (1579) one for each month. The theme of the poem is the lament of Colin Clout (Spenser himself) because Rosalind does not return his love. His friend Hobbinol (Gabriel Harvey) is introduced to exhort him to greater cheerfulness. Rosalind is generally considered to have been meant for Rose Daniel, sister of the poet, Samuel Daniel.

Sheppard, Jack (1701–1724). A notorious highwayman, son of a carpenter in Smithfield, and noted for his two escapes from Newgate in 1724. He was hanged at Tyburn the same year. Daniel Defoe made *Jack Sheppard* the hero of a romance in 1724; and W. H. Ainsworth, in 1839.

Sheridan, Bibbs. The hero of Booth Tarkington's *Turmoil* (*q.v.*). His father and his brothers, Jim and Roscoe, are important characters.

Sheridan, Richard Brinsley (1751–1816). English dramatist, famous for his comedies, *The Rivals*, *The School for Scandal* and *The Critic*. See those entries.

Sheridan's Ride. A narrative poem by Thomas Buchanan Read (Am. 1865) in honor of General Sheridan's horse:

> By the flash of his eye and the red nostrils' play
> He seemed to the whole great army to say,
> "I have brought you, Sheridan, all the way
> From Winchester, down to save the day."

Sherlock Holmes. The most famous detective of fiction; a creation of Sir Arthur Conan Doyle's, who introduced him first in his *Study in Scarlet* (Eng. 1887). His adventures are continued in *The Sign of the Four*, *The Adventures of Sherlock Holmes*, *The Hound of the Baskervilles*, *The Memoirs of Sherlock Holmes*, *The Return of Sherlock Holmes*

and *His Last Bow*. Although only an amateur, Sherlock Holmes has such brilliant analytical faculties and such indefatigable interest in any detective problem as such that he frequently puts Scotland Yard to shame. He is abrupt in manner, a victim of the cocaine habit and otherwise very much a law unto himself. His admiring friend, Dr. Watson, usually records his triumphs. It is said that Dr. Joseph Bell, a physician and instructor of Conan Doyle, was the original model from which the figure of Sherlock Holmes was elaborated.

Sheva. Hero of Cumberland's comedy *The Jew* (1776), an idealized Jewish figure, "the widow's friend, the orphan's father, the poor man's protector and the universal dispenser of charity; but he ever shrank to let his left hand know what his right hand did."

Shib'boleth. The password of a secret society; the secret by which those of a party know each other; also a worn-out or discredited doctrine. The Ephraimites could not pronounce *sh*, so when they were fleeing from Jephthah and the Gileadites (*Judges* xii. 1-16) they were caught at the ford on the Jordan because Jephthah caused all the fugitives to say the word *Shibboleth* (which means "a stream in flood"), which all the Ephraimites pronounced as *Sibboleth*.

Shi'ites or **Shiahs** (Arab. *shi'ah*, a sect). Those Mohammedans who regard Ali as the first rightful Imam or Caliph (rejecting the three Sunni Caliphs), and do not consider the Sunna, or oral law, of any authority, but look upon it as apocryphal. There are numerous Shiite sects, all of them regarded as heretical by the orthodox Sunnites (*q.v.*). Because of the Shiite doctrine of the Mahdi (*q.v.*), a twelfth imam who is supposedly living in concealment through the centuries, but is expected to appear to rule Islam, the Shiites have had a political as well as a religious influence on the development of Mohammedanism. Cp. *Sunnites*.

Shimerda, Antonia. The heroine of Cather's *My Antonia* (*q.v.*).

Shingle, Solon. A shrewd old country teamster in J. S. Jones' comedy, *The People's Lawyer* (Am. 1839), one of the most popular comic characters of the early American stage. In an important court scene he causes great mirth by waking up from a nap under the impression that the prisoner is being tried for stealing his "apple sarse." Cp. *Lot Sap Sago; Jonathan Ploughboy; Solomon Swap*.

Shinto. The primitive religion of Japan; a sort of nature worship.

Ship. *Ship of State.* The nation; an expression first used by Machiavelli in his political treatise, *The Prince*.

Ship of the Desert. The camel or dromedary employed in "voyages" through the sand-seas of the African deserts.

When my ship comes home. When my fortune is made. The allusion is to the argosies returning from foreign parts laden with rich freights, and so enriching the merchants who sent them forth.

Ships that Pass in the Night. People who come into one's horizon for a short time and then disappear. This phrase was the title of a novel by Beatrice Harraden (1893), but had been used previously by Longfellow in *Elizabeth*.

Ship-money. A tax formerly levied in time of war on ports and seaboard counties for the maintenance of the English Navy.

Shipman's Tale, The. One of Chaucer's *Canterbury Tales* (1388): "The merchant's wife and the monk." The monk (Dan Johan) was on most intimate terms with the merchant, and when the merchant was about to leave his home in Florence on business, the wife borrowed a hundred francs of the monk. As the monk had not the money at hand, he borrowed the loan of the merchant. When the merchant returned home, the monk asserted that he had paid back the loan to the wife. The wife told her husband that the monk had made her a present of the money, which she had spent. The merchant, plainly seeing there was no redress, said no more about the matter, and allowed it to drop.

Shipton, Mother. This so-called prophetess is first heard of in a tract of 1641, in which she is said to have lived in the reign of Henry VIII, and to have foretold the death of Wolsey, Cromwell, Lord Percy, etc. In 1677 the pamphleteering publisher, Richard Head, brought out a *Life and Death of Mother Shipton*, and in 1862 Charles Hindley brought out a new edition in which she was credited with having predicted steam-engines, the telegraph, and other modern inventions, as well as the end of the world in 1881. Of course she, like the immortal Mrs. Harris, is immortal only because "there is no sich a person." Bret Harte called one of the characters in his *Outcasts of Poker Flat* Mother Shipton.

Shirley. A novel by Charlotte Brontë

(1849). The heroine, Shirley Keeldar, was in the main drawn from Charlotte's sister, Emily Brontë, author of *Wuthering Heights*.

Shoe. *We all know where the shoe pinches.* We each of us know our own special troubles. *If the show fits you, put it on.* If the matter applies to your case, take it to heart.

Shogun. The title of the actual ruler of Japan from the 12th century to the modernization of the country in 1868. The Shoguns were hereditary commanders-in-chief (the word means "army leader"), and took the place of the Mikados, whom they kept in a state of perpetual imprisonment with, however, some show of prestige. Also called the *Tycoon* (*q.v.*). Cp. *Rulers*.

Shop. *Closed Shop.* The system of employing only laborers belonging to a Union, in any given industry, and refusing employment to those who will not become members.

Open Shop. The system of admitting non-Union as well as Union laborers to employment in an industry.

Nation of Shopkeepers. See *Nation*.

Shore Acres. A drama of rural American life by James A. Herne (Am. 1892), first produced as *The Hawthornes*. The chief character, an old New England farmer known as Uncle Nat, insured the success of the play.

Shore, Jane. See *Jane Shore*.

Shore, Philip. The hero of Margaret Deland's novel, *Philip and His Wife* (*q.v.*).

Short-Lived Administration, The. The English administration formed February 12th, 1746, by William Pulteney. It lasted only two days.

Shrapnel, Dr. A radical agitator in George Meredith's novel *Beauchamp's Career* (*q.v.*).

Shropshire Lad, A. The title of a well-known volume of lyrics by A. E. Housman (Eng. 1896).

Shrovetide. The three days just before the opening of Lent, when people went to confession and afterwards indulged in all sorts of sports and merry-making.

Shrove Tuesday. The day before Ash Wednesday; "Pancake day." It used to be the great "Derby Day" of cock-fighting in England.

> Or martyr beat, like Shrovetide cocks, with bats.
> *Peter Pindar: Subjects for Painters.*

Shunammite Woman. In the Old Testament, a woman whose son was overcome by sunstroke and later brought back to life by the Prophet Elisha (*q.v.*). She is known by no other name.

Shylock, A. A grasping, stony-hearted Jewish moneylender; in allusion to the Jew in Shakespeare's *Merchant of Venice* (*q.v.*).

> A stony adversary, an inhuman wretch
> Uncapable of pity, void and empty
> From any dram of mercy.
> iv, 1.

The character of Shylock has been subject to varying interpretations on the stage and in critical analysis. The modern tendency has been to make him a great tragic figure, appealing deeply to the sympathies of the audience, but it seems more likely that Shakespeare's Sherlock was a conception half way between the previous type of monster Jew in drama and this modern conception. Cp. *Barabas*.

Si'amese Twins. Yoke-fellows, inseparables; so called from the original pair, Eng and Chang, who were born of Chinese parents about 1814 and discovered at Mekong, Siam, in 1829, and were subsequently exhibited as freaks. Their bodies were united by a band of flesh, stretching from breast-bone to breast-bone. They married two sisters, had offspring, and died within three hours of each other on January 17th, 1874.

Other so-called Siamese twins were Barnum's "Orissa twins," born at Orissa, Bengal, and joined by a band of cartilage at the waist only; "Millie-Christine," two joined South Carolina negresses who appeared all over the world as the "Two-headed Nightingale"; and Josepha and Roza Blazek, natives of Bohemia, who were joined by a cartilaginous ligament above the waist. They died practically simultaneously in Chicago (1922), Josepha leaving a son aged 12.

Sibyl. A prophetess of classical legend, who was supposed to prophesy under the inspiration of a deity. The name is now applied to any prophetess or woman fortune-teller. There were a number of sibyls, and they had their seats in widely separate parts of the world — Greece, Italy, Babylonia, Egypt, etc.

Plato mentions only one, viz., the *Erythræan* — identified with Amalthea, the *Cumæan Sibyl*, who was consulted by Æneas before his descent into Hades and who sold the Sibylline books (*q.v.*) to Tarquin; Martian Capella speaks of two, the *Erythræan* and the *Phrygian;* Ælian of four, the *Erythræan, Samian, Egyptian,* and *Sardian;* Varro tells us there were ten viz. the *Cumæan,* the *Delphic, Egyptian, Erythræan, Hellespontine, Libyan.*

Persian, Phrygian, Samian and *Tiburtine.*

How know we but that she may be an eleventh Sibyl or a second Cassandra? —*Rabelais: Gargantua and Pantagruel,* iii. 16.

The medieval monks "adopted" the sibyls — as they did so much of pagan myth; they made them twelve, and gave to each a separate prophecy and distinct emblem:

(1) The *Lib'yan:* "The day shall come when men shall see the King of all living things." *Emblem,* a lighted taper.

(2) The *Sa'mian:* "The Rich One shall be born of a pure virgin." *Emblem,* a rose.

(3) The *Cuman:* "Jesus Christ shall come from heaven, and live and reign in poverty on earth." *Emblem,* a crown.

(4) The *Cumæan:* "God shall be born of a pure virgin, and hold converse with sinners." *Emblem,* a cradle.

(5) The *Erythræan:* "Jesus Christ, Son of God, the Savior." *Emblem,* a horn.

(6) The *Persian:* "Satan shall be overcome by a true prophet." *Emblem,* a dragon under the sibyl's feet, and a lantern.

(7) The *Tiburtine:* "The Highest shall descend from heaven, and a virgin be shown in the valleys of the deserts." *Emblem,* a dove.

(8) The *Delphic:* "The Prophet born of the virgin shall be crowned with thorns.'" *Emblem,* a crown of thorns.

(9) The *Phrygian:* "Our Lord shall rise again." *Emblem,* a banner and a cross.

(10) The *European:* "A virgin and her Son shall flee into Egypt." *Emblem,* a sword.

(11) The *Agrippi'ne:* "Jesus Christ shall be outraged and scourged." *Emblem,* a whip.

(12) The *Hellespontic:* "Jesus Christ shall suffer shame upon the cross." *Emblem,* a T cross.

Sibylline Books, The. A collection of oracles of mysterious origin, preserved in ancient Rome, and consulted by the Senate in times of emergency or disaster. According to Livy there were originally nine: these were offered in sale by Amalthæa, the Sibyl of Cumæ, in Æolia, to Tarquin, the offer was rejected, and she burnt three of them. After twelve months she offered the remaining six at the same price. Again being refused, she burnt three more, and after a similar interval asked the same price for the three left. The sum demanded was now given, and Amalthæa never appeared again.

The three books were preserved in a stone chest underground in the temple of Jupiter Capitoli'nus, and committed to the charge of custodians chosen in the same manner as the high priests. The number of custodians was at first two, then ten, and ultimately fifteen. Augustus had some 2,000 of the verses destroyed as spurious, and placed the rest in two gilt cases, under the base of the statue of Apollo, in the temple on the Palatine Hill; but the whole perished when the city was burnt in the reign of Nero.

A Greek collection in eight books of poetical utterances relating to Jesus Christ, compiled in the 2nd century, is entitled *Ora'cula Sibyli'na,* or the *Sibylline Books.*

Sic (Lat. Thus, so). A word used by reviewers, quoters, etc., after a doubtful word or phrase, or a misspelling, to indicate that it is here printed exactly as in the original and to call attention to the fact that it is wrong in some way.

Sicil'ian Vespers. The massacre of the French in Sicily, which began at the hour of vespers on Easter Monday in 1282. The term is used proverbially of any treacherous and bloody attack.

Sicilien, Le, or *L'Amour Peintre,* a comedy by Molière (1667). For the plot see *Adraste.*

Sick Man of the East, The. The Turkish empire. It was Nicholas of Russia who gave this name to the moribund empire.

We have on our hands a sick man, a very sick man. It would be a great misfortune if one of these days he should happen to die before the necessary arrangements are made. . . . The man is certainly dying, and we must not allow such an event to take us by surprise. —*Nicholas of Russia,* to Sir George Seymour, British *chargé d'affaires* (Jan. 11, 1844).

Siddartha. The family name of the Buddha (*q.v.*).

Sidi Nouman. (In the *Arabian Nights.*) See *Nouman.*

Sidney, Sir Philip (1554–1586). English man of letters famous for his prose romance, *Arcadia* (*q.v.*), his sonnets published under the general title of *Astrophel and Stella* and his critical *Defence of Poesy.*

Sidonia. A high-minded and generous Jew in Disraeli's *Coningsby* (*q.v.*).

Sido'nian Tincture. Purple dye, Tyrian purple. The Tyrians and Sidonians were world-famed for their purple dye.

Siebel. Marguerite's rejected lover, in the opera of *Faust* by Gounod (1859).

Siege of Corinth, The. A poetical ver-

sion of the siege which took place in 1715, written by Lord Byron in 1816.

Siege Perilous, The. The Round Table of Arthurian romance contained sieges for 150 knights, but three of them were "reserved." Of these, two were posts of honor, but the third was reserved for him who was destined to achieve the quest of the Holy Graal. This seat was called "perilous," because if any one sat therein except he for whom it was reserved, it would be his death. Every seat of the table bore the name of its rightful occupant in letters of gold, and the name on the "Siege Perilous" found under the cloth at the appointed time was Sir Galahad (son of Sir Launcelot and Elaine).

Said Merlin, "There shall no man sit in the two void places but they that shall be of most worship. But in the *Siege Perilous* there shall no man sit but one, and if any other be so hardy as to do it, he shall be destroyed." — Pt. i. 48.

Then the old man made Sir Galahad unarm; and he put on him a coat of red sandel, with a mantel upon his shoulder furred with fine ermines, . . . and he brought him unto the Siege Perilous, when he sat beside Sir Launcelot. And the good old man lifted up the cloth, and found there these words written: "THE SIEGE OF SIR GALAHAD."—*Malory: Morte d'Arthur*, iii. 32.

Sieg'fried. Hero of the first part of the old German epic *The Nibelungenlied* (*q.v.*) and of Wagner's opera *Siegfried*, one of the four music-dramas of his *Nibelungen Ring* (*q.v.*). In the old poem Siegfried was the youngest son of Siegmund and Sieglinde, king and queen of the Netherlands and was a young warrior of peerless strength and beauty, invulnerable except in one spot between his shoulders. He vanquished the Nibelungs, and carried away their immense hoards of gold and precious stones. He wooed and won Kriemhild, the sister of Gunther, king of Burgundy, but was treacherously killed by Hagan, while stooping for a draught of water after a hunting expedition. For his part in the wooing of Brunhild of Issland on behalf of Gunther, see *Brunhild*.

Siegfried had a cape or cloak which rendered him invisible, the gift of the dwarf Alberich; and his sword, called Balmung, was forged by Wieland, blacksmith of the Teutonic gods.

Horny Siegfried. He was called horny because, when he slew the dragon, he bathed in its blood, and became covered with a horny hide which was invulnerable. A linden leaf happened to fall on his back between his shoulder-blades, and as the blood did not touch this spot, it remained vulnerable.

In Wagner's handling of the old legends, which he took from Icelandic rather than German sources, the story of Siegfried undergoes many changes and assumes new significance. For its use in his operas, see *Nibelungen Ring*. In the Scandinavian *Volsunga Saga* (*q.v.*), Siegfried appears as Sigurd and the narrative shows many interesting variations from the Teutonic legend.

Sieglind or **Sieglinde.** In Scandinavian and Teutonic legend the wife of Siegmund and mother of the hero Siegfried. She is the heroine of Wagner's opera, *Die Walkürie*, one of the four music dramas of the *Nibelungen Ring* (*q.v.*).

Siegmund. In Scandinavian and Teutonic legend husband of Sieglinde and father of the hero Siegfried. In the *Nibelungenlied* he is king of the Netherlands. He is the hero of Wagner's opera *Die Walkürie*, one of the four music dramas of his *Nibelungen Ring* (*q.v.*), in which his story assumes a new guise from that of the old epic.

Sif. Wife of the old Norse god, Thor (*q.v.*), famous for the beauty of her hair. Loki cut it off while she was asleep, but she obtained from the dwarfs a new fell of golden hair equal to that which he had taken.

Sigismonda. The heroine of Dryden's *Sigismonda and Guiscardo* in his *Tales from Boccaccio* (1700). In the original tale in the *Decameron* IV. 1, the heroine is called Ghismonda. She was the daughter of Tancred, king of Salerno. She fell in love with Guiscardo, her father's squire, revealed to him her love, and married him in a cavern attached to the palace. Tancred discovered them in each other's embrace, and gave secret orders to waylay the bridegroom and strangle him. He then went to Sigismonda, and reproved her for her degrading choice, which she boldly justified. Next day, she received a human heart in a gold casket, knew instinctively that it was Guiscardo's, and poisoned herself. She survived just long enough to request that she might be buried in the same grave as her young husband; and Tancred —

> Too late repenting of his cruel deed,
> One common sepulchre for both decreed;
> Intombed the wretched pair in royal state,
> And on their monument inscribed their fate.
> *Dryden: Sigismonda and Guiscardo* (from Boccaccio).

Sigun'a. Wife of Loki (*q.v.*) in old Norse myth. She nurses him in his cavern, but sometimes, as she carries off the poison which the serpents gorge, a portion drops on the god, and his writhings cause earthquakes.

Sigurd. The name under which the Siegfried (*q.v.*) of the *Nibelungenlied* appears in the Scandinavian version of the legend, the *Volsunga Saga* (*q.v.*).

Sijil, Al. In Mohammedan tradition, the recording angel.

> On that day we will roll up the heavens as the angel Al Sijil rolleth up the scroll wherein every man's actions are recorded. — *Koran*, xxi.

Sikes, Bill. The type of a ruffianly housebreaker of the lowest grade; from the brute of that name in Dickens' *Oliver Twist*. The only rudiment of a redeeming feature he possessed was a kind of affection for his dog. His murder of Nancy (*q.v.*) is a horrible but celebrated incident in the novel.

Sikh (Hindu *sikh*, disciple). The Sikhs were originally a religious (monotheistic) body like the Mohammedans, founded in the Punjab in the 16th century. They soon became a military community, and in 1764 formally assumed national independence. Since 1849 the Sikhs have been ruled by the British. They are famed as police of the British empire.

Silas. In the New Testament, the companion of Paul on his second missionary journey.

Silas Lapham. See *Rise of Silas Lapham*.

Silas Marner or *The Weaver of Raveloe*. A short novel by George Eliot (1861) which the author says "is intended to set in a strong light the remedial influences of pure, natural, human relations." Silas is a lonely, embittered hand-loom weaver who had long ago been accused of a theft of which his best friend was guilty and so robbed of the girl he loved. He has no friends in Raveloe, the village to which he has come, and cares only to add a little more gold to the pile in his humble cottage. In close succession two strange events occur; he is robbed of his gold, and finds by chance a little yellow-haired baby girl whom no one claims. Gradually he is brought back into a more wholesome, normal life through his love for little Eppie. Meantime much of the story is concerned with the affairs of the two sons of Squire Cass, Dunstan and Godfrey. Dunstan, who is a wild reckless fellow, always in debt, disappears. Godfrey marries the girl of his choice, Nancy Lammeter. At last, after sixteen years, Silas' lost gold is found, together with the skeleton of Dunstan Cass. Godfrey now confesses that Eppie is his child by a secret marriage with a dissipated woman who had died the night Eppie was found, and asks to be allowed to take his daughter home. Eppie, however, refuses to leave her foster-father Silas and marries a village boy whom she had always known.

Silence. In Shakespeare's 2 *Henry IV*, a country justice of asinine dullness when sober, but when in his cups of most uproarious mirth. He was in the commission of the peace with his cousin Robert Shallow.

Sile'nus. In classic myth, son of Pan, chief of the sile'ni or older satyrs. Silenus was the foster-father of Bacchus the wine-god, and is described as a jovial old toper, with bald head, pug nose, and pimply face.

> Old Silenus, bloated, drunken,
> Led by his inebriate satyrs.
> *Longfellow: Drinking Song.*

Sill, Edward Rowland (1841–1887). American poet. His best-known poems are *A Fool's Prayer* and *Opportunity*.

Silly Billy Thompson. The name by which David Dodd (*q.v.*), hero of Charles Reade's *Hard Cash* was known while he was out of his mind.

Silva, Don Ruy Gomez de. In Hugo's *Hernani* (*q.v.*) and Verdi's opera *Ernani*, an old Spanish grandee, to whom Elvira was betrothed; but she detested him, and loved the outlawed Hernani.

Silva, Duke. A Spanish commander, hero of George Eliot's narrative poem *The Spanish Gypsy* (*q.v.*).

Silver. *Silver Age.* See under *Ages*.

Silver-Fork School. A name given to a class of English novelists who gave undue importance to etiquette and the externals of social intercourse. The most distinguished are: Lady Blessington (1789–1849), Theodore Hook (1716–1796), Lord Lytton (1804–1873), Mrs. Trollope (1790–1863), and Lord Beaconsfield (1804–1881).

Born with a silver spoon in your mouth. Born to good luck. The allusion is to the silver spoons given as prizes and at christenings. The lucky man is born with the prize in his mouth, and does not need to wait for it or to earn it.

Silver Wedding. See *Wedding*.

Silver, John. The famous one-legged pirate of Stevenson's *Treasure Island* (*q.v.*).

Sil'via. (1) In Shakespeare's *Two Gentlemen of Verona*, daughter of the duke of Milan, and the lady-love of Valentine, one of the heroes of the play.

(2) The forsaken wife in D'Annunzio's drama, *La Gioconda* (*q.v.*).

Silvia and Michael. A novel by Compton Mackenzie. See *Sinister Street*.

Silvio. A character in Leoncavallo's opera, *I Pagliacci* (*q.v.*).

Simeon, St. See *Saints.*

St. Simeon Stylites. See *Stylites.*

Simms, William Gilmore (1806–1870). American novelist, author of *The Yemassee, Katharine Walton,* etc. See those entries.

Simon. In the New Testament (1) the original name of the disciple Peter (*q.v.*); (2) a Pharisee who entertained Jesus and criticized him for forgiving the sins of a woman of the streets who anointed his feet; (3) a sorcerer of Samaria rebuked by Peter because he attempted to buy the power of the Holy Spirit.

Simon Binet Tests. A series of psychological tests to determine the "mental age" and I. Q. (intelligence quotient, or ratio with respect to the normal average) of individuals, particularly of retarded school children, devised by the French psychologists, Drs. Simon and Binet, after exhaustive experiments in the schools of Paris. Adaptations of the Simon Binet tests are now widely used in educational work in the United States and form the basis of examinations for admission to some universities, notably Columbia. Individual sets of *mental tests* (or *psychological tests*) are usually known by the name of their originator, as *Termon tests.* The whole subject of mental testing was popularized in connection with tests used for admission to the various branches of the United States service during the World War.

Simon Lee. A poem by Wordsworth. The poet helps old Simon with the root of a tree and incidentally tells the simple story of his life.

Simon Pure. The real man, the authentic article, etc. In Mrs. Centlivre's *Bold Stroke for a Wife,* a Colonel Feignwell passes himself off for Simon Pure, and wins the heart of Miss Lovely. No sooner does he get the assent of her guardian, than the Quaker shows himself, and proves, beyond a doubt, he is the "real Simon Pure."

Simon, St. (Zelotes). See *Saints.*

Simple Life, The. A mode of living in which the object is to eliminate as far as possible all luxuries and extraneous aids to happiness, etc., returning to the simplicity of life as imagined by the pastoral poets. The phrase was taken as the title of a book by Charles Wagner (1901), a Lutheran preacher in Paris who was brought up in the pastoral surroundings of the Vosges, and was much popularized by President Roosevelt, who publicly announced that the book contained "such wholesome sound doctrine that I wish it could be used as a tract throughout our country."

Simple Simon. A simpleton, a gullible booby; from the character in the well-known anonymous nursery tale who "met a pie-man."

Sin, according to Milton, is twin-keeper with Death of the gates of Hell. She sprang full-grown from the head of Satan.

> . . . Woman to the waist, and fair,
> But ending foul in many a scaly fold
> Voluminous and vast, a serpent armed
> With mortal sting.
>
> *Paradise Lost,* ii, 650-653.

Original sin. That corruption which is born with us, and is the inheritance of all the offspring of Adam. As Adam was the federal head of his race, when Adam fell the taint and penalty of his disobedience passed to all his posterity.

Sin-eaters. Persons hired at funerals in ancient times, to eat beside the corpse and so take upon themselves the sins of the deceased, that the soul might be delivered from purgatory.

The Man of Sin (2 *Thess.* ii. 3). Generally held to signify the Antichrist (*q.v.*), but applied by the old Puritans to the Pope of Rome, by the Fifth Monarchy men to Cromwell, and by many modern theologians to that "wicked one" (identical with the "last horn" of *Dan.* vii) who is immediately to precede the second advent.

The seven deadly sins. Pride, Wrath, Envy, Lust, Gluttony, Avarice, and Sloth.

To earn the wages of sin. To be hanged, or condemned to death.

> The wages of sin is death. — *Rom.* vi. 23.
> I believe some of you will be hanged unless you change a good deal. It's cold blood and bad blood that runs in your veins, and you'll come to earn the wages of sin. — *Boldrewood: Robbery under Arms,* ii.

To sin one's mercies. To be ungrateful for the gifts of Providence.

Sinclair, May (1879–). English novelist, author of *The Divine Fire, The Belfry, Mary Olivier, Mr. Waddington of Wyck,* etc. See those entries.

Sinclair, Upton (1878–). American novelist, author of *The Jungle* (*q.v.*).

Sindbad, the Sailor. A famous story in the *Arabian Nights.* Sindbad was a merchant of Bagdad, who acquired great wealth by merchandise. He went on seven voyages, which he related to a poor discontented porter named Hindbad, to

show him that wealth must be obtained by enterprise and personal exertion.

First Voyage. Being becalmed in the Indian Ocean, he and some others of the crew visited what they supposed to be an island, but which was in reality a huge whale asleep. They lighted a fire on the whale, and the heat woke the creature, which instantly dived under water. Sindbad was picked up by some merchants, and in due time returned home.

Second Voyage. Sindbad was left, during sleep, on a desert island, and discovered a roc's egg, "fifty paces in circumference." He fastened himself to the claw of the bird, and was deposited in the valley of diamonds. Next day, some merchants came to the top of the crags, and threw into the valley huge joints of raw meat, to which the diamonds stuck, and when the eagles picked up the meat, the merchants scared them from their nests, and carried off the diamonds. Sindbad then fastened himself to a piece of meat, was carried by an eagle to its nest, and being rescued by the merchants, returned home laden with diamonds.

Third Voyage is the encounter with the Cyclops. See *Polyphemus.*

Fourth Voyage. Sindbad married a lady of rank in a strange island on which he was cast; and when his wife died, he was buried alive with the dead body, according to the custom of the land. He made his way out of the catacomb and returned to Bagdad, greatly enriched by valuables rifled from the dead bodies.

Fifth Voyage. The ship in which he sailed was dashed to pieces by huge stones let down from the talons of two angry rocs. Sindbad swam to a desert island, where he threw stones at the monkeys, and the monkeys threw back cocoanuts. On this island Sindbad encountered and killed the Old Man of the Sea. (*q.v.*).

Sixth Voyage. Sindbad visited the island of Serendib (or Ceylon), and climbed to the top of the mountain "where Adam was placed on his expulsion from paradise."

Seventh Voyage. He was attacked by corsairs, sold to slavery, and employed in shooting from a tree at elephants. He discovered a tract of hill country completely covered with elephants' tusks, communicated his discovery to his master, obtained his liberty, and returned home.

Sine die (Lat.). No time being fixed; indefinitely in regard to time. When a proposal is deferred *sine die*, it is deferred without fixing a day for its reconsideration, which is virtually "for ever."

Sine qua non (Lat.). An indispensable condition. Lat. *Sine qua non potest es'se* or *fieri* (That without which [the thing] cannot be, *or* be done).

Singing Tree. In one of the stories of the *Arabian Nights*, a tree whose leaves were so musical that every leaf sang in concert. See *Parizade.*

There is a *Singing Apple* in Countess d'Aulnoy's fairy story *Prince Chery and Fair-star.*

Single Tax. A tax on land values only, to be substituted, according to its advocates, for all other forms of state tax, because increasing land values are due to other causes than individual enterprise and ought therefore to accrue not to individuals but to the public. The single tax theory is associated with the American economist, Henry George (1839–1897).

Singleton. The hero of W. G. Simms' trilogy of the American Revolution. See *Katherine Walton.*

Singleton, Captain. The hero of a novel by D. Defoe, called *The Adventures of Captain Singleton.*

Singular Doctor. See under *Doctor.*

Sinis. A Corinthian robber of Greek legend, known as *the Pine-bender*, because he used to fasten his victims to two pine-trees bent towards the earth, and then leave them to be rent asunder by the rebound. He was eventually captured by Theseus and put to death in this same way.

Sinister Street. The best known volume of a series of novels by Compton Mackenzie. It relates the early life of Michael and Stella Fane, the illegitimate children of well-born, upper-class parents. *Sinister Street*, published in two volumes in England, appeared in America as *Youth's Encounter* (1913) and *Sinister Street* (1914) respectively. In *Guy and Pauline* (Am. title, *Plashers Mead*, 1915), an episode in Michael's life at Oxford is told. *Silvia Scarlett* (1918) relates the early life of the titular heroine and Michael Fane's unsuccessful effort to persuade her to marry him, but in the succeeding volume, *Sylvia and Michael* (1919) the couple are married.

Sinn Fein (ourselves alone). The name given to the extreme home rule party in Ireland in recent years. It grew out of previous nationalistic agitation and with the Easter rebellion of 1916 came very much to the fore in Irish politics.

Sinner, The (*Piccolo mondo moderno*) A novel by Fogazzaro. See *Maironi, Piero.*

Si'non. The Greek who induced the

Trojans to receive the wooden horse. (Virgil: *Æneid*, ii, 102, etc.) Any one deceiving to betray is called "a Sinon." Dante, in his *Inferno*, places Sinon, with Potiphar's wife, Nimrod, and the rebellious giants, in the tenth pit of Malebolge.

Sir Charles Grandison. A novel by Richardson (1753), the love story of Sir Charles and Harriet Byron. The hero is an ideal 18th century gentleman with so many virtues and charms as to make his tale somewhat monotonous.

Sir George Tressady. A sequel to Mrs. Humphry Ward's *Marcella* (*q.v.*).

Sirat, Al (Arab. the path). An imaginary bridge between earth and the Mohammedan paradise, not so wide as a spider's thread. Those laden with sin fall over into the abyss below.

Sirdar. See *Rulers, Titles of.*

Siren. One of the mythical monsters, half woman and half bird, said by Greek poets (see *Odyssey*, xii) to entice seamen by the sweetness of their song to such a degree that the listeners forgot everything and died of hunger (Gr. *sire'nes*, entanglers); hence applied to any dangerous, alluring woman. Ulysses escaped their blandishments by filling his companions' ears with wax and lashing himself to the mast of his ship.

In Homeric mythology there were but two sirens; later writers name three, viz. Parthen'ope, Lig'ea, and Leucos'ia; and the number was still further augmented by later writers.

Sisera. In the Old Testament (*Judges* iv–v), a Canaanite captain defeated by Barak and Deborah. He was killed in his sleep in the tent of Jael where he had taken refuge after his defeat.

Sister Anne. See *Anne, Sister.*

Sister Beatrice. A drama by Maurice Maeterlinck (Bel. 1899), a miracle play of the Virgin Mary.

Sister Carrie. A novel by Theodore Dreiser (Am. 1900), a study of the demoralized life of an actress. The book was widely discussed because of its suppression.

Sisyphus. A legendary king of Corinth, crafty and avaricious, said to be the son of Æolus, or — according to later legend, which also makes him the father of Ulysses — of Autolycus. His task in the world of shades is to roll a huge stone up a hill till it reaches the top; as the stone constantly rolls back his work is incessant; hence "a labor of Sisyphus" or "Sisyphean toil" is an endless, heart-breaking job.

> With useless endeavour,
> Forever, forever,
> Is Sisyphus rolling
> His stone up the mountain!
> *Longfellow: Masque of Pandora* (*Chorus of the Eumenides*)

Sita. Wife of Rama or Vishnu incarnate (of Hindu mythology), carried off by the giant Ravana. She was not born, but arose from a furrow when her father Jan'aka, king of Mith'ila, was ploughing. The word means "furrow." She is the heroine of the Hindu epic, the *Ramayana* (*q.v.*), which is largely concerned with her faithfulness under misfortune.

Siva or **Shiva.** The third person of the Hindu trinity, or *Trimurti*, representing the destructive principle in life and also, as in Hindu philosophy restoration is involved in destruction, the reproductive or renovating power. (The other members of the trinity are Brahma and Vishnu). Siva is a great worker of miracles through meditation and penance, and hence is a favorite deity with the ascetics. He is a god of the fine arts, and of dancing. Siva, one only of his very many names, means "the Blessed One." He is also known as Mahadeva, "the great god." His consort is Kali (*q.v.*).

Six Hundred. See *Charge of the Light Brigade.*

Sixes and Sevens. A volume of short stories by O Henry (Am. 1862–1910). The phrase *at sixes and sevens* means in disorder, all awry.

Sixteen to one. A political slogan associated with the name of the American politician William Jennings Bryan (1860–1925), referring to the ratio of silver to gold advocated in his free-silver campaigns. His free coinage policy was first outlined in a speech of Aug. 16th, 1893, and was kept prominently before the public for a number of years.

Si'zar. An undergraduate of Cambridge, or of Trinity College, Dublin, who receives a grant from his college to assist in paying his expenses. Formerly sizars were expected to undertake certain menial duties now performed by college servants; and the name is taken to show that one so assisted received his *sizes* or *sizings* (*q.v.*) free.

Sizings. At Cambridge, the allowance of food provided by the college for undergraduates at a meal; a pound loaf, two inches of butter, and a pot of milk used to be the "sizings" for breakfast; meat was provided for dinner, but any extras had to be *sized* for. The word is a contraction of *assize*, a statute to regulate the size or weight of articles sold.

> A size is a portion of bread or drinke; it is a farthing

which schollers in Cambridge have at the buttery. It is noted with the letter S. — *Minshieu: Ductor* (1617).

Skanda. Another name for the Karttikeya (*q.v.*) of Hindu mythology.

Skeezix of Gasoline Alley. A mischievous young imp of the American comic supplement, created by the cartoonist King.

Skeggs, Miss Carolina Wilhelmina Amelia. In Goldsmith's *Vicar of Wakefield* (1766), the companion of "lady Blarney." These were two flash women introduced by Squire Thornhill to the Primrose family, with a view of beguiling the two eldest daughters, who were both very beautiful. Sir William Thornhill thwarted their infamous purpose.

Skeleton at the Feast. Plutarch says that in Egyptian banquets towards the close a servant brought in a skeleton, and cried aloud to the guests, "Look on this! Eat, drink, and be merry; for tomorrow you die!" Herodotus says the skeleton was a wooden one, about eighteen inches in length.

> The stranger feasted at his board;
> But, like the skeleton at the feast,
> That warning timepiece never ceased:
> "For ever — Never! Never — For ever!"
> *Longfellow: The Old Clock on the Stairs.*

Skeleton in Armor, The. A narrative poem by Longfellow (1841). It was suggested by the discovery of a skeleton near Fall River, Mass., supposed to be the remains of a Scandinavian warrior and sea-rover who had come to America in the 10th century or thereabouts.

Skelton, John (1460–1529). Scottish poet.

Sketch Book, The. A volume of tales and sketches by Washington Irving (Am. 1819), dealing with old traditions of the Hudson valley and with life in England as seen by an American observer. The book contains the famous *Legend of Sleepy Hollow*, *Rip Van Winkle* and *The Spectre Bridegroom*. See under those entries.

Skewton, The Hon. Mrs. In Dickens' *Dombey and Son*, mother of Edith (Mr. Dombey's second wife).

Skimpole, Harold. In Dickens' *Bleak House*, an amateur artist, always sponging on his friends. Under a plausible lighthearted manner, he was intensely selfish; but Mr. Jarndyce looked on him as a mere child, and believed in him implicitly. It has been said that the character was drawn from Leigh Hunt.

Skrymir. A great giant of Scandinavian mythology. The god Thor, traveling through the country of the giants, once spent the night in a shelter which turned out to be the thumb of Skrymir's glove. Skrymir joined him on his journey and carried the wallet of provisions, but at the end of the day fell asleep at the foot of an oak tree. Irritated because he could not open the knots with which the giant had tied up the wallet, Thor hit him a terrible blow on the forehead with his famous hammer, but the giant merely asked if an oak leaf had fallen on him. After sundry other incidents of like nature, Skrymir, who was also known as Utgard-Loki, confessed that he had made use of magic illusions to maintain his superiority over Thor.

Slawken-Ber'gius, Hafen. An imaginary author, distinguished for the great length of his nose. In the *Life and Opinions of Tristram Shandy* (by Sterne), Slawken-Bergius is referred to as a great authority on all lore connected with noses, and a curious tale is introduced from his hypothetical works about a man with an enormously long nose.

Slaygood, Giant. In Bunyan's *Pilgrim's Progress*, master of a gang of thieves which infested the King's highway. Mr. Greatheart slew him, and rescued Feeblemind from his grasp in a duel.

Slea'ry. In Dickens' *Hard Times*, the kind-hearted proprietor of the circus at Coketown; a stout man, with one eye fixed and one loose, a voice like the efforts of a broken pair of bellows, a flabby skin, and muddled head. He was never sober and never drunk.

Josephine Sleary. Daughter of the circus proprietor, a pretty girl of eighteen, who had been tied on a horse at two years old, and had made a will at twelve. This will she carried about with her, and in it she signified her desire to be drawn to the grave by two piebald ponies.

Sleeper, The. Epimen'ides, the Greek poet, is said to have fallen asleep in a cave when a boy, and not to have waked for fifty-seven years, when he found himself possessed of all wisdom.

In medieval legend stories of those who have gone to sleep and have been — or are to be — awakened after many years are very numerous. Such legends hang round the names of King Arthur, Charlemagne, and Barbarossa. Cp. also the stories of Endymion, the Seven Sleepers of Ephesus, Tannhäuser, Ogier the Dane, Rip Van Winkle, Peter Klaus, Sebastian, Roderick, Thomas of Erceldoune, and the Mohammedan Mahdi.

Sleeping. *Sleeping partner.* A partner

in a business who takes no active share in running it beyond supplying capital.

Sleeping sickness. A West African disease caused by a parasite, *Trypanosoma Gambiense*, characterized by fever and great sleepiness, and almost invariably terminating fatally. The disease known in England, which shows similar symptoms and the cause of which is unknown, is usually called *Sleeping illness* or *Sleepy sickness* as a means of distinction; its scientific name is *Encephalitis lethargica.*

Sleeping Beauty, The. This charming nursery tale comes originally from the French *La Belle au Bois Dormante*, by Charles Perrault (*Contes du Temps*). The Princess is shut up by enchantment in a castle, where she sleeps a hundred years, during which time an impenetrable wood springs up around. Ultimately she is disenchanted by a young Prince, who marries her. Cp. *Brunhild.*

Sleepy Hollow, The Legend of. One of the best known tales in Washington Irving's *Sketch Book* (Am. 1819). It relates how Ichabod Crane, the gawky, superstitious country schoolmaster of Sleepy Hollow was frightened out of his wits by a mysterious headless horseman, the "Galloping Hessian of the Hollow." Ichabod was never seen in the neighborhood again, and the fair and wealthy Katrina Van Tassel married his rival Brom Van Brunt, a "burly, roaring, roystering blade" known far and wide as Brom Bones.

Irving's grave is in the old Sleepy Hollow churchyard near Tarrytown, N. Y.

Sleip'nir. In Scandinavian mythology, Odin's grey horse, which had eight legs, and could carry his master over sea as well as land.

Slender. In Shakespeare's *Merry Wives of Windsor*, one of the suitors of "sweet Anne Page." His servant's name is Simple. Slender is a country lout, cousin of Justice Shallow.

> Slender is a perfect satire . . . on the brilliant youth of the provinces . . . before the introduction of newspapers and turnpike roads; awkward and boobyish among civil people, but at home in rude sports, and proud of exploits at which the town would laugh. — *Hallam.*

Slick, Sam. A Yankee of the Yankees, hero of Thomas Chandler Haliburton's volume, *The Clockmaker or the Sayings and Doings of Samuel Slick of Slickville*, first published as a series of letters in the *Nova Scotian* (1835). Sam is a shrewd, ingenious New England clock peddler; he knows a bargain when he sees one and does not scruple to take advantage of the slower-witted Nova Scotians among whom he peddles his wares. So popular were the adventures of Sam Slick that he reappeared in a number of volumes and was finally sent abroad in *The Attaché or Sam Slick in England* (1843–1844).

Slim Princess, The. A parody by George Ade (Am. 1907) burlesquing the romantic novel of the day.

Slogger Williams. In Hughes' *Tom Brown's School Days*, a bully whom Tom finally vanquished.

Slop, Dr. In Sterne's *Tristram Shandy* (1759), a choleric, enthusiastic, and bigoted physician. He breaks down Tristram's nose, and crushes Uncle Toby's fingers to a jelly in attempting to demonstrate the use and virtues of a newly invented pair of obstetrical forceps. The nickname was later given by Wm. Hone to Sir. John Stoddart (d. 1856), a choleric physician who assailed Napoleon most virulently in *The Times* (1812–1816).

Slope, Mr. In Trollope's *Chronicles of Barsetshire* (see *Barsetshire*), a crafty schemer who pits his strength against Mrs. Proudie (*q.v.*) in the effort to control the policies of Bishop Proudie.

Slote, Hon. Bardwell. In B. E. Woolf's comedy *The Mighty Dollar* (Am. 1875), an American politician, a Congressman from the Cohosh district. He is a farcical character typifying all the crudities and evils of politics at its worst.

Slough of Despond, The. A period or fit of great depression from the deep bog in Bunyan's *Pilgrim's Progress* which Christian had to pass on his way to the Wicket Gate. Neighbor Pliable would not attempt to pass it, and turned back. While Christian was floundering in the slough, Help came to his aid.

> The name of the slough was Despond. Here they wallowed for a time, and Christian, because of the burden that was on his back, began to sink into the mire. This miry slough is such a place as cannot be mended. It is the descent whither the scum and filth that attends conviction of sin doth continually run, and therefore is it called the Slough of Despond; for still, as the sinner is awakened about his lost condition there arise in his soul many fears and doubts and discouraging apprehensions, which all of them get together, and settle in this place, and this is the reason of the badness of this ground. — *Bunyan: Pilgrim's Progress*, i.

Slowboy, Tilly. In Dickens' *Cricket on the Hearth*, nurse and general help of Mr. and Mrs. Peerybingle. She "was of a spare and straight shape, insomuch that her garments appeared to be in constant danger of sliding off her shoulders. Her costume was remarkable for its very

partial development, and always afforded glimpses at the back of a pair of dead-green stays." Tilly was very fond of baby, but had a surprising talent for getting it into difficulties, bringing its head in perpetual contact with doors, dressers, stair-rails, bedposts, and so on.

Sludge, Gammer. In Scott's *Kenilworth*, the landlady of Erasmus Holiday, the schoolmaster in White Horse Vale.

Dickie Sludge or "Flibbertigibbet." Her dwarf grandson, "a queer, shambling ill-made urchin."

Sludge, Mr. Hero of Browning's dramatic monologue *Mr. Sludge the Medium* in his *Dramatis Personæ*, a Yankee spiritualist, who speaks in justification of his imposter trade.

Slumkey, Samuel. In Dickens' *Pickwick Papers*, the "blue" candidate for the representation of the borough of Eatanswill in Parliament. His opponent is Horatio Fizkin, who represents the "buff" interest.

Sly, Christopher. A keeper of bears and a tinker, son of a peddler, and a sad, drunken sot in the Induction of Shakespeare's *Taming of the Shrew*. Shakespeare mentions him as a well-known character of Wincot, a hamlet near Stratford-on-Avon, and it is more than probable that in him we have an actual portrait of a contemporary.

Sly is found dead drunk by a lord, who commands his servants to put him to bed, and on his waking to attend upon him like a lord and bamboozle him into the belief that he is a great man. The play is performed for his delectation. The same trick was played by the Caliph Haroun al Raschid on Abou Hassan, the rich merchant, in *The Sleeper Awakened* (*Arabian Nights*), and by Philippe the Good, duke of Burgundy, on his marriage with Eleanor, as given in Burton's *Anatomy of Melancholy* (Pt. ii, sec. 2, num. 4).

Small beer. Properly, beer of only slight alcoholic strength; hence, trivialities; persons or things of small consequence.

Small Endians. See *Little Endians*.

Small Souls. The first of a series of novels by the Dutch author, Louis Couperus (1863–), dealing with the Van Lowe family, a large and diverse group, many of them united by little except the custom of pleasing old Granny Lowe by spending Sunday evenings together at her home. The other novels of the series are *The Later Life*, *The Twilight of the Souls* and *Dr. Adrian*. Constance Van Lowe had caused a great scandal by her love affair which had ruined the career of the brilliant young diplomatist, Van Welcke, and the first books deal with the married life of this unhappy couple, who are held together only by their intense love for their small son Adrian. *The Twilight of the Souls* is the story of Gerritt Van Lowe, an apparently healthy, normal member of the family, with a pleasant, domestic wife and large brood of children, who, however, gradually goes to pieces under the influence of a morbid, neurotic fear. Among the other characters who appear throughout the novels are Ernest Van Lowe, a sensitive dilettante, who is as obviously morbid as his brother Gerritt was secretly so; Paul, the foppish idler (whom some critics consider a spokesman for the author's ideas) and the devoted old-maid sister and aunt, who gives herself unstintingly yet nourishes a bitter resentment at being so made use of. *Dr. Adrian* tells of the career of Adrian Van Welcke, who becomes a physician with a strange power of healing.

Smalls. The undergraduates' name at Oxford for Responsions, *i.e.* the first of the three examinations for the B.A. degree; about corresponding to the Cambridge Little-go.

Smart, Christopher (1722–1771). English poet. His best-known poem is *The Song to David*.

Smart Set. Fashionable, ostentatious society, with a tendency toward over-sophistication. The term is said to have been first used in Boston. It is now the title of an American magazine.

Smectym'nuus. The title of a celebrated pamphlet containing an attack upon Episcopacy (1641). The title is composed of the initial letters of the five writers, SM (Stephen Marshall), EC (Edmund Calamy), TY (Thomas Young), MN (Matthew Newcomen), UUS (William Spurstow). Sometimes one U is omitted. Milton published *An Apology for Smectymnus* the following year.

Smerdyakov. One of the characters in Dostoievski's *Brothers Karamazov* (*q.v.*).

Smike. In Dickens' *Nicholas Nickleby*, a poor half-starved, half-witted boy, the son of Ralph Nickleby. Nicholas Nickleby took pity on him at Dotheboys Hall and when he left, Smike ran away to join his friend. Nicholas thereafter took care of the poor half-witted creature till he died.

Smiley, Jim. The principal character

in Mark Twain's *Jim Smiley and His Jumping Frog.* See *Jumping Frog.*

Smith, Adam (1723–1790). English economist famous for his treatise, *The Wealth of Nations.*

Smith, F. Hopkinson (1835–1915). American novelist, author of *Colonel Carter of Cartersville* (*q.v.*), *Tom Grogan* (*q.v.*), *Caleb West, Master Diver,* etc.

Smith of Nottingham. Applied to conceited persons who imagine that no one is able to compete with themselves. Ray, in his *Collection of Proverbs,* has the following couplet:

> The little Smith of Nottingham
> Who doth the work that no man can.

Smith, Stephen. A character in Hardy's *Pair of Blue Eyes* (*q.v.*).

Smoke. A novel by Turgenev (Rus. 1868). The unscrupulous heroine, Irene, cannot resist the temptation of reviving the smoldering fires in the heart of Litvinov, a former lover, whom she had refused and now sees betrothed to another. She succeeds in ruining his life, but wilfully draws back at the last minute from the very plan she had urged.

Smoke Bellew. A tale of adventures in the Klondike by Jack London (Am. 1912).

Smoky City. Pittsburgh. See under *City.*

Smollett, Tobias (1721–1771). One of the first English novelists of note, author of *Roderick Random, Peregrine Pickle, Ferdinand, Count Fathom, Sir Launcelot Greaves* and *The Expedition of Humphrey Clinker.* See those entries.

Snags'by, Mr. In Dickens' *Bleak House,* the law-stationer in Cook's Court, Cursitor Street. A very mild specimen in terrible awe of his termagant wife, whom he calls euphemistically his "little woman." He preceded most of his remarks by the words, "Not to put too fine a point upon it."

Snake, Mr. In Sheridan's *School for Scandal* (1777), a traitorous ally of Lady Sneerwell, who has the effrontery to say to her, "You paid me extremely liberally for propagating the lie, but unfortunately I have been offered double to speak the truth." He says —

> Ah, sir, consider, I live by the baseness of my character; and if it were once known that I have been betrayed into an honest action, I shall lose every friend I have in the world. — *Sheridan: School for Scandal,* v. 3.

Snark. The imaginary animal invented by "Lewis Carroll" as the subject of his mock heroic poem, *The Hunting of the Snark* (1876). It was most elusive and gave endless trouble, and when eventually the hunters thought they had tracked it down their quarry proved to be but a Boojum. The name (a "portmanteau word" of *snake* and *shark*) has hence sometimes been given to the quests of dreamers and visionaries.

It was one of Rossetti's delusions that in *The Hunting of the Snark* "Lewis Carroll" was caricaturing him and "pulling his leg."

Jack London wrote a travel book called *The Cruise of the Snark.*

Sneak, Jerry. In Foote's comedy *The Mayor of Garratt* (1763), a hen-pecked pin-maker; a paltry, pitiful, prying sneak. If ever he summoned up a little manliness, his wife would begin to cry, and Jerry was instantly softened. He has become a type of the hen-pecked husband.

Mrs. Sneak. Wife of Jerry, a domineering tartar of a woman, who keeps her lord and master well under her thumb. She is the daughter of Sir Jacob Jollup.

Jerry Sneak Russell. So Samuel Russell the actor (1766–1845) was called, because of his inimitable representation of "Jerry Sneak."

Sneerwell, Lady. In Sheridan's *School for Scandal* (1777), a scandal monger, the widow of a City knight. Mr. Snake says, "Every one allows that Lady Sneerwell can do more with a word or a look than many can with the most labored detail, even when they happen to have a little truth on their side to support it." She herself admits:

> Wounded myself, in the early part of my life, by the envenomed tongue of slander, I confess I have since known no pleasure equal to the reducing of others to the level of my own reputation. — *Sheridan: School for Scandal,* i. 1.

Snobs, Book of. See under *Book.*

Snodgrass, Augustus. In Dickens' *Pickwick Papers* an M. P. C., *i.e.,* Member of the Pickwick Club, a poetical young man, who travels about with Mr. Pickwick, "to inquire into the source of the Hampstead ponds." He marries Emily Wardle.

Snout, Tom. In Shakespeare's *Midsummer Night's Dream,* the tinker, who takes part in the "tragedy" of *Pyramus and Thisbe,* played before the Duke and Duchess of Athens "on their wedding day at night." Next to Peter Quince and Nick Bottom the weaver, Snout is by far the most self-important man of the troupe. He plays the part of the Wall that separates the two lovers.

Snow King. See under *King.*

Snowe, Lucy. The heroine of Charlotte Brontë's novel, *Villette* (1852).

Snubbin, Sergeant. In Dickens' *Pickwick Papers*, a lawyer retained by Mr. Perker for the defence in the famous case of "Bardell *v.* Pickwick." His clerk was named Mallard, and his junior Phunky, "an infant barrister," very much looked down upon by his senior.

Snug. In Shakespeare's *Midsummer Night's Dream*, the joiner, who takes part in the "lamentable comedy" of *Pyramus and Thisbe*, played before the Duke and Duchess of Athens "on their wedding day at night." His rôle was the "lion's part." He asked the manager (Peter Quince) if he had the "lion's part written out, for," said he, "I am slow of memory"; but being told he could do it extempore, for it was nothing but roaring, he consented to undertake it.

Soames Forsyte. See *Forsyte Saga*.

Soap, or **Soft Soap.** Flattery especially of an oily, unctuous kind.

Sob Stuff. An Americanism describing newspaper, film, or other stories of a highly sentimental kind.

Sobersides. A grave, steady-going, serious-minded person, called by some "a stick-in-the-mud"; generally *Old Sobersides*.

Sobri'no. In Ariosto's *Orlando Furioso*, one of the most valiant of the Saracen army, called "The Sage." He counselled Agramant to entrust the fate of the war to a single combat, stipulating that the nation whose champion was worsted should be tributary to the other. Rogero was chosen for the pagan champion, and Rinaldo for the Christian army; but when Rogero was overthrown, Agramant broke the compact. Sobrino was greatly displeased, and soon afterwards received the rite of Christian baptism.

Social Contract, The (*Le Contrat Social*) A political treatise by Jean Jacques Rousseau (Fr. 1762) which had a great influence upon the trend of the times.

Soc'rates. The great Greek philosopher, born and died at Athens (about B.C. 470-399). He used to call himself "the midwife of men's thoughts"; and out of his intellectual school sprang those of Plato and the Dialectic system, Euclid and the Megaric, Aristippus and the Cyrena'ic, Antis'thenes and the Cynic. Cicero said of him that "he brought down philosophy from the heavens to earth." He was condemned to death for the corruption of youth by introducing new gods (thus being guilty of impiety) and drank hemlock in prison, surrounded by his disciples. Socrates is caricatured in Aristophanes' comedy, *The Clouds* (*q.v.*).

Socratic irony. Leading on your opponent in an argument by simulating ignorance, so that he "ties himself in knots" and eventually falls an easy prey — a form of procedure used with great effect by Socrates.

The Socratic method. The method of conducting an argument, imparting information, etc., by means of question and answer.

The English Socrates. Dr. Samuel Johnson, so called by Boswell.

The Jewish Socrates. Moses Mendelssohn (1729–1786).

Sodom and Gomorrah. In the Old Testament, two cities of the plains that were destroyed with fire and brimstone from heaven because of their wickedness. Abraham persuaded Jehovah to spare Sodom if ten righteous men could be found there, but this condition was not fulfilled. Lot (*q.v.*) and his wife and daughters were the only inhabitants who escaped from the doomed city, and Lot's wife, looking back, became a pillar of salt.

Sofronia. A young Christian of Jerusalem, the heroine of an episode in Tasso's *Jerusalem Delivered* (1575). The tale is this: Aladine, king of Jerusalem, stole from a Christian church an image of the Virgin, being told by a magician that it was a palladium, and if it were set up in a mosque, the Virgin would forsake the Christian army, and favor the Mohammedan. The image was accordingly set up in a mosque, but during the night was carried off by some one. Aladine, greatly enraged, ordered the instant execution of all his Christian subjects, but to prevent this massacre, Sofronia accused herself of the offence. Her lover Olindo, hearing that Sofronia was sentenced to death, presented himself before the King, and said that he and not Sofronia was the real offender; whereupon the King ordered both to instant execution; but Clorinda, the Amazon, obtained their pardon, and Sofronia left the stake to join Olindo at the altar of matrimony.

Sohrab and Rustum. A narrative poem in blank verse by Matthew Arnold (1822–1828), dealing with the legendary Persian hero Rustum (*q.v.*) and his son Sohrab. The two meet in single combat, in ignorance of their relationship, and Sohrab is slain.

Soi-disant (Fr.). Self-styled, would-be;

generally used of pretenders, as "a *soi-disant* gentleman," *i.e.* a snob.

Sola'no. *Ask no favor during the Solano.* A popular Spanish proverb, meaning — Ask no favor during a time of trouble or adversity. The *solano* (*solanus*, sun) of Spain is a southeast wind, extremely hot, and loaded with fine dust; it produces giddiness and irritation.

Soldan or **Sowdan.** A corruption of sultan, meaning in medieval romance the Saracen king; but, with the usual inaccuracy of these writers, we have the Soldan of Egypt, the Soudan of Persia, the Sowdan of Babylon, etc., all represented as accompanied by grim Saracens to torment Christians.

In Spenser's *Faërie Queene* (V. viii) the Soldan typifies Philip II of Spain who used all his power to bribe and seduce the subjects of Elizabeth, here figuring as Queen Mercilla.

Sir Artegal demands of the Soldan the release of the damsel "held as wrongful prisoner," and the Soldan "swearing and banning most blasphemously," mounts his "high chariot," and prepares to maintain his cause. Prince Arthur encounters him "on the green," and after a severe combat uncovers his shield, at sight of which the Soldan and all his followers take to flight. The "swearing and banning" typify the excommunications thundered out against Elizabeth; the "high chariot" is the Spanish Arma'da; the "green" is the sea; the "uncovering of the shield" indicates that the Arma'da was put to flight, not by man's might, but by the power of God.

Soldiers of Fortune. Men who live by their wits; *chevaliers de l'industrie.* Referring to those men in medieval times who let themselves for hire into any army. The phrase was used as the title of a novel of adventure by Richard Harding Davis (Am. 1897) dealing with a revolution in a South American republic. The hero is Robert Clay, a young engineer, general manager of the Valencia Mining Company in Olancho. The novel was dramatized in 1902.

Soldiers Three and Other Stories. A volume of short stories of life in India by Rudyard Kipling (Eng. 1895). The "soldiers three" are the famous trio, Ortheris, Learoyd and Mulvaney (*q.v.*).

Solecism. A deviation from correct idiom or grammar; from the Greek *soloikos*, speaking incorrectly, so named from Soloi, a town in Cilicia, the Attic colonists of which spoke a debased form of Greek.

The word is also applied to any impropriety or breach of good manners.

Solemn. *Solemn Doctor.* See under Doctor.

The Solemn League and Covenant. A league entered into by the General Assembly of the Church of Scotland, the Westminster Assembly of English Divines, and the English Parliament in 1643, for the establishment of Presbyterianism and suppression of Roman Catholicism in both countries. Charles II swore to the Scots that he would abide by it and therefore they crowned him in 1651 at Dunbar; but at the Restoration he not only rejected the Covenant, but had it burnt by the common hangman.

Solid South. An expression denoting the political unity of the American states south of Mason and Dixon's line, which in any general election, can be counted upon in advance to go Democratic.

Soli'nus. In Shakespeare's *Comedy of Errors*, the Duke of Ephesus. He was obliged to pass the sentence of the law on Æge'on, a Syracusian merchant, who had dared to set foot in Ephesus. When, however, the Duke discovered that the man who had saved his life, and whom he best loved, was the son of Ægeon he released his prisoner, who thereupon settled in Ephesus.

Solness, Halvard. Titular hero of Ibsen's *Master Builder* (*q.v.*).

Solomine. In Turgenev's *Virgin Soil* (*q.v.*), a manufacturer whose practical reforms are in sharp contrast to the schemes of the idealistic young Nihilists.

Solomon. The wisest and most magnificent of the kings of Israel, son of David and Bathsheba. Aside from his wise choice of "an understanding heart," he is perhaps most celebrated for his building of the famous temple that bore his name and his entertainment of the Queen of Sheba (*q.v.*). The Biblical narrative (1 *Kings* ii–xi) relates that "he had seven hundred wives, princesses, and three hundred concubines; and his wives turned away his heart." Nevertheless "King Solomon exceeded all the kings of the earth in riches and in wisdom." The glory of his reign gave rise to innumerable legends, many of which are related in the Talmud and the Koran.

The English Solomon. James I (1603–1625), whom Sully called "the wisest fool in Christendom."

The Second Solomon. (1) Henry VII of England; (2) James I.

The Solomon of France. Charles V. (1364–1380) *le Sage.*

Solomon's Carpet. See *Carpet, The Magic.*

Solomon's Ring. Rabbinical fable has it that Solomon wore a ring with a gem that told him all he desired to know.

Solomon Daisy. See *Daisy, Solomon.*

Solomon Gundy. See *Swap, Solomon.*

Solomon Swap. See *Swap, Solomon.*

Solon. A wiseacre or sage; from the great lawgiver of ancient Athens (d. about *B. C.* 560), one of the Seven Sages of Greece.

The Solon of Parnassus. So Voltaire called Boileau (1636–1711), in allusion to his *Art of Poetry.*

Solon Shingle. See *Shingle, Solon.*

Sol'stice. The summer solstice is June 21st; the winter solstice is December 22nd; so called because on or about these dates the sun reaches its extreme northern and southern points in the ecliptic and appears to stand still (Lat. *sol*, sun, *sistit*, stands) before it turns back on its apparent course.

Solveig. In Ibsen's *Peer Gynt* (*q.v.*), the bride whom Peer carried off from her wedding and later deserted. She remained faithful and welcomed him home long years after.

Sol'yman. King of the Turks (in *Jerusalem Delivered*), whose capital was Nice. Being driven from his kingdom, he fled to Egypt, and was there appointed leader of the Arabs (Bk. ix). He and Argantes were by far the most doughty of the pagan knights. Solyman was slain by Rinaldo (Bk. xx), and Argantes by Tancred.

Soma. An intoxicating drink anciently made, with mystic rites and incantations, from the juice of some Indian plant by the priests, and drunk by the Brahmins as well as offered as libations to their gods. It was fabled to have been brought from heaven by a falcon, or by the daughters of the Sun; and it was itself personified as a god. Soma is one of the most important of the old Vedic deities, a sort of Hindu Bacchus. All of the 114 hymns in the ninth book of the Rig Veda are invocations in his honor. In later mythology Soma represented the moon which was supposed to be gradually drunk up by the gods and then filled up again.

To drink the Soma. To become immortal, or as a god.

Somerset. Hero of Thomas Hardy's novel *A Laodicean* (*q.v.*).

Somewhere in France. An uncertain locality; the address used for overseas soldiers in the World War when more exact information as to their whereabouts seemed unwise.

Somnus. In classic myth, the god of Sleep, the son of Night (*Nox*) and the brother of Death (*Mors*).

Sompnour's Tale. See *Sumpnor's Tale.*

Son. *Son of Be'lial.* One of a wicked disposition; a companion of the wicked. (*Judges* xix. 22.)

> Now the sons of Eli were sons of Belial, they knew not the Lord. — 1 *Samuel* ii, 12.

Son of Perdition. Judas Iscariot. (*John* xvii. 12); Antichrist (2 *Thess.* ii. 3).

Son of the Last Man. Charles II of England, in allusion to the belief of the Puritans that his father Charles I was the last English king who should reign.

Son of the Morning. A traveller. An Oriental phrase, alluding to the custom of rising early in the morning to avoid the mid-day heat, when on one's travels.

Sons of Phidias. Sculptors.

Sons of Thunder or *Boanerges.* James and John, sons of Zebedee. (*Mark* iii. 17).

Song of Myself. The best-known and probably most characteristic poem of Walt Whitman (Am. 1819–1892). It begins:

> I celebrate and sing myself
> And what I assume, you shall assume,
> For every atom belonging to me as good as belongs to you.
> I loafe and invite my soul
> I lean and loafe at my ease, observing a spear of summer grass.

Song of Roland (*Chanson de Roland*). See under *Roland.*

Song of Solomon. One of the books of the Old Testament, a love idyll, sometimes interpreted as an allegory of the union between Christ and his Church.

Song of Songs, The. (*Das Hohe Lied*). A novel by Hermann Sudermann (Ger. 1908), tracing the gradual degeneration of the heroine Lily Czepanek, a girl of great gifts but little moral fiber.

Song of the Lark, The. A novel by Willa Cather (Am. 1915), a study of musical genius. The heroine is a Swedish girl, Thea Kronberg, who grows up in the little western town of Moonstone, Colorado. The long years of struggle before she wins through to success on the operatic stage are vividly portrayed, as is the simple powerful nature of the creative genius that will not let her rest until she finds an outlet for it. In Chicago, in the early days of her musical education she

attracts the interest and assistance of Fred Ottenberg, a rich young brewer; and many years later she marries him.

Song of the Shirt. A famous poem by T. Hood (1843). It begins —

> With fingers weary and worn,
> With eyelids heavy and red,
> A woman sat in unwomanly rags,
> Plying her needle and thread.
> Stitch, stitch, stitch!
> In poverty, hunger, and dirt,
> And still with a voice of dolorous pitch
> She sang "The song of the shirt."

Sonia. The heroine of Dostoievski's *Crime and Punishment* (*q.v.*).

Sonnam'bula, La (The Sleepwalker). An opera by Bellini (1831), book by Romani. The "sleepwalker" was Ami'na, the miller's daughter. She was betrothed to Elvino, a rich young farmer, but the night before the wedding was discovered in the bed of Count Rodolpho. This very ugly circumstance made the farmer break off the match, and promise marriage to Lisa, the innkeeper's daughter. The Count now interfered, and assured Elvino that the miller's daughter was a sleep-walker, and while they were still talking she was seen walking on the edge of the mill-roof while the huge mill-wheel was turning rapidly. She then crossed a crazy old bridge, and came into the midst of the assembly, woke and ran to the arms of her lover. Elvino, convinced of her innocence, married her, and Lisa was resigned to Alessio, whose paramour she was.

Sonnet. A poetic form of fourteen heroic lines, that is, fourteen lines of five-foot iambic verse. There are two main types of sonnet — (1) the Shakespearean sonnet in which the lines are grouped in three quatrains (wth six alternating rhymes) followed by a detached rhymed couplet, which is apt to be epigrammatic; (2) the Italian form illustrated by Milton, Wordsworth, Keats, etc., in which the fourteen lines are divided into an octave of two rhyme-sounds arranged *abba abba* and a sestet of two additional rhyme-sounds that may be variously arranged. The latter form tends to divide the thought into two opposing or complementary phases of the same idea.

The two types of sonnet are illustrated below —

> Shall I compare thee to a summer's day?
> Thou art more lovely and more temperate:
> Rough winds do shake the darling buds of May,
> And summer's lease hath all too short a date:
>
> Sometime too hot the eye of heaven shines,
> And often is his gold complexion dimm'd:
> And every fair from fair sometime declines,
> By chance, or nature's changing course, untrimm'd.
>
> But thy eternal summer shall not fade
> Nor lose possession of that fair thou owest;
> Nor shall Death brag thou wanderest in his shade,
> When in eternal lines to time thou growest:
>
> So long as men can breathe, or eyes can see,
> So long lives this, and this gives life to thee.
>
> *Shakespeare: To His Love.*

> Much have I travell'd in the realms of gold
> And many goodly states and kingdoms seen;
> Round many western islands have I been
> Which bards in fealty to Apollo hold.
> Oft of one wide expanse had I been told
> That deep-brow'd Homer ruled as his demesne:
> Yet did I never breathe its pure serene
> Till I heard Chapman speak out loud and bold:
>
> — Then felt I like some watcher of the skies
> When a new planet swims into his ken;
> Or like stout Cortez, when with eagle eyes
> He stared at the Pacific — and all his men
> Look'd at each other with a wild surmise —
> Silent, upon a peak in Darien.
>
> *Keats: On First Looking into Chapman's Homer.*

Sophia Primrose. (In Goldsmith's *Vicar of Wakefield.*) See *Primrose.*

Sophist, Sophistry, Sophism, Sophisticator, etc. These words have quite run from their legitimate meaning. Before the time of Pythagoras (B.C. 586-506) the sages of Greece were called *sophists* (wise men). Pythagoras out of modesty called himself a *philosopher* (a wisdom-lover). A century later Protag'oras of Abde'ra resumed the title, and a set of quibblers appeared in Athens who professed to answer any question on any subject, and took up the title discarded by the Wise Samian. From this moment *sophos* and all its family of words were applied to "wisdom falsely so called," and *philosophos* to the "modest search after truth."

Sophonis'ba. In Roman legendary history, daughter of the Carthaginian general, Hasdrubal, and, like her brother Hannibal, reared to detest Rome. She was affianced to Masinissa, king of the Numidians, but was given by her father in marriage to Syphax. Scipio insisted that this marriage should be annulled, but the Numidian sent her a bowl of poison, which she drank without hesitation. This subject and that of Cleopatra have furnished more dramas than any other whatsoever. For example, we have in French dramas by J. Mairet, *Sophonisbe* (1630); Pierre Corneille (1663); and Voltaire. In Italian: Trissino (1514); Alfieri (1749-1803). In English: John Marston, *The Wonder of Women* or *The Tragedy of Sophonisba* (1605); Nathaniel Lee, *Sophonisba or Hannibal's Overthrow* (1676) and Thomson, *Sophonisba* (1729). In Thomson's tragedy occurs the line, "Oh Sophonisba! Sophonisba oh!" which was parodied by "Oh Jemmy Thomson! Jemmy Thomson oh!"

Sophronia. The heroine of Boccaccio's

tale, *Titus and Gisippus*, in the *Decameron* x. 8.

Sophy. See *Rulers, Titles of.*

Sorbonne. The institution of theology, science, and literature in Paris founded by Robert de Sorbon, canon of Cambrai, in 1252. In 1808 the buildings, erected by Richelieu in the 17th century, were given to the University, and since 1821 have been the *Académie universitaire de Paris.*

Sordello. A Provençal troubadour (d. about 1255), mentioned a number of times by Dante in the *Purgatorio*, now remembered because of Browning's very obscure poem of this name (1840). It details, in a setting which shows the restless condition of northern Italy in the early 13th century, the conflict of a poet about the best way of making his influence felt, whether personally or by the power of song. Browning said of it:

> The historical decoration was purposely of no more importance than a background requires; and my stress lay on the incidents in the development of a soul; little else is worth study. I, at least, always thought so.

Tennyson's reference to *Sordello* is well known. He said he had done his best with it, but there were only two lines he understood — the first and the last — and they were both untrue. These are:

> Who will, may hear Sordello's story told.
> Who would has heard Sordello's story told.

Sorel, Julien. The leading character in Stendhal's realistic novel *Le Rouge et le Noir* (*The Red and the Black*). He is actuated by the most ruthless sort of selfish ambition, adopts the "black" of the church instead of military "red" (the two opposing parties of the state religion) purely for its material advantages and badly abuses the women who love him. The novel has had a great influence on the modern realistic and psychological school of fiction.

Sorrel, Hetty. One of the principal characters in George Eliot's *Adam Bede* (*q.v.*).

Sorrows of Werther. See *Werther.*

Sorti, Caterina. The Italian heroine of George Eliot's *Mr. Gilfil's Love Story* (*q.v.*).

Sos'ia. The living double of another, as the brothers Antiph'olus and brothers Dromio in the *Comedy of Errors*, and the Corsican brothers in the drama so called. Sosia is a servant of Amphit'ryon, in Plautus' comedy so called. It is Mercury who assumes the double of Sosia, till Sosia doubts his own identity. Both Dryden and Molière have adapted this play to the modern stage. See *Amphitryon.*

Sotadics or **Sotad'ic Verse.** One that reads backwards and forwards the same, as "Ilewd did I live, and evil I did dwell." So called from Sot'ades, the inventor. These verses are also called palindromic.

Sour Grapes. Things despised because they are beyond our reach. Many men of low degree call titles and dignities *sour grapes*; and men of no parts turn up their noses at literary honors. The phrase is from Æsop's fable called *The Fox and the Grapes.*

Sour Grapeism. An assumed contempt or indifference to the unattainable.

South, Marty. In Hardy's *Woodlanders* the daughter of John South, secretly in love with Giles Winterborne but to no avail. Though she has little to do with the plot, she is considered one of the best of Hardy's women characters.

South-Sea Scheme or **Bubble.** A stock-jobbing scheme devised by Sir John Blunt, a lawyer, in 1710, and floated by the Earl of Oxford in the following year. The object of the company was to buy up the National Debt, and to be allowed the sole privilege of trading in the South Seas. Spain refused to give trading facilities, so the money was used in other speculative ventures and, by careful "rigging" of the market, £100 shares were run up to over ten times that sum. The bubble burst in 1720 and ruined thousands. The term is applied to any hollow scheme which has a splendid promise, but whose collapse will be sudden and ruinous. Cp. *Mississippi Bubble.*

Southey, Robert (1774–1843). English poet, best known for his *Thalaba the Destroyer* and *The Curse of Kehama.* See those entries.

Sowdan. See *Soldan.*

Spanish. For *the Spanish* Molière, *the Spanish Shakespeare*, etc., see under *Molière, Shakespeare.*

Spanish Fryar, The. A drama by Dryden (1680). It contains two plots, wholly independent of each other. The serious element is this: Leonora, the usurping queen of Aragon, is promised in marriage to Duke Bertran, a prince of the blood; but is in love with Torrismond, general of the army, who turns out to be the son and heir of King Sancho, supposed to be dead. Sancho is restored to his throne, and Leonora marries Torrismond. The comic element is the illicit love of Colonel Lorenzo for Elvira, the wife of Gomez, a rich old banker. Dominick (the

Spanish fryar) helps on this scandalous amour, but it turns out that Lorenzo and Elvira are brother and sister.

Spanish Fury, The. The historical name for the attack upon Antwerp by the Spaniards, November 4, 1576, which resulted in the pillage and burning of the place and a terrible massacre of the inhabitants.

Spanish Gipsy, The. A poem by George Eliot (1868), relating the tragic love story of Fedalma, a gipsy brought up as a noble Spanish girl, and Duke Silva, the commander of the Spanish fort. The couple are engaged, but when Fedalma's father Zarca recognizes her and reveals her parentage, she believes it her duty to give up her lover and join her people. Silva, on the other hand, deserts his post and resolves to become a gipsy. During his absence the post falls, and Silva in desperation stabs Zarca. The lovers then part forever, Fedalma to lead the gipsies to Africa, Silva to seek pardon at Rome.

Spanish Lady, The. A ballad contained in Percy's *Reliques*, ii. 23. A Spanish lady fell in love with Captain Popham, whose prisoner she was, but as he was already married, her love was of no avail.

> It will be stuck up with the ballad of *Margaret's Ghost* [*q.v.*] and the *Spanish Lady*, against the walls of every cottage in the country. — *Bickerstaff: Love in a Village* (1763).

Spanish Main, The. Properly the northern coast of South America, going westward from the mouth of the Orinoco to the Isthmus of Panama, or a bit farther; the *main*-land bordering the Caribbean Sea, called by the Spanish conquerors *Tierra Firme*. The term is often applied, however, to the curving chain of islands forming the northern and eastern boundaries of the Caribbean Sea, beginning from Mosquito, near the isthmus, and including Jamaica, St. Domingo, the Leeward Islands, and the Windward Islands, to the coast of Venezue'la in South America.

Spanish, Student, The. A dramatic poem by Longfellow (1845). The heroine is Preciosa, a gipsy girl who is threatened with the vengeance of the Inquisition.

Spanish Tragedy, The. A tragedy by Thomas Kyd (1597), one of the best known of the old plays that piled up bloody horrors. Horatio, son of Hieronimo, is murdered while he is sitting in an arbor with Belimperia. Balthazar, the rival of Horatio, commits the murder, assisted by Belimperia's brother Lorenzo. The murderers hang the dead body on a tree in the garden, where Hieronimo, roused by the cries of Belimperia, discovers it, and goes raving mad.

Spanker, Lady Gay. A gay horsewoman and huntress in the comedy, *London Assurance*, by D. Boucicault (1841).

> Dazzle and Lady Gay Spanker "act themselves," and will never be dropped out of the list of acting plays. — *Percy Fitzgerald.*

Sparabel'la. In Gay's *Pastoral* III (1714), a shepherdess in love with D'Urfey, but D'Urfey loves Clum'silis — "the fairest shepherd wooed the foulest lass." Sparabella resolves to kill herself; but how? Shall she cut her windpipe with a penknife? "No," she says, "squeaking pigs die so." Shall she suspend herself to a tree? "No," she says, "dogs die in that fashion." Shall she drown herself in the pool? "No," she says, "scolding queans die so." And while in doubt how to kill herself, the sun goes down, and

> The prudent maiden deemed it then too late,
> And till tomorrow came deferred her fate.

Spark Plug. See *Barney Google.*

Sparkish. In Garrick's *Country Girl* (1766) and Wycherly's *Country Wife* (1675) of which the former is an adaptation, "the prince of coxcombs," a fashionable fool, and "a cuckold before marriage." Sparkish is engaged to Alithea Moody, but introduces to her his friend Harcourt, allows him to make love to her before his face, and, of course, is jilted.

Sparrowgrass Papers. A series of humorous sketches by Frederick S. Cozzens (Am. 1856). The supposititious author was Samson Sparrowgrass, a young married man from the city who, with his wife, set up housekeeping in the then suburban village of Yonkers, N. Y.

Spartan. The inhabitants of ancient Sparta, one of the leading city-states of Greece, were noted for their frugality, courage and stern discipline; hence, one who can bear pain unflinchingly is termed *a Spartan*, a very frugal diet is *Spartan fare*, etc. It was a Spartan mother who, on handing her son the shield he was to carry into battle, said that he must come back either with it or on it.

Spartan dog. A blood-hound; a blood-thirsty man.

Spasmod'ic School, The. A name applied by Professor Aytoun to certain authors of the 19th century, whose writings were distinguished by forced conceits and unnatural style. The most noted are Bailey (author of *Fes'tus*), Gerald Massey, Alexander Smith and Sydney Dobell.

Speaker. The title of the presiding officer and official spokesman of the British House of Commons, the United States House of Representatives, and of some other legislative assemblies.

To catch the Speaker's eye. The rule is that the member whose rising to address the House is first observed by the Speaker is allowed precedence.

Spectator, The. A famous series of essays by Joseph Addison and Richard Steele (March, 1711 – Dec., 1712). In these essays the *Spectator*, a shy, observing gentleman who has settled in London, gives a picture of the social life of the times. The concerns of the mythical *Spectator Club*, which had as its members Sir Roger de Coverley, Will Honeycomb, Sir Andrew Freeport and Captain Sentry, added a narrative interest to the essays. See also *Roger de Coverley*, etc.

Specter Bridegroom, The. A well known tale in Irving's *Sketch Book* (Am. 1819). It relates how Sir Herman von Starkenfaust, arriving at the castle of the Katzenellenbogen with the sad tidings of the death of his friend, the expected bridegroom, was prevented from telling his news, fell in love and played the rôle of a specter, until he had gained possession of the bride.

Speculum Humanæ Salvationis (*The Mirror of Human Salvation*). A kind of extended *Biblia Pauperum* telling pictorially the Bible story from the fall of Lucifer to the Redemption of Man, with explanations of each picture in Latin rhymes. MS copies of the 12th century are known; but its chief interest is that it was one of the earliest of printed books, having been printed about 1467.

Speed. In Shakespeare's *Two Gentlemen of Verona*, an inveterate punster and the clownish servant of Valentine one of the two "gentlemen of Verona."

Spenlow, Dora. In Dickens' *David Copperfield* (1849), a pretty, warm-hearted little doll of a woman, with no practical views of the duties of life or the value of money. She was the "child-wife" of David Copperfield; and loved to sit by him and hold his pens while he wrote. She died, and David then married Agnes Wickfield. Dora's great pet was a dog called "Jip," which died at the same time as its mistress.

Mr. Spenlow. The father of Dora. He was a proctor, to whom David Copperfield was articled. Mr. Spenlow was killed in a carriage accident.

Misses Lavinia and *Clarissa Spenlow.* Two spinster aunts of Dora Spenlow, with whom she lived at the death of her father.

> They were not unlike birds altogether, having a sharp, brisk, sudden manner, and a little, short, spruce way of adjusting themselves, like canaries. — *Dickens: David Copperfield*, xli, (1849).

Spens, Sir Patrick. A Scotch hero, sent in the winter-time on a mission to Norway. His ship, in its home passage, was wrecked against the Papa Strongsay, and every one on board was lost. The incident has furnished the subject of a famous old Scotch ballad.

Spenser, Edmund (1552–1599). One of the greatest of English poets. His masterpiece is *The Faërie Queene* (*q.v.*). The more important of his minor poems are *The Shepherd's Calendar*, *Colin Clout's Come Home Again*, *Epithalamion* and *Prothalamion*.

Spenserian Meter. The meter devised by Spenser (1592), founded on the Italian *ottava rima*, for his *Faërie Queene*. It is a stanza of nine iambic lines, all of ten syllables except the last, which is an Alexandrine. Only three different rhymes are admitted into a stanza, and these are disposed: a b a b b c b c c.

The stanza was used by Thomson (*Castle of Indolence*), Shenstone (*Schoolmistress*), Byron (*Childe Harold*), etc.

The first stanza of Spenser's Faërie Queene follows. Lines 1 and 3 rhyme; lines 2, 4, 5, 7 rhyme; lines 6, 8, 9 rhyme; thus:

> A gentle Knight was pricking on the plaine,
> Ycladd in mightie armes and silver shielde,
> Wherein old dints of deepe woundes did remaine,
> The cruell markes of many a bloody fielde;
> Yet armes till that time did he never wield,
> His angry steede did chide his foming bit,
> As much disdayning to the curbe to yield:
> Full jolly knight he seemed and faire did sitt,
> As one for knightly guists and fierce encounters fit.

Spheres. In the Ptolemaic system of astronomy the earth, as the center of the universe, was supposed to be surrounded by nine spheres of invisible space, the first seven carrying the "planets" as then known, viz., (1) Diana or the Moon, (2) Mercury, (3) Venus, (4) Apollo or the Sun, (5) Mars, (6) Jupiter, and (7) Saturn; the eighth, the Starry Sphere, carrying the fixed stars, and the ninth, the Crystalline Sphere, added by Hipparchus in the 2nd century *B. C.* to account for the precession of the equinoxes. Finally, in the Middle Ages, was added a tenth sphere, the *Primum mobile*, a solid barrier which enclosed the universe and shut it off from Nothingness and the Empyrean. These last two spheres carried neither star nor planet.

They pass the planets seven, and pass the fixed [starry sphere],
And that crystal'line sphere . . . and that First-Moved. *Milton: Paradise Lost*, iii. 482.

The music, or harmony, of the spheres. Pythag'oras, having ascertained that the pitch of notes depends on the rapidity of vibrations, and also that the planets move at different rates of motion, concluded that the planets must make sounds in their motion according to their different rates; and that, as all things in nature are harmoniously made, the different sounds must harmonize; whence the old theory of the "harmony of the spheres." Kepler has a treatise on the subject.

Sphinx. A monster of ancient mythology; in Greece represented as having the head of a woman, the body of a lion, and winged; in Egypt as a wingless lion with the head and breast of a man.

The Grecian Sphinx was generally said to be a daughter of Typhon and Chimæra. She infested Thebes, setting the inhabitants a riddle and devouring all those who could not solve it. The riddle was —

What goes on four feet, on two feet, and three,
But the more feet it goes on the weaker it be?

and it was at length solved by Œdipus (*q.v.*) with the answer that it was a man, who as an infant crawls upon all-fours, in manhood goes erect on his two feet, and in old age supports his tottering legs with a staff. On hearing this correct answer the Sphinx slew herself, and Thebes was delivered.

The Egyptian sphinx is a typification of Ra, the sun god. The colossal statue of the reclining monster was old in the days of Cheops, when the Great Pyramid, near which it lies, was built. It is hewn out of the solid rock; its length is 140 ft., and its head 30 ft. from crown to chin.

Emerson has a poem entitled *The Sphinx* (Am. 1841).

Spider.

Bruce and the spider. In 1305 Robert Bruce was crowned at Scone king of Scotland, but, being attacked by the English, retreated to Ireland, and all supposed him to be dead. While lying *perdu* in the little island of Rathlin he one day noticed a spider try six times to fix its web on a beam in the ceiling. "Now shall this spider (said Bruce) teach me what I am to do, for I also have failed six times." The spider made a seventh effort and succeeded; whereupon Bruce left the island (1307), collected 300 followers, landed at Carrick, and at midnight surprised the English garrison in Turnberry Castle; he next overthrew the Earl of Gloucester, and in two years made himself master of well-nigh all Scotland, which Edward III declared in 1328 to be an independent kingdom. Scott tells us (*Tales of a Grandfather*) that in remembrance of this incident it has always been deemed a foul crime in Scotland for any of the name of Bruce to injure a spider.

Frederick the Great and the spider. While Frederick II was at Sans Souci, he one day went into his anteroom, as usual, to drink a cup of chocolate, but set his cup down to fetch his handkerchief from his bedroom. On his return he found a great spider had fallen from the ceiling into his cup. He called for fresh chocolate, and next moment heard the report of a pistol. The cook had been suborned to poison the chocolate, and, supposing his treachery had been found out, shot himself. On the ceiling of the room in Sans Souci a spider has been painted (according to tradition) in remembrance of this story.

Mahomet and the spider. When Mahomet fled from Mecca he hid in a certain cave, with the Koreishites close upon him. Suddenly an acacia in full leaf sprang up at the mouth of the cave, a wood-pigeon had its nest in the branches, and a spider had woven its net between the tree and the cave. When the Koreishites saw this, they felt persuaded that no one could have entered recently, and went on.

Spoils System. The system of distributing political offices as rewards for service rendered to a particular political party. It was introduced into American politics by Andrew Jackson (1767–1845) during his presidential term and is said to have received its designation from the statement made by W. L. Marcy in the Senate, Jan., 1832, "To the victors belong the spoils of the enemy." Civil Service reforms gradually mitigated the evils of the system.

Spondee. In prosody a poetic foot of two equally accented syllables, used to vary regular meters. Compound, context, footfall, amen, are spondaic words. The use of the spondee in iambic verse is illustrated in the following line from Ben Jonson:

Slow, slow, | fresh fount, | keep time | with my | salt tears.

Sponge. *Throw up the sponge.* Give up; confess oneself beaten. The metaphor is from boxing matches, for when a second tossed a sponge into the air it was a sign that his man was beaten.

To sponge on a man. To live on him like a parasite, sucking up all he has as a dry sponge will suck up water.

A *sponger* is a mean parasite who is always accepting the hospitality of those who will give it and never makes any adequate return.

Spoon River. The middle western American town whose life is laid bare in Edgar Lee Masters' *Spoon River Anthology*, a volume of free verse which created a great sensation on its appearance in 1916. The men and women of Spoon River make their own epitaphs in a series of short monologues uttered from the cemetery where they lie buried. The spirit of the book is relentlessly realistic. *The New Spoon River* appeared in 1924.

Sprat, Jack. See *Jack.*

Spread-eagle. The "eagle displayed" of heraldry, *i.e.* an eagle with legs and wings extended, the wings being elevated. It is the device of the United States, and was hence humorously adopted as emblematic of bombast, hyperbole, and extravagant boasting. *Spread-eagleism* in a United States citizen is very much the counterpart of the more aggressive and bombastic forms of Jingoism (*q.v.*) in the Britisher.

Spread-eagle oratory. "A compound of exaggeration, effrontery, bombast, and extravagance, mixed with metaphors, platitudes, threats, and irreverent appeals flung at the Almighty." (*North American Review*, November, 1858).

In the navy a man was said to be *spread-eagled* when he was lashed to the rigging with outstretched arms and legs for flogging.

Spy, The. A novel by Cooper (Am. 1821) laid in Revolutionary times. It relates the adventures of "the spy" Harvey Birch, a peddler who endures unjust suspicions of being in league with the British. He makes constant use of these suspicions to advance his real purpose of securing enemy information for the ears of Washington, who is represented in the novel as a rather solemn and formal character called Harper.

Spyri, Johanna (1827–1901). Swiss author, noted for her *Heidi* (*q.v.*), etc.

Square.

To square the circle. To attempt an impossibility. The allusion is to the impossibility of exactly determining the precise ratio between the diameter and the circumference of a circle, and thus constructing a circle of the same area as a given square. Popularly it is 3.14159 . . . the next decimals would be 26537, but the numbers would go on *ad infinitum.*

Square, Mr. A "philosopher," in Fielding's novel called *The History of Tom Jones, a Foundling* (1749).

Squeers, Mr. Wackford. In Dickens' *Nicholas Nickleby* (1838), a vulgar, conceited, ignorant schoolmaster of Dotheboys Hall, Yorkshire. He steals the boys' pocket money, clothes his son in their best suits, half starves them, and teaches them next to nothing. Ultimately, he is transported for purloining a deed.

Mrs. Squeers. Wife of Mr. Wackford, a raw-boned, harsh, heartless virago, without one spark of womanly feeling for the boys put under her charge.

Miss Fanny Squeers. Daughter of the schoolmaster, "not tall like her mother, but short like her father. From the former she inherited a voice of hoarse quality, and from the latter a remarkable expression of the right eye." Miss Fanny falls in love with Nicholas Nickleby, but hates him and spites him because he is insensible of the soft impeachment.

Master Wackford Squeers. Son of the schoolmaster, a spoilt boy, who was dressed in the best clothes of the scholars. He was overbearing, self-willed, and passionate.

The person who suggested the character of Squeers was a Mr. Shaw of Bowes. He married a Miss Laidman. The satire ruined the school, and was the death both of Mr. and Mrs. Shaw. — *Notes and Queries*, October 25, 1873.

Squire of Dames, The. In Spenser's *Faërie Queene* (1590), a young knight, in love with Col'umbell, who appointed him a year's service before she would consent to become his bride. The "Squire" was to travel for twelve months, to rescue distressed ladies, and bring pledges of his exploits to Columbell. At the end of the year he placed three hundred pledges in her hands, but instead of rewarding him by becoming his bride, she set him another task, viz. to travel about the world on foot, and not present himself again till he could bring her pledges from three hundred damsels that they would live in chastity all their life. The Squire told Columbell that in three years he had found only three persons who would take the pledge, and only one of these, he said (a rustic cottager), took it from a "principle of virtue"; the other two (a nun and a courtesan) promised to do so, but did not voluntarily join the "virgin martyrs." The "Squire of Dames" turned out to be Britomart.

This story is imitated from "The Host's Tale," in *Orlando Furioso*, xxviii.

Squire's or **Squyeres Tale.** (In Chaucer's *Canterbury Tales.*) See *Cambuscan.* The Squire is perhaps best described in the following well-known lines:

> With him [the Knight] ther was his sone a yong Squyer,
> A lovyere and a lusty bacheler
> With lokkes crulle, as they were leyd in press,
> Of twenty yeer of age he was, I gesse . . .
> Singinge he was, or floyting al the day
> He was as fresh as is the month of May.
> *Chaucer: Prologue to the Canterbury Tales.*

Squirt. The apothecary's boy, in Garth's *Dispensary;* hence any apprentice lad or errand-boy.

Sta'bat Ma'ter (Lat. The Mother was standing). The celebrated Latin hymn reciting the Seven Sorrows of the Virgin at the Cross, so called from its opening words, forming part of the service during Passion week, in the Roman Catholic Church. It was composed by Jacobus de Benedictis, a Franciscan of the 13th century, and has been set to music by Pergole'se, Rossi'ni, Haydn, etc.

Stackpole, Henrietta. In *The Portrait of a Lady* by Henry James, an American newspaper correspondent in Europe, the sincere and likable friend of the heroine, Isabel Archer.

Staël, Madame de (1766–1817). French novelist, author of *Corinne* (*q.v.*), etc.

Staff of life, The. Bread, which is the *support* of life. Shakespeare says, "The boy was the very staff of my age." The allusion is to a staff which supports the feeble in walking.

Stagirite or **Stagyrite.** Aristotle who was born at Stagi'ra, in Macedon (*B. C.* 4th century).

Stagirius. A young monk to whom St. Chrysostom addressed three books, and of whom those books give an account. Matthew Arnold has a prayer in verse supposed to be uttered by Stagirius.

Stahl, Jacob. An architect, hero of a trilogy of novels by J. D. Beresford entitled *The Early History of Jacob Stahl* (Eng. 1911), *A Candidate for Truth* (1912) and *The Invisible Event* (1915).

Stalky and Co. A boy's story by Rudyard Kipling (Eng. 1899), narrating the adventures of three schoolboys, — Arthur Corkran, otherwise known as "Your Uncle Stalky," the Irish McTurk, and Beetle, usually taken to be reminiscent of Kipling himself as a boy.

Standing Fishes Bible. See *Bible, Specially named.*

Standish, Miles. See *Miles Standish.*

Stanza. In prosody, an arrangement or group of rhymed lines in a certain order, repeated throughout a poetical composition. Among the best-known stanza forms are the following:

(*a*) Four-line stanzas:

(1) Ballad meter (*q.v.*).

(2) Elegiac meter (*q.v.*).

(3) Iambic tetrameter rhyming *abba*, as in Tennyson's *In Memoriam*:

> Fair ship that from the Italian shore
> Sailest the placid ocean-plains
> With my lost Arthur's loved remains,
> Spread thy full wings and waft him o'er.

(4) The quatrain of FitzGerald's *Omar Khayyam;* five-foot iambic verse rhyming *aaba*:

> Ah Love! could thou and I with Fate conspire
> To grasp this sorry Scheme of things entire,
> Would we not shatter it to bits — and then
> Re-mould it nearer to the Heart's Desire!

(*b*) Rhyme Royal (*q.v.*).

(*c*) Ottava Rima (*q.v.*).

(*d*) The Spenserian stanza (*q.v.*).

(*e*) Terza Rima (*q.v.*).

Star. Figuratively applied to a specially prominent person on the stage, concert platform, etc., hence *star part*, the part taken by a leading actor, *star turn*, etc.

The stars were said by the old astrologers to have almost omnipotent influence on the lives and destinies of man (Cp. *Judges* v. 20 — "The stars in their courses fought against Sisera"), and to this old belief is due a number of phrases still common, as — *Bless my stars! You may thank your lucky stars, star-crossed* (not favored by the stars, unfortunate), *to be born under an evil star*, etc.

His star is in the ascendant. He is in luck's way; said of a person to whom some good fortune has fallen and who is very prosperous. According to astrology, those leading stars which are above the horizon at a person's birth influence his life and fortune; when those stars are in the ascendant, he is strong, healthy, and lucky; but when they are in the descendant below the horizon, his stars do not shine on him, he is in the shade and subject to ill-fortune. Cp. *Houses, Astrological.*

The Star of the North. Gustavus Adolphus of Sweden (1594-1632).

The Stars and Bars. The flag of the Confederacy formed by the southern states during the American Civil War.

Stars and Stripes or the *Star-Spangled Banner.* The flag of the United States of North America. The *stripes* are emblematic of the original thirteen States, and the *stars* — of which there are now forty-eight — of the States including those that have since been admitted into the Union.

The first flag of the United States, raised by Washington June 2, 1776, consisted of thirteen stripes, alternately red and white, with a blue canton emblazoned with the crosses of St. George and St. Andrew.

In 1777 Congress ordered that the canton should have thirteen white stars in a blue field.

In 1794 (after the admission of Vermont and Kentucky) the stripes and stars were each increased to fifteen.

Starboard and Larboard. Star- is the Anglo-Saxon *steor*, rudder, *bord*, side; meaning the right side of a ship (looking forwards). Larboard, for the left-hand side, is now obsolete, and " port " is used instead. The word was earlier *leereboord* (A.S. *lære*, empty) that side being clear as the steersman stood on the star (*steer*) boord.

Star-Spangled Banner, The. The national anthem of the United States, written by Francis Scott Key in 1814 during the War of 1812. During the British bombardment of Fort McHenry Key was a prisoner on board a British man-of-war. The poem was written after a long night of anxious waiting.

O! say can you see by the dawn's early light
What so proudly we hailed at the twilight's last gleaming,
Whose bright stars and broad stripes through the perilous fight
O'er the ramparts we watched were so gallantly streaming,
And the rockets' red glare, the bombs bursting in air
Gave proof through the night that our flag was still there.
O! say does the star-spangled banner yet wave
O'er the land of the free and the home of the brave?

Stareleigh, Justice. In Dickens' *Pickwick Papers*, a stout, pudgy little judge, very deaf, and very irascible, who, in the absence of the chief justice, sat in judgment on the trial of " Bardell *v.* Pickwick."

Starkenfaust Herman von. Titular hero of Irving's *Specter Bridegroom* (*q.v.*).

Starr, David. Hero of Bayard Taylor's tragedy *The Prophet* (Am. 1874), a study of a man who gradually comes to believe that he has a divine mission. The character is said to have been suggested by Joseph Smith, the founder of Mormonism.

Starvation Dundas. Henry Dundas the first Lord Melville. So called because he introduced the word *starvation* into the language (1775).

Starveling, Robin. In Shakespeare's *Midsummer Night's Dream*, the tailor cast for the part of " Thisbe's mother," in the drama played before Duke Theseus on " his wedding day at night." Starveling has nothing to say in the drama.

States. The following are some of the best known designations of American states:

Antelope State. Nebraska, from its antelopes.

Badger State. Wisconsin. This name is said to have been given the state because the mining pioneers lived in the ground like badgers. There is a badger on the state coat of arms.

Battle-born State. Nevada, so called because it was admitted into the Union during the Civil War.

Bay State. Massachusetts, so called from the name of the original colony, Massachusetts Bay.

Bayou State. The State of Mississippi; so called from its numerous bayous. A bayou is a creek, or sluggish and marshy overflow of a river or lake. The word may be of native American origin, but is probably a corruption of Fr. *boyau*, gut.

Bear State. Arkansas, so called from the number of bears formerly within its bounds.

Big Bend State. Tennessee, from the Indian name Tennessee, meaning " River of the Big Bend."

Blue Grass State. Kentucky, the state of the blue grass region.

Blue Law State. Connecticut. See *Blue Laws*.

Bonanza State. Nevada, so called from its rich mines. See *Bonanza*.

Border States. The five " slave " states (Delaware, Maryland, Virginia, Kentucky and Missouri) which lay next to the " free states " were so called in the American Civil War.

Border Eagle State. Mississippi, from the border eagle in its coat of arms.

Buck-eye State. Ohio, so called from its numerous buck-eye or horse-chestnut trees. An inhabitant of the state is known as a *Buck-eye*.

Bullion State. Missouri, so called from its Congressman, Thomas Hart Benton, who was known as Old Bullion.

Centennial State. Colorado, from the date of its admission into the Union in 1876, one hundred years after the Declaration of Independence was signed.

Cockade State. Maryland, from the cockades worn by Maryland Revolutionary troops.

Confederate States. The eleven States which seceded from the Union in the Civil War (1861–1865) — viz. Georgia, North and South Carolina, Virginia, Tennessee, Alabama, Louisiana, Arkansas, Mississippi, Florida, Texas. They were all readmitted into the Union between 1866 and 1870.

Corn Cracker State. Kentucky. According to one derivation the name comes from its corn-cracker birds. *Crackers* or *Corn Crackers* are Southern " poor whites."

Cotton Plantation State. Alabama, from its cotton fields.

Cracker State. Georgia. "Crackers" are "poor whites."

Creole State. Louisiana, from its large percentage of Creoles or persons of French (or sometimes Spanish) descent.

Equality State. Wyoming, because it was the first to grant woman suffrage.

Empire State. New York. The name *Empire* was given to the state and city by George Washington, 1784, in reply to an address by the New York Common Council.

Empire State of the South. Georgia.

Everglade State. Florida, so called from its everglades or tracts of marshy flat land.

Excelsior State. New York is so called from its motto *Excelsior* (*q.v.*).

Fed'eral States. The name given to those northern states which combined to resist the eleven southern or Confederate states (*q.v.*).

Freestone State. Connecticut from the freestone in its limits.

Garden State. Kansas and New Jersey have been so called from their agricultural interests.

Golden State. California; so called from its gold "diggings."

Granite State. New Hampshire is so called, because the mountainous parts are chiefly granite.

Gulf States. Alabama, Florida, Mississippi, Louisiana and Texas, on the Gulf of Mexico.

Hawk Eye State. Iowa, from the name of the Indian chief who opposed the early settlers.

Hoosier State. Indiana, said to be named from Husher, a bully who hushed those opposed to him.

Jay Hawk State. Kansas. See *Jay Hawk.*

Keystone State, Pennsylvania, so called from its position and importance.

Lake State. Michigan, which touches Lake Michigan, Lake Huron, Lake Erie, Lake Superior and Lake St. Clair.

Live Oak State. Florida, from its numbers of live oaks.

Lone Star State. Texas, from its coat of arms which displays a single star.

Lumber State. Maine, from its lumbering industry and extensive forests.

North Star State. Minnesota, from its motto *L'Etoile du Nord* (The North Star).

Nutmeg State. Connecticut, from the shrewdness of its inhabitants who are supposed to produce wooden nutmegs and other frauds.

Old Line State. Maryland, which is separated from Pennsylvania by the Mason and Dixon line.

Old North State. North Carolina.

Palmetto State. South Carolina. The palmetto-tree is a prominent feature of the state coat of arms.

Panhandle State. West Virginia. See *Panhandle.*

Pelican State. Louisiana, from the pelican in its coat of arms.

Peninsular State. Florida, so called because of its shape.

Pine-tree State. Maine, which has forests of these trees, and bears a pine-tree on its coat of arms.

Prairie State. Illinois, from its vast prairies.

Sage-brush State. Nevada. The inhabitants are called *Sage Hens.*

Thirteen States. The original thirteen colonies that united to form the United States of America. They are Connecticut, Delaware, Georgia, Maryland, Massachusetts, New Hampshire, New Jersey, New York, North Carolina, Pennsylvania, Rhode Island, South Carolina and Virginia.

Sucker State. Illinois was so called from the "suckers" who worked in the lead diggings of Wisconsin but returned to Illinois for the winter.

Turpentine State. North Carolina because of the turpentine it produces.

Wolverine State. Michigan, from the wolverines of its pioneer days.

Land of Steady Habits. Connecticut, which is also called the Blue Law State.

Sunset Land. Arizona.

Stations. *The fourteen stations of the Catholic Church.* These are generally called "Stations of the Cross," and the whole series is known as the *via Calvaria* or *via Crucis.* Each station represents, by fresco, picture, or otherwise, some incident in the passage of Christ from the judgment hall to Calvary, and at each prayers are offered up in memory of the event represented. They are as follows:

(1) The condemnation to death.
(2) Christ is made to bear His cross.
(3) His first fall under the cross.
(4) The meeting with the Virgin.
(5) Simon the Cyrenean helps to carry the cross.
(6) Veronica wipes the sacred face.
(7) The second fall.
(8) Christ speaks to the daughters of Jerusalem.
(9) The third fall.
(10) Christ is stripped of His garments.
(11) The nailing to the cross.
(12) The giving up of the Spirit.
(13) Christ is taken down from the cross
(14) The deposition in the sepulchre.

Stati'ra. A historical character, daughter of Darius and first wife of Alexander. She

and Roxana, the Bactrian, his second wife, are the joint heroines of Lee's drama, *Alexander the Great, or the Rival Queens* (1678). Statira is finally murdered by her rival.

Miss Boutwell was the original "Statira" of Lee's *Alexander*, and once, when playing with Mrs. Barry [1678] she was in danger of receiving on the stage her death-blow. It happened thus: Before the curtain drew up, the two queens, "Statira" and "Roxana" had a real rivalship about a lace veil, allotted to Miss Boutwell by the manager. This so enraged Mrs. Barry that, in "stabbing 'Statira,'" she actually thrust her dagger through her rival's stays, a quarter of an inch or more into the flesh. — *Campbell: Life of Mrs. Siddons.*

Dr. Doran tells us that —

The charming George Ann Bellamy [1733–1788] procured from Paris two gorgeous dresses for the part of "Statira." When Peg Woffington, who played "Roxana," saw them, she was so overcome by malice, hatred, and all uncharitableness, that she rolled her rival in the dust, pummelled her with the handle of her dagger, and screamed in anger —

Nor he, nor heaven, shall shield thee from my justice. Die, sorceress, die! and all my wrongs die with thee!
Table Traits.

Staunton, The Rev. Mr. In Scott's *Heart of Midlothian*, rector of Willingham, and father of George Staunton.

George Staunton. Son of the Rev. Mr. Staunton. He appears first as "Geordie Robertson," a felon; and in the Porteous mob he assumes the guise of "Madge Wildfire." George Staunton is the seducer of Effie Deans. Ultimately he comes to the title of baronet, marries Effie, and is shot by a gipsy boy called "The Whistler," who proves to be his own natural son.

Lady Staunton. Effie Deans after her marriage with Sir George. On the death of her husband, she retires to a convent on the Continent.

Steady Habits, The Land of. Connecticut is so called from the supposedly puritanical character of its people.

Stealthy School of Criticism. A term coined by Dante Gabriel Rossetti in allusion to criticism published under a pseudonym. It was first used in a letter to the *Athenæum*, Dec. 16th, 1871, with reference to a pseudonymous attack on *The Fleshly School of Poetry* published in the *Contemporary Review* of that year. See *Fleshly School.*

Stedman, E. C. (1833–1908). American poet, essayist and critic.

Steele, Sir Richard (1672–1729). English essayist, associated with Joseph Addison as editor and author of the *Tatler* and *Spectator* (*q.v.*).

Steeple-jack. One who makes a business of climbing high chimneys and steeples to make repairs. James Gibbons Huneker (1860–1922), the well-known American critic of literature and the arts gave this title to his autobiography.

Steerforth. In Dickens' *David Copperfield* (1849), David's hero at school, who later led little Em'ly astray. When tired of his toy, he proposed to her to marry his valet. Steerforth was shipwrecked off the coast of Yarmouth, and Ham Peggotty tried to rescue him, but both were drowned.

Steinbock, Wenceslas. A talented young Polish sculptor, the protégé of Cousin Betty (*q.v.*) in Balzac's novel of that title.

Stelio. The young poet hero of D'Annunzio's *Flame of Life* (*Il Fuoco*) (*q.v.*).

Stella. (1) The Lady Penelope Devereux, the object of Sir Philip Sidney's affection celebrated in his sonnet series *Astrophel and Stella.* She married Lord Rich, and later became a widow in Sidney's lifetime.

(2) Miss Hester Johnson was so called by Swift, to whom she was privately married in 1706. Hester is first perverted into the Greek *aster*, and "aster" in Latin, like *stella*, means "a star." Swift's letters to her have been collected in his *Journal to Stella.*

Stellenbosch, To. To appoint to a less important post, usually referring to military matters. The expression is derived from Stellenbosch, a post in Cape Colony to which officers in the Kaffir wars were frequently transferred.

Stenio. In George Sands' *Lélia* (*q.v.*) the young poet lover of Lélia.

Steno, Michel. In Byron's *Marino Faliero, the Doge of Venice* (*q.v.*), the man whose insult to the young Dogaressa causes Marino Faliero to conspire against the tribunal.

Sten'tor. *The voice of a Stentor.* A very loud voice. Stentor was a Greek herald in the Trojan War. According to Homer, his voice was as loud as that of fifty men combined; hence *stentorian*, loud voiced.

Stephen, St. See under *Saint.*

Sterne, Laurence (1713–1768). One of the first English novelists of note, author of *Tristram Shandy* (*q.v.*) and *A Sentimental Journey* (*q.v.*).

Sternhold and Hopkins. The old metrical (largely doggerel) version of the Psalms that used to be bound up with the Book of Common Prayer and sung in churches. They were mainly the work of Thomas Sternhold (d. 1549), and John Hopkins (d, 1570). The completed version appeared in 1562.

Stet (Lat. let it stand). An author's or editor's direction to the printer to cancel a correction previously made in a MS., proof, etc.

Stevenson, Robert Louis (1850–1894) English (or rather, Scotch) novelist, essayist and poet. His best-known novels and tales are *Treasure Island*, *New Arabian Nights*, *Dr. Jekyll and Mr. Hyde*, *Kidnapped*, *The Master of Ballantrae*. (See those entries.) *Travels with a Donkey* and *Virginibus Puerisque* are probably the most widely read of his volumes of non-fiction. His *Child's Garden of Verses* is a children's classic.

Stewart, Alan Breck. In Stevenson's *Kidnapped* (*q.v.*) and its sequel *David Balfour*, Balfour's Jacobite friend.

Stewart or **Stuart, Mary.** See *Mary Queen of Scots.*

Stewart or **Stuart, Prince Charles Edward.** See under *Pretender.*

Stewart, Walking. See *Walking Stewart.*

Stevie. In Conrad's *Secret Agent* (*q.v.*) the brother of Winnie Verloc.

Steyne, Marquis of. In Thackeray's *Vanity Fair*, the Earl of Gaunt and of Gaunt Castle, a viscount, baron, knight of the Garter and of numerous other orders. He had honors and titles enough to make him a great man; but his life was not a highly moral one, and his conduct with Becky Sharp, when she was the wife of Colonel Rawdon Crawley, gave rise to a great scandal. His lordship floated through the ill report, but Becky was obliged to live abroad.

Stick. *The big stick.* See under *Big.*

Still, John (1543–1608). Traditional author of the early English comedy, *Gammer Gurton's Needle* (*q.v.*).

Sti'lo No'vo (Lat. in the new style). Newfangled notions. When the calendar was reformed by Gregory XIII (1582), letters used to be dated *stilo novo*, which grew in time to be a cant phrase for any innovation.

Stirling, Peter. See *Honorable Peter Stirling.*

Stiva. In Tolstoi's *Anna Karénina*, the name by which the happy-go-lucky, improvident Prince Stepane Arcadievitch Oblonski is best known to his friends.

Stockton, Frank R. (1834–1902). American novelist and short story writer, author of *Rudder Grange*, *The Lady or the Tiger*, *The Casting Away of Mrs. Lecks and Mrs. Aleshine*, etc. See those entries.

Stoddard, R. H. (1825–1903). American poet and essayist.

Sto'ics. A school of Greek philosophers (founded by Zeno, about *B. C.* 308) who held that virtue was the highest good, and that the passions and appetites should be rigidly subdued. It was so called because Zeno gave his lectures in the *Stoa Poikile*, the Painted Porch of Athens.

Stolzing, Walter von. The successful contestant in Wagner's opera, *Die Meistersinger* (*q.v.*).

Stone. *Stone Age.* See under *Ages.*

A rolling stone. See *Rolling.*

To leave no stone unturned. To spare no trouble, time, expense, etc., in endeavouring to accomplish your aim. After the defeat of Mardonius at Platæa (*B. C.* 477), a report was current that the Persian general had left great treasures in his tent. Polycrates the Theban sought long but found them not. The Oracle of Delphi, being consulted, told him "to leave no stone unturned," and the treasures were discovered.

Stonehenge. The great prehistoric (Neolithic or early Bronze Age) monument on Salisbury Plain, originally consisting of two concentric circles of upright stones, enclosing two rows of smaller stones, and a central block of blue marble (18 ft. by 4 ft.), known as the Altar Stone. Many theories as to its original purpose and original builders have been propounded. It was probably used (if not built) by the Druids, and from its plotting, which, it is certain, had an astronomical basis, it is thought to have been the temple of a sun god and to have been built about *B. C.* 1680.

The *-henge* of the name seems to refer to something hanging (A.S. *hengen*) in, or supported in, the air, viz., the huge transverse stones; but Geoffrey of Monmouth connects it with Hengist, and says that Stonehenge was erected by Merlin to perpetuate the treachery of Hengist in falling upon Vortigern and putting him and his 400 attendants to the sword. Aurelius Ambrosius asked Merlin to devise a memento of this event, whereupon the magician transplanted from Killaraus, in Ireland, the "Giant's Dance," stones which had been brought thither from Africa by a race of giants and all of which possessed magic properties.

Stonewall Jackson. Thomas J. Jackson (1824–1863), one of the Confederate generals in the American Civil War; so called because at the Battle of Bull Run (1861) General Bee, of South Carolina, observing his men waver, exclaimed, "Look at Jackson's men; they stand like a stone wall!"

Stork, King. A tyrant that devours his subjects, and makes them submissive with fear and trembling. The allusion is to the fable of *The Frogs desiring a King.* See *Log.*

Storm and Strain Period. See *Sturm und Drang.*

Storm, John. Hero of Hall Caine's novel, *The Christian* (*q.v.*).

Stormfield, Captain. The hero of Mark Twain's *Captain Stormfield's Visit to Heaven* (*q.v.*).

Stormy Petrel. See *Petrel.*

Stornello Verses are those in which certain words are harped on and turned about and about. They are common among the Tuscan peasants. The word is from *torna're* (to return).

I'll tell him the *white*, and the *green*, and the *red*,
Mean our country has flung the vile yoke from her head;
I'll tell him the *green*, and the *red*, and the *white*,
Would look well by his side as a sword-knot so bright;
I'll tell him the *red*, and the *white*, and the *green*,
Is the prize that we play for, a prize we will win.
Notes and Queries.

Story of a Bad Boy, The. A largely autobiographical story by Thomas Bailey Aldrich (Am. 1870) which relates the pranks and adventures of its hero, Tom Bailey, in the quaint old New England Town called Rivermouth in the story, in reality Portsmouth, N. H.

Story of a Country Town, The. A novel by E. W. Howe (Am. 1883), depicting the life of Fairview and the Twin Mounds in the plains of Kansas. Joe Erring is the central figure of this story, which was one of the first to show the life of the Middle West in a spirit of grim realism.

Story of an African Farm, The. A novel by Olive Schreiner (1883), published under the pseudonym of Ralph Iron. Most of the action takes place on a Boer farm in South Africa. The principal characters are the childhood playmates, Waldo, the son of the kindly, pious German overseer, Em, the good-hearted step-daughter of Tant' Sannie, owner of the farm, and Lyndall, Em's talented orphan cousin. Lyndall becomes a woman of great beauty and power, but her life is unhappy. She comes between Em and her lover, has a child by a man whom she refuses to marry and dies soon after. Waldo, who has always loved her, outlives her only a short while.

Stover, Dink. The hero of Owen Johnson's *Varmint* (*q.v.*) and its sequels, *The Tennessee Shad* and *Dink Stover at Yale.*

Stowe, Mrs. Harriet Beecher (1811–1896). American novelist, famous for her *Uncle Tom's Cabin* (*q.v.*).

Strad, Stradivarius. A colloquial name for a violin made by the famous maker Antonio Stradivarius (1644-1737) of Cremona. George Eliot has a poem called *Stradivarius* (1874).

Strafe (Ger. *strafen*, to punish). A word borrowed in good-humored contempt from the Germans during the Great War. One of their favorite "slogans" was *Gott strafe England!* A punishment or "wigging" is spoken of as *a good straffing*, but during the War this phrase meant a heavy bombardment, a sharp action, etc.

Strafford. An historical tragedy by Browning (1836). This drama contains portraits of Charles I, the Earl of Strafford, Hampden, John Pym, Sir Harry Vane, etc. The subject of the drama is the attainder and execution of Wentworth, earl of Strafford.

Strap, Hugh. In Smollett's *Roderick Random* (1748), a simple, generous, and disinterested adherent of Roderick Random. His generosity and fidelity, however, meet with but a base return from the heartless libertine.

Straw. *The last straw.* The only hope left; the last penny; in allusion to the old proverb, "'Tis the last straw that breaks the camel's back."

To catch at a straw. A forlorn hope. A drowning man will catch at a straw.

To make bricks without straw. To attempt to do something without the proper and necessary materials. The allusion is to the exaction of the Egyptian taskmasters mentioned in *Exod.* v. 6-14.

To pick straws. To show fatigue or weariness, as birds pick up straws to make their nests (or bed).

Street and Walker. "In the employ of Messrs. Street and Walker." Said of a person out of employment. A gentleman without means, whose employment is walking about the streets.

Street Arab. See *Bedouin.*

Strenia. The goddess who presided over the New Year festivities in ancient Rome. Ta'tius, the legendary Sabine king, entered Rome on New Year's Day, and received from some augurs palms cut from the sacred grove, dedicated to her. After his seizure of the city, he ordained that January 1st should be celebrated by gifts to be called *strenæ*, consisting of figs, dates, and honey. The French *étrenne*, a New Year's gift, is from this goddess.

Strenuous Life, The. A collection of essays by Theodore Roosevelt (Am. 1900). The expression was popularized in this connection.

Strephon. The shepherd in Sir Philip Sidney's *Arcadia* (1580), who makes love to the beautiful Urania. It is a stock name for a lover, Cloe being usually the corresponding lady.

Strether, Lambert. The leading character in Henry James' novel, *The Ambassadors* (*q.v.*).

Strictly Business: *More Stories of the Four Million.* A volume of short stories by O Henry (Am. 1862-1910).

Strife. A drama by John Galsworthy (Eng. 1909), dealing with the struggle between capital and labor. The chief protagonist of the former is John Anthony, head of the Trengartha Tin Plate Works, and of the latter, David Roberts, spokesmen for the strikers at the works.

Strindberg, August (1849-1912). Swedish dramatist, sometimes known as "the Swedish Schopenhauer" from his pessimism. His plays include *The Father*, *Miss Julia*, *The Creditors*, *Lucky Pehr*, etc.

String. *Always harping on one string.* Always talking on one subject; always repeating the same thing. The allusion is to the ancient harpers; some, like Paganini, played on one string to show their skill, but more would have endorsed the Apothecary's apology — "My poverty, and not my will, consents."

To have two strings to one's bow. To have a second plan in reserve if the first should fail.

Stromkarl. A Norwegian musical spirit. Arndt informs us that the Stromkarl has eleven different musical measures, to ten of which people may dance, but the eleventh belongs to the night spirit, his host. If any one plays it, tables and benches, cups and cans, old men and women, blind and lame, babies in their cradles, and the sick in their beds, begin to dance.

Strong, Dr. In Dickens' *David Copperfield* (1849), a benevolent old schoolmaster, to whom David Copperfield was sent while he was living with Mr. Wickfield. The old doctor doted on his young wife Annie, and supported her scapegrace cousin Jack Maldon.

Struldbrugs. Wretched inhabitants of Luggnagg (in Swift's *Gulliver's Travels*), who had the privilege of immortality without those of eternal vigor, strength, and intellect.

> Many persons think that the picture of the Stulbrugs (*sic*) was intended to wean us from a love of life . . . but I am certain that the dean never had any such thing in view. — *Paley's Natural Theology* (Lord Brougham's note, Bk. i, p. 140).

Strutt, Lord. In Arbuthnot's *History of John Bull* (1712), a caricature of the King of Spain; originally Charles II (who died without issue); but also applied to his successor Philippe duc d'Anson, called "Philip Lord Strutt."

> I need not tell you of the great quarrels that happened in our neighbourhood since the death of the late lord Strutt; how the parson [cardinal Portocarero] . . . got him to settle his estate upon his cousin Philip Baboon [Bourbon], to the great disappointment of his cousin squire South [Charles of Austria]. — *Dr. Arbuthnot: History of John Bull*, i.

Stryver, Bully. In Dickens' *Tale of Two Cities* (1859), counsel for the defence in Darnay's trial. He was more formally known as C. J. Stryver.

> He was stout, loud, red, bluff, and free from any drawback of delicacy; had a pushing way of shouldering himself (morally and physically) into companies and conversations, that argued well for his shouldering his way on in life. — *Dickens: A Tale of Two Cities*, ii. 24.

Stuart. *Mary Stuart.* See *Mary Queen of Scots.*

Prince Charles Edward Stuart. See under *Pretender.*

Stukely, Will. See *Stutly.*

Sturm und Drang (Ger. storm and stress). The name given to the intellectual awakening of Germany towards the close of the 18th century, closely allied with the general movement of Romanticism. It was so called from a drama of that name by Friedrich Maximilian von Klinger (1752–1831). Goethe's *Man with the Iron Hand* and *Sorrows of Werther*, Schiller's *Robbers*, Klinger's tragedies, Lessing's criticisms, the mania for Shakespeare and Ossian, were characteristic of the trend of the times.

Stutly, Will. In the Robin Hood legends a companion of Little John, sometimes called *Will Stukely.* In the morris-dance on May-day, Little John occupied the right hand side of Robin Hood, and Will Stutly the left. His rescue from the sheriff of Nottingham by Robin Hood, forms the subject of one of the Robin Hood ballads.

> When Robin Hood in the greenwood lived,
> Under the greenwood tree,
> Tidings there came to him with speed,
> Tidings for certaintie,
> That Will Stutly surprizéd was,
> And eke in prison lay;
> Three varlets that the sheriff hired,
> Did likely him betray.
> *Robin Hood's Rescuing Will Stutly*, iv. 15.

Styli'tes or **Pillar Saints.** A class of early and medieval ascetics, chiefly of Syria, who took up their abode on the top of a pillar, from which they never descended. The most celebrated are Simeon Stylites, of Syria, and Daniel the Stylite of Constantinople. Simeon (d. 596) spent sixty-eight years on different

pillars, each loftier and narrower than the preceding, the last being 66 feet high. Daniel (d. 494) lived thirty-three years on a pillar, and was not unfrequently nearly blown from it by the storms from Thrace. This form of asceticism was still in vogue as late as the 12th century. Tennyson has a poem *St. Simeon Stylites*:

> I, Simeon of the Pillar by surname,
> Stylites among men — I, Simeon,
> The watcher on the column till the end.
> *Tennyson: St. Simeon Stylites.*

Styx. The river of Hate (Gr. *stugein*, to hate) — that, according to classical mythology, flowed nine times round the infernal regions.

The fables about the Styx are of Egyptian origin. Thus Isis collected the various parts of Osiris (murdered by Typhon) and buried them in secrecy on the banks of the Styx. Charon (*q.v.*) the ferryman of the Styx, as Diodorus informs us, is an Egyptian word for a "ferryman."

The five rivers of hell are the Styx, Acheron, Cocytus, Phlegethon and Lethe.

> Abhorred Styx, the flood of deadly hate;
> Sad Acheron, of sorrow, black and deep;
> Cocytus, named of lamentation loud,
> Heard on the rueful stream; fierce Phlegethon,
> Whose waves of torrent fire inflame with rage.
> Far off from these, a slow and silent stream,
> Lethe, the river of oblivion, rolls.
> *Milton: Paradise Lost*, ii. 577, etc. (1665).

Dante in his *Divine Comedy* places the rivers in different circles of the Inferno; thus, he makes the Acheron divide the border-land from limbo. The former realm is for the "praiseless and the blameless dead"; limbo is for the unbaptized. He places the Stygian Lake of "inky hue" in the fifth circle, the realm of those who put no restraint on their anger. The fire-stream of Phlegethon he fixes to the eighth steep, the "hell of burning, where it snows flakes of fire," and where blasphemers are confined. He places "the frozen river" of Cocytus in the tenth pit of Malebolge, a region of thick-ribbed ice, the lowest depth of hell, where Judas and Lucifer are imprisoned. Lethe, he says, is no river of hell at all; but it is the one wish of all the infernals to get to it, that they may drink its water and forget their torments; it being, however, in "Purgatory," they can never get near it.

John Kendrick Bangs has a humorous narrative entitled *A Houseboat on the Styx* (Am. 1895).

Subject and Object. In metaphysics the *Subject* is the ego, the mind, the conscious self, the substance or substratum to which attributes must be referred; the *Object* is an external as distinct from the ego, a thing or idea brought before the consciousness. Hence *subjective criticism, art*, etc., is that which proceeds from the individual mind and is consequently individualistic, fanciful, imaginative; while *objective criticism* is that which is based on knowledge of the externals.

Subject-object. The immediate object of thought as distinguished from the material thing of which one is thinking.

Sublime Porte. The central office of the former Ottoman Government in Constantinople; hence, the Government or the Empire itself. The term is French in origin, *sublime* signifying "lofty" or "high and mighty." Constantinople has twelve gates, and near one of these is a building with a lofty gateway called "Bab-i-humajun," in which was the official residence of the vizier, and the offices of all the chief ministers of state, whence all the imperial edicts were issued.

Submerged or **Submerged Tenth, The.** The proletariat, sunk or submerged in poverty; the gutter-class; the waifs and strays of society.

Subtle. In Ben Jonson's comedy *The Alchemist* (1610), the "alchemist," an artful quack, who pretends to be on the eve of discovering the philosopher's stone. Sir Epicure Mammon, a rich knight, is his principal dupe, but by no means his only one.

Subtle Doctor. See under *Doctor*.

Succoth. The Jewish name for the Feast of Tabernacles (Heb. *sukkoth*, booths). See *Tabernacle*.

Such, Theophrastus. See *Theophrastus Such*.

Sucker State. Illinois. See *States*.

Suckfist, Lord. In Rabelais' *Gargantua and Pantagruel*, II. 11-13, the defendant in the great Pantagruelian lawsuit, known as "Lord Busqueue *v.* Lord Suckfist," in which the plaintiff and defendant pleaded in person. After hearing the case, the bench declared, "We have not understood one single circumstance of the matter on either side." But Pantagruel gave judgment, and as both plaintiff and defendant left the court fully persuaded that the verdict was in his own favor, they were both highly satisfied, "a thing without parallel in the annals of the law."

Suckling, Sir John (1609-1642). English lyric poet of the so-called "Cavalier" school (*q.v.*). "Why so pale and wan, fond lover" is probably his best-known lyric.

Sudermann, Hermann (1857-). German dramatist and novelist. His

best-known plays are *Magda* (*q.v.*), *The Joy of Living* and *The Fires of St. John* (see *Salome*); his best-known novels, *The Song of Songs* (*q.v.*) and *Dame Care* (*q.v.*)

Sudra. One of the four great castes of Hinduism. See *Caste*.

Sue Bridehead. In Hardy's *Jude the Obscure* (*q.v.*).

Suggs, Captain Simon. A rapscallion character created by the Alabama humorist J. J. Hooper in his *Adventures of Captain Simon Suggs* (Am. 1846). The character was admired by Thackeray. In his *Flush Times of Alabama and Mississippi* (Am. 1853) another Southern humorist, J. G. Baldwin, introduced Simon Suggs, Jr., Esquire, " a good trader and the mean boy of the school."

Sui gen'eris (Lat. of its own kind, Having a distinct character of its own; unlike anything else.

Sui juris (Lat.). Of one's own right; the state of being able to exercise one's legal rights — *i.e.* freedom from legal disability.

Sullen, Squire. In Farquhar's comedy *The Beaux' Stratagem* (1707), the son of Lady Bountiful by her first husband. He married the sister of Sir Charles Freeman, but after fourteen months they mutually agreed to a divorce, for in no one single point was there any compatibility between them. The Squire was sullen, the lady sprightly; he could not drink tea with her, and she could not drink ale with him; he hated ombre and picquet, she hated cock-fighting and racing; he would not dance, and she would not hunt. When Squire Sullen separated from his wife, he was obliged to return the £20,000 which he had received with her as a dowry.

Sulphite. See *Bromide and Sulphite*.

Sultan. See *Rulers, Titles of*.

Summer. A novel by Edith Wharton (Am. 1917), the story of Charity Royall, the child of a degenerate backwoods community, brought up in a small town by Lawyer Royall, a middle-aged relative. After a brief " summer " of love with an attractive young stranger, she is deserted and returns in despair to her birthplace in the hills. But when Lawyer Royall follows and offers to marry her, although she had both feared and despised him, she consents.

Summerson, Esther. The heroine of Dickens' *Bleak House* (*q.v.*), a gentle, lovable girl called by those who know and love her " Dame Durden " or " Dame Trot." She turns out to be the illegitimate child of Lady Dedlock and Captain Hawdon. Eventually she marries Allan Woodcourt, a surgeon.

Summum bonum (Lat. the highest good). The chief excellence; the highest attainable good.

Sumpnor's or **Somnour's Tale, The.** One of Chaucer's *Canterbury Tales* (1388), told by the Sumpnor, a packman or peddler. After some introductory raillery regarding the begging habits of friars, the tale is told of a certain king who commanded his officer to take to execution a man charged with murder. On the way they encountered the man supposed to be murdered, and the officer led back the accused. The king, instead of discharging the innocent man, commanded all three to be put to death — the officer, for disobeying orders; the accused, because the king had commanded him to be executed; and the man supposed to have been murdered, because he was the cause of death to the other two.

Sumptuary Laws. Laws to limit the expenses of food and dress, or any luxury. The Romans had their *leges sumptuarii*, and they have been enacted in many states at various times.

Sun. The source of light and heat, and consequently of life, to the whole world; hence, regarded as a deity and worshipped as such by all primitive peoples and having a leading place in all mythologies. *Shamash* was the principal sun god of the Assyrians, *Merodach* of the Chaldees, *Ormuzd* of the Persians, *Ra* of the Egyptians, *Tezcatlipoca* of the Mexicans, and *Helios* (known to the Romans as *Sol*) of the Greeks. Helios drove his chariot daily across the heavens, rising from the sea at dawn and sinking into it in the west at sunset. The Scandinavian sun god, *Sunna*, who was in constant dread of being devoured by the wolf Fenris (a symbolification of eclipses), was similarly borne through the sky. *Apollo* was also a sun god of the Greeks, but he was the personification not of the sun itself but of its all-pervading light and life-giving qualities.

A place in the sun. A favorable position that allows room for development; a share in what one has a natural right to. The phrase was popularized by William II of Germany during the crisis of 1911. In his speech at Hamburg (Aug. 27th) he spoke of the German nation taking steps that would make them —

sure that no one can dispute with us the place in the sun that is our due.

It had been used by Pascal some two hundred years before.

Out of God's blessing into the warm sun.

One of Ray's proverbs, meaning from good to less good. When the king says to Hamlet, "How is it that the clouds still hang on you?" the prince answers, "No, my lord, I am too much i' the sun," meaning, "I have lost God's blessing for too much of the sun" — *i.e.* this far inferior state.

The City of the Sun. See *City.*

The sun of Austerlitz. When Napoleon fought the Russians and Austrians at Austerlitz (Dec. 2nd, 1805), a brilliant sun suddenly burst through and scattered the mists, thus enabling him to gain an overwhelming victory. Napoleon ever after looked upon this as a special omen from heaven.

The Sun of Righteousness. Jesus Christ. (*Mal.* iv. 2.)

Sunken Bell, The. A drama by Hauptmann (Ger. 1896). As Heinrich the artist is taking it home, the wonderful bell which he has made crashes down the mountain into a lake. Stunned by his loss, Heinrich is found by Rautendelein, a lovely nymph, and stays with her in the mountains. His deserted wife, Magda, finally throws herself into the lake and rings the sunken bell. Heinrich goes home but finds Magda gone, and by the time he returns to the mountain, Rautendelein has married the Frog King, so Heinrich drinks the goblet of death.

Sunna (Arab. custom, divine law). Properly, the sayings and example of Mahomet and his immediate followers in so far as they conform to the Koran; hence applied to the collections of legal and moral traditions attributed to the Prophet, supplementary to the Koran as the Hebrew Mishna is to the Pentateuch.

Sunnites. The orthodox and conservative body of Moslems, who consider the Sunna (see above) as authentic as the Koran itself and acknowledge the first four caliphs to be the rightful successors of Mahomet. They form by far the largest section of Mohammedans, and are divided into four sects, viz., Hanbalites, Hanafites, Malikites, and Shafiites. Cp. *Shiites.*

Sunset Land. *Arizona.*

Super. In theatrical parlance, "supers" are supernumeraries, or persons employed to make up crowds, processions, dancing or singing choirs, messengers, etc., where little or no speaking is needed.

Superbas. In American baseball parlance, the Brooklyn Nationals. Cp. *Baseball Teams.*

Superman. A hypothetical superior human being of high intellectual and moral attainments, fancied as evolved from the normally existing type. The term (*übermensch*) was invented by the German philosopher Nietzsche (d. 1900), and popularized in England by G. B. Shaw's play, *Man and Superman* (1903).

The wide popularity of the term gave rise to many compounds, such as *superwoman, super-critic, super-tramp, super-Dreadnought,* and *super-tax.*

Supplehouse. An ambitious politician in Trollope's novel, *Framley Parsonage* (1861). He has been shelved in a minor position and, remembering the praise bestowed upon him years before, torments himself with the question, "How can a man born to save a nation and to lead a people be content to fill the chair of an under-secretary?"

Supply. One who acts as a substitute temporarily taking the place of another; used principally of clergymen, school teachers, and domestic servants.

The law of supply and demand. The economic statement that the competition of buyers and sellers tends to make such changes in price that the demand for any article in a given market will become equal to the supply. In other words, if the demand exceeds the supply the price rises, operating so as to reduce the demand and so enable the supply to meet it, and *vice versa.*

Suppressed Desires. A term much in use in psychoanalysis (*q.v.*) to indicate inhibitions. According to the Freudians, suppressed desires, usually sexual, are at the root of most neurotic conditions, and if these desires can be brought from the realm of the subconscious into consciousness and given some normal outlet, the difficulty will tend to be dissolved. Susan Glaspell (Am. 1882–) used the phrase as the subject of an amusing one-act play in which the silly heroine fancies she has a terrible suppressed desire and gets herself involved in all sorts of absurdities when she tries to give it outlet.

Sura. Any one ethical revelation; thus each chapter of the *Koran* is a Sura.

> Hypocrites are apprehensive lest a Sura should be revealed respecting them, to declare unto them that which is in their hearts. — *Koran,* ix.

Surface, Sir Oliver. In Sheridan's *School for Scandal* (1777), the rich uncle of Joseph and Charles Surface. He appears under the assumed name of Premium Stanley.

Charles Surface. A reformed scape-

grace, and the accepted lover of Maria, the rich ward of Sir Peter Teazle.

Joseph Surface. Elder brother of Charles, an artful, malicious, but sentimental knave; so plausible in speech and manner as to pass for a "youthful miracle of prudence, good sense, and benevolence." His attentions to Maria and Lady Teazle furnish the chief interest of the plot.

Surgeon's Daughter, The. A novel by Sir Walter Scott, laid in the time of George II and III, and published in 1827. The heroine is Menie Gray, daughter of Dr. Gideon Gray of Middlemas. Adam Hartley, the doctor's apprentice, loves her, but Menie herself has given her heart to Richard Middlemas. It so falls out that Richard Middlemas goes to India. Adam Hartley also goes to India, and, as Dr. Hartley, rises high in his profession. One day, being sent for to visit a sick fakir, he sees Menie Gray under the wing of Mme. Montreville. Her father had died, and she had come to India, under Madame's escort, to marry Richard; but Richard had entrapped the girl for a concubine in the harem of Tippoo Saib. When Dr. Hartley heard of this scandalous treachery, he told Hyder Ali, the father of Tippoo Saib. He and his son were so disgusted at the villainy that they condemned Richard Middlemas to be trampled to death by a trained elephant, and liberated Menie, who returned to her native country under the escort of Dr. Hartley.

Surgery, the Father of French. See under *Father*.

Surrey, Earl of (Henry Howard) (1515-1547). English lyric poet.

Surtur. In Scandinavian mythology, a formidable giant, who is to set fire to the universe at Ragnarok, with flames collected from Muspelheim.

Survival of the Fittest. A phrase coined by the philosopher Herbert Spencer (1820-1903) in reference to the Darwinian theory of evolution through natural selection.

Surya. In Hindu mythology, god of the sun. In the older legends he presides over the gods of the sky, sharing the government of nature with Agni, lord of the gods of the earth and Indra of the gods of the air.

Susanna and the Elders. A favorite subject among Renaissance and later artists. The *Story of Susanna*, one of the books of the Old Testament Apocrypha, tells how Susanna was accused of adultery by certain Jewish elders who had unsuccessfully attempted her chastity, how her innocence was proved by Daniel, and the Elders put to death.

Suskind. In Cabell's *Figures of Earth* (*q.v.*), a fairy mistress who was sometimes friendly to the young swineherd Manuel in the twilight and reappeared years afterward to great Manuel, the ruler of Poictesme. "It was she alone who knew the secret of preserving that dissatisfaction which is divine." Manuel made away with her when she laid her Alf charm on his young daughter Melicent.

Sutras. Ancient Hindu aphoristic manuals giving the rules of systems of philosophy, grammar, etc., and directions concerning religious ritual and ceremonial customs. They form a link between the Vedic and later Sanskrit literature, and are so called from Sansk, *sutra*, a thread, the aphorisms being, as it were, threaded together.

Suttee. The Hindu custom of burning the widow on the funeral pyre of her deceased husband; also, the widow so put to death (from Sansk. *sati*, a virtuous wife). In theory the practice, which lasted for some 2000 years, was optional, but public opinion and the very severe form of ostracism the defaulting widow had to endure gave her practically no option. The practice was declared illegal in British India in 1829.

Suzuki. The servant of Madame Butterfly (*q.v.*), in Puccini's opera of that title.

Svengali. In Du Maurier's *Trilby* (*q.v.*), an Austrian Jew who controls Trilby's stage singing through his hypnotic power.

Swan. *Swan song.* The song fabled to be sung by swans at the point of death; hence, the last work of a poet, composer, etc. The fable that the swan sings beautifully just before it dies is very ancient, though baseless. Swans do not "sing" at all, in the ordinary sense of the term.

A black swan. A curiosity, a *rara avis* (*q.v.*).

All your swans are geese. All your fine promises or expectations have proved fallacious. "Hope told a flattering tale." The converse, *All your geese are swans*, means all your children are paragons, and whatever you do is in your own eyes superlative work.

Leda and the swan. See *Leda.*

The Knight of the Swan. Lohengrin (*q.v.*).

The Swan of Avon. Shakespeare; so called by Ben Jonson in allusion to his

birthplace, Stratford-on-Avon. *Swan*, as applied to poets (because Apollo was fabled to have been changed into a swan), is of very old standing; thus, Virgil was known as *the Mantuan Swan*, Homer *the Swan of Meander*, etc.; and Anna Seward (1747-1809) was rather absurdly named *the Swan of Lichfield*.

Swancourt, Elfride. Heroine of Hardy's *Pair of Blue Eyes* (*q.v.*).

Swanhild. An old Norse legendary heroine, daughter of Sigurd and Gudrun. She was falsely accused of adultery with the son of the king who was wooing her, and the king had him hanged and her trampled to death by horses.

Swap, Solomon. A famous Yankee character of the early American stage. He had a much-fêted but checkered career. James H. Hackett, the actor, whose reputation was made in such native American rôles as Jonathan Ploughboy (*q.v.*), adapted Colman's play *Who Wants a Guinea*, making the French Cockney, Solomon Gundy, over into the Yankee Solomon Swap by translating freely into New England vernacular. The play was so successful that he took it to England, but there Solomon became Jonathan. Later George Handell Hill appeared as Solomon Swap and when he was restrained by injunction, revived the old name and played as Solomon Gundy. Cp. *Lot Sap Sago; Jonathan Ploughboy; Solon Shingle*.

Swaraj. The term given in recent years to the extreme home rule party in India.

Swedenbor'gians. Followers of Emanuel Swedenborg (1688–1772), called by themselves "the New Jerusalem Church" (*Rev.* xxi. 2). Their views of salvation, inspiration of Scripture, and a future state, differ widely from those of other Christians, and they believe the Trinity to be centered in the person of Jesus Christ (*Col.* ii. 9).

Swedish Nightingale, The. See *Nightingale*.

Sweeney. *Tell that to Sweeney.* An exclamation of scepticism or disbelief.

Sweet Singer of Israel. King David, who wrote some of the *Psalms*.

Sweetness and Light. A favorite phrase with Matthew Arnold. "Culture," he said, "is the passion for sweetness and light, and (what is more) the passion for making them prevail" (*Preface to Literature and Dogma*). The phrase was used by Swift (*Battle of the Books*, 1697) in an imaginary fable by Æsop as to the merits of the bee (the ancients) and the spider (the moderns). It concludes:

> The difference is that instead of dirt and poison, we have rather chose to fill our hives with honey and wax, thus furnishing mankind with the two noblest of things, which are *sweetness* and *light*.

Swift, Jonathan (1667–1745). The most famous of English satirists. His masterpiece is *Gulliver's Travels*. Other important works are *The Battle of the Books*, *The Tale of a Tub* and his *Journal to Stella*. See those entries.

Swim. *In the swim.* In a favorable position in society of any kind; a racing-man who is "in the swim" is one who mixes with the class from which he can get the best "tips"; and similarly with a diplomatist, a stockbroker, or a society lady. It is an angler's phrase. A lot of fish gathered together is called a *swim*, and when an angler can pitch his hook in such a place he is said to be "in a good swim."

> Cottontree, who knows nearly everybody in the swim of European society . . . informs him that Lucy Annerley is the daughter of Sir Jonas Stevens. — *Gunter: Mr. Potter of Texas*, III, xiv.

To do something — "sink or swim." To do it no matter what happens. In the good old times convicted witches were thrown into the water to "sink or swim"; if they sank they were drowned; if they swam it was clear proof they were in league with the Evil One; so it did not much matter, one way or the other.

To swim with the stream. To allow one's actions and principles to be guided solely by the force of public opinion.

Swinburne, Algernon Charles (1837–1900). English poet. His poetic dramas include *Atalanta in Calydon* (*q.v.*), the trilogy of *Chastelard*, *Bothwell* and *Mary Stuart* and *Rosamund, Queen of the Lombards*. Among his best-known lyrics are *Hertha* (*q.v.*), *The Garden of Proserpine*, etc.

Swing. *Captain Swing.* The name assumed by certain persons who, about 1830, sent threatening letters to farmers who employed mechanical means, such as threshing machines, to save labor. "Captain Swing" was an entirely imaginary person — like the famous Mrs. Harris — but three so-called *Lives* of him appeared in 1830 and 1831.

I don't care if I swing for him! A remark of one very revengefully inclined; implying that the speaker will even go to the length of murdering the enemy, and getting hanged (swung) in consequence.

Swinnerton, Frank (1884–). English novelist, author of *Nocturne* (*q.v.*), *September*, etc.

Swiss admiral, A. A poseur. There is no Swiss navy.

Swiss Family Robinson *or Adventures in a Desert Island.* A story for young people by J. R. Wyss (Swiss 1813) relating the adventures of a Swiss clergyman, his wife and four sons, who were wrecked on a desert island.

Swithin, St. See under *Saint.*

Swiveller, Mr. Dick. In Dickens' *Old Curiosity Shop* (1840), a dirty, smart young man, living in apartments near Drury Lane. His language was extremely flowery, and interlarded with quotations: "What's the odds," said Mr. Swiveller *à propos* of nothing, "so long as the fire of the soul is kindled at the taper of conviviality and the wing of friendship never moults a feather?" He was for ever humming some dismal air. He said *min* for "man," *forgit, jine;* called wine or spirits "the rosy," sleep "the balmy," and generally shouted in conversation, as if making a speech from the chair of the "Glorious Apollers" of which he was perpetual "grand." Mr. Swiveller looked amiably towards Miss Sophy Wackles, of Chelsea. Quilp introduced him as clerk to Mr. Samson Brass, solicitor, Bevis Marks. By Quilp's request, he was afterwards turned away, fell sick of a fever, through which he was nursed by "the Marchioness" (a poor house-drab), whom he married, and was left by his Aunt Rebecca an annuity of £125.

Sword. *Sword and cloak plays.* See under *Cloak.*

The Sword of Castruccio Castracani. A poem by Mrs. Browning. The hero is Victor Emmanuel II, who as the liberator of Italy claims the famous sword of the title.

The sword of Damocles. See *Damocles.*

The Sword of God. Khaled ibn al Waled (d. 642), the Mohammedan conqueror of Syria, was so called for his prowess at the battle of Muta.

The Sword of Rome. Marcellus Fabius also called "The Shield of Rome" (time of Hannibal's invasion).

Some famous swords. In the days of chivalry a knight's horse and sword were his most treasured and carefully kept possessions, and his sword — equally with his horse — had its own name. The old romances, especially those of the Charlemagne and Arthurian cycles, are full of these names; we give below a list of the more noteworthy.

Angurvadal (stream of anguish), Frithiof's sword.
Ar'ondight, the sword of Launcelot of the Lake.
Azoth, the sword of Paracelsus (Browning's *Paracelsus*, Bk. v).
Balisarda, Rogero's sword, made by a sorceress.
Balmung, one of the swords of Siegfried, made by Wieland.
Caliburn, another name of *Excalibur* (*q.v.*).
Chrysaor (sword, as good as gold), Artegal's sword (Spenser's *Faërie Queene*).
Colada, the Cid's sword.
Corrougue, Otuel's sword.
Courtain (the short sword), one of the swords of Ogier the Dane; *Sauvagine* was the other, and they both took Munifican three years to make.
Curtana, the blunted sword of Edward the Confessor.
Durandan, Durandal, or *Durandana* (the inflexible), Orlando's sword.
Excalibur, the sword of King Arthur. (*Ex cal[ce]liber-[are]*, to liberate from the stone.)
Flamberge or *Floberge* (the flame-cutter), the name of one of Charlemagne's swords, and also that of Rinaldo's and Maugis or Maligigi's.
Glorious, Oliver's sword, which hacked to pieces the nine swords made by Ansias, Galas, and Munifican.
Gram (grief), one of the swords of Siegfried.
Greysteel, the sword of Koll the Thrall.
Haute-claire (very bright); both Closamont's and Oliver's swords were so called.
Joyeuse (joyous), one of Charlemagne's swords; it took Gallas three years to make.
Merveilleuse (the marvellous), Doolin's sword.
Mimung, the sword that Wittich lent Siegfried.
Morglay (big glaive), Sir Bevis's sword.
Nagelring (nail-ring), Dietrich's sword.
Philippan. The sword of Antony, one of the triumvirs.
Quern-biter (a foot-breadth); both Haco I, and Thoralf Skolinson had a sword so called.
Sanglamore (the big bloody glaive), Braggadochio's sword (Spenser's *Faërie Queene*).
Sauvagine (the relentless): see *Courtain* above.
Schrit or *Schritt* (? the lopper), Biterolf's sword.
Tizona (the poker), King Bucar's sword. (See *Cid.*)
Tranchera (the trenchant), Agricane's sword.
Waske, Iring's sword.
Welsung, both Dietlieb and Sintram had a sword so called.
Zuflagar, Ali's sword.

Syb'arite. A self-indulgent person; a wanton. The inhabitants of Syb'aris, in South Italy, were proverbial for their luxurious living and self-indulgence. A tale is told by Seneca of a Sybarite who complained that he could not rest comfortably at night, and being asked why, replied that he found a rose-leaf doubled under him, and it hurt him.

Fable has it that the Sybarites taught their horses to dance to the pipe. When the Crotonians marched against Sybaris they played on their pipes, whereupon all the Sybarite horses began to dance, disorder soon prevailed in the ranks, and the victory was quick and easy.

Sybil Warner. In Bulwer Lytton's novel *The Last of the Barons.* See *Warner.*

Syc'orax. In Shakespeare's *Tempest*, a foul witch, the mistress of Ariel the fairy spirit, by whom for some offence he was imprisoned in the rift of a cloven pine tree. After he had been kept there for twelve years, he was liberated by Prospero, the rightful duke of Milan and

father of Miranda. Sycorax was the mother of Caliban.

Sylphs. Elemental spirits of air; so named in the Middle Ages by the Rosicrucians and Cabalists, from the Greek *silphe*, some kind of beetle, or a grub that turns into a butterfly. Cp. *Salamander.*

Any mortal who has preserved inviolate chastity might enjoy intimate familiarity with these gentle spirits, and deceased coquettes were said to become sylphs, "and sport and flutter in the fields of air."

> Whoever, fair and chaste,
> Rejects mankind, is by some sylph embraced.
> *Pope: Rape of the Lock*, i.

Sylvestre. The hero of Pierre Loti's *Island Fisherman* (*Pêcheur d'Islande*) (*q.v.*).

Sylvestre Bonnard. See *Crime of Sylvestre Bonnard.*

Sylvette. The heroine of Rostand's *Romancers* (*q.v.*).

Sylvia Scarlett. A novel by Compton Mackenzie. See *Sinister Street.*

Symonds, John Addington (1840–1893). English literary critic and poet.

Symphony, The Father of. See under *Father.*

Symposium. Properly, a drinking together (Gr. *syn*, together, *posis*, drink); hence, a convivial meeting for social and intellectual entertainment; hence, a discussion upon a subject, and the collected opinions of different authorities printed and published in a review, etc. *The Symposium* is the title given to a dialogue by Plato, and another by Xenophon, in which the conversation of Socrates and others is recorded.

Syndicalism. The doctrine in economics that all the workers in any industry should have a share in the control and in the profits arising from it, and that to compass this end the workers in the different trades should federate and enforce their demands by sympathetic strikes. The word was first used about 1907, and was coined from the French *chambre syndicale* (*syndic*, a delegate), a trade union.

Synecdoche. The figure of speech which consists of putting a part for the whole, the whole for the part, a more comprehensive for a less comprehensive term, or *vice versa.* Thus, *a hundred bayonets* (for *a hundred soldiers*), *the town was starving* (for *the people in the town*).

Synge, John Millington (1871–1909). Dramatist of the modern Irish school. His best-known plays are *The Playboy of the Western World* (*q.v.*) and *Riders to the Sea.*

Synia. In Scandinavian mythology, the portress of Valhalla.

Synoptic Gospels, The. Those of Matthew, Mark, and Luke; so called because, taken together and apart from that of John, they form a *synopsis* (Gr. a seeing together), *i.e.* a general view or conspectus, of the life and sayings of Christ. Hence, the *Synoptic Problem*, the questions as to the origin and relationship of these three.

Syntax, Doctor. The pious, henpecked clergyman, very simple-minded but of excellent taste and scholarship, created by William Combe (1741–1823) to accompany a series of colored comic illustrations by Rowlandson. His adventures are told in eight-syllabled verse in the *Three Tours of Dr. Syntax* (1812, 1820, and 1821).

Syren. See *Siren.*

Syrinx. An Arcadian nymph of Greek legend. On being pursued by Pan she took refuge in the river Ladon, and prayed to be changed into a reed. The prayer was granted, and of the reed Pan made his pipes. Hence the name is given to the *Pan-pipe*, or reed mouth-organ, and also to the vocal organ of birds.

T

T. *It fits to a T.* Exactly. The allusion is to work that mechanics square with a *T-square*, a ruler with a cross-piece at one end, especially useful in making right angles, and in obtaining perpendiculars and parallel lines.

Marked with a T. Notified as a felon. Persons convicted of felony, and admitted to the benefit of clergy, were formerly branded on the thumb with the letter T (*thief*).

T. N. T. An abbreviation of trinitrotoluene, a highly explosive substance.

Tab'arin. *He's a Tabarin* — a merry Andrew. Tabarin was the fellow of Mondor, a famous vendor of quack medicines in the reign of Charles IX.

Tabbard, The. The inn in Southwark from which Chaucer supposes his Pilgrims start for Canterbury.

Tabernacles, Feast of. A Jewish festival lasting eight days and beginning on the 15th Tisri (towards the end of September), kept in remembrance of the sojourn in the wilderness; also the Feast of Ingathering. It was formerly a time of great rejoicing.

Table d'hôte. See *à la carte.*

Taboo (Maori *tapu*). A custom among the South Sea Islanders of prohibiting the use of certain persons, places, animals, things, etc., or the utterance of certain names and words; it signifies that which is banned, interdicted, or "devoted" in a religious sense. Thus, a temple is *taboo* and so is he who violates a temple. Not only so, but every one and everything connected with what is taboo becomes taboo also; Captain Cook was *taboo* because some of his sailors took rails from a Hawaiian temple to supply themselves with fuel, and, being "devoted," he was slain.

With us, a person who is ostracized, or an action, custom, etc., that is altogether forbidden by society, is said to be *taboo*, or *tabooed.*

Tabula rasa (Lat. a scraped tablet). A clean slate — literally and figuratively — on which anything can be written. Thus we say that the mind of a person who has been badly taught must become a *tabula rasa* before he can learn anything properly.

Tadpole and Taper. See *Taper and Tadpole.*

Taffy. A Welshman. So called from *David*, a very common name in Wales. Familiarly *Davy*, it becomes in Welsh *Taffid*, *Taffy.*

Tag. A well-known children's game.

Tag Day. A day on which contributions to some particular charity are solicited and tags given to all who contribute.

Tag Rag, and Bobtail. The *vulgus ignobile;* all sorts and conditions of riffraff. Shakespeare uses *tag* of the rabble —

> Will you hence
> Before the tag return? whose rage doth rend
> Like interrupted waters. *Coriolanus*, iii, 1.

Rag, and *bobtail* were extensions.

> Midsummer's day moreover was the first of Bedford Fair;
> With Bedford Town's tag-rag and bobtail a-browsing there.
>
> *Browning: Ned Brats.*

Tag, Der (Ger. the day). An expression said to have been common in German military circles before the World War as referring to the day when Germany would strike at her enemies. *Der Tag* was frequently proposed as a toast, to be drunk. In 1914 Barrie gave the name to a play.

Tages. In Etruscan mythology a mysterious boy with the wisdom of an old man who was ploughed up, or who sprang from, the ground at Tarquinii. He is said to have been the grandson of Jupiter and to have instructed the Etruscans in the arts of augury. The latter wrote down his teaching in twelve books, which were known as "the books of Tages," or "the Acherontian books."

Taë'-pings. Chinese rebels of about 1850 to 1864. The word means *Universal Peace*, and arose thus: Hung-sin-tseuen, a man of humble birth, and an unsuccessful candidate for a government office, was induced by some missionary tracts to renounce idolatry, and founded the society of Taëping, which came in to collision with the imperial authorities in 1850. Hung now gave out that he was the chosen instrument in God's hands to uproot idolatry and establish the dynasty of Universal Peace; he assumed the title of Taë-ping-wang (*Prince of Universal Peace*), and called his five chief officers princes. Nankin was made their capital in 1860, but Colonel Gordon ("Chinese" Gordon, afterwards General Gordon) in 1864 quelled the insurrection, and overthrew the armies of Hung.

Tailor. Nine tailors make a man. An old expression of contempt at the expense of tailors signifying that a tailor is so

much more feeble than any one else that it would take nine of them to make a man of average stature and strength. As a fact, the occupation of a tailor, and the cramped position in which he works, are not conducive to good physique; but *tailor* is probably a facetious transformation of *teller*, a *teller* being a stroke on the bell at a funeral, three being given for a child, six for a woman, and *nine* for a *man*.

The three tailors of Tooley Street. Canning says that three tailors of Tooley Street, Southwark, addressed a petition of grievances to the House of Commons, beginning — "We, the people of England." Hence the phrase is used of any pettifogging coterie that fancies it represents the *vox populi*.

Taiping. See *Taeping*.

Taj Mahal. The famous mausoleum in Agra, India, built by Shah Jahan in memory of his favorite sultana, Mumtaz Mahal. It is of white marble, and is so beautiful that it is called "A Poem in Marble," and "The Marble Queen of Sorrow."

Talbot, John. "The English Achilles," first earl of Shrewsbury (1373-1453). He is a character in Shakespeare's I *Henry VI*.

> Is this the Talbot, so much feared abroad,
> That with his name the mothers still their babes?
> *Shakespeare:* 1 *Henry VI*. Act ii. Sc. 3.

Talbot, Lord Arthur. The hero of Bellini's opera, *I Puritani* (*q.v.*), a Cavalier who won the love of Elvira, daughter of Lord Walton.

Tale of a Tub. A religious satire by Dean Swift (1704). Its object is to ridicule the Roman Catholics under the name of Peter, and the Presbyterians under the name of Jack (Calvin). The Church of England is represented by Martin (Luther). Ben Jonson has a comedy of this title (produced 1633); and the expression is sometimes used as synonymous with a cock-and-bull story.

Tale of Two Cities, The. A novel of the French Revolution by Charles Dickens (1859). The two cities are London and Paris. The plot hinges on the physical likeness of Charles Darney and Sidney Carton, both of whom are in love with Lucie Manette. Lucie loves Darney, and Sydney Carton, who is a dissipated ne'er-do-well, never pleads his devotion, but it leads him to go to the guillotine in place of Darney for the sake of Lucie's happiness.

Talent. Ability, aptitude, a "gift" for something or other. The word is borrowed from the parable in *Matt.* xxv, and was originally the name of a weight and piece of money in Assyria, Greece, Rome, etc. (Gr. *talanton*, a balance.)

The Ministry of All the Talents. The name ironically given to Grenville's coalition of 1806. It included Fox, Erskine, Fitzwilliam, Ellenborough and Sidmouth. The term has also been applied — ironically — to later coalitions.

Tales of a Grandfather. A set of stories in three series, by Scott; told to his small grandson, "Hugh Littlejohn." These tales are supposed to be taken from Scotch chronicles, and embrace the most prominent and graphic incidents of Scotch history. Series i, to the amalgamation of the two crowns in James I; series ii, to the union of the two Parliaments in the reign of Queen Anne; series iii, to the death of Charles Edward, the Young Pretender.

Tales of Hoffman. A light opera by Offenbach (1881) based on three tales by the German author, E. T. A. Hoffman. The successive acts deal with the love affairs and other adventures of the poet Hoffman which he recalls over the wine in a Nuremberg tavern.

Tales of My Landlord. The general title for certain of Sir Walter Scott's novels, tales supposed to be told by the landlord of the Wallace Inn, in the parish of Gandercleuch, "edited and arranged by Jedediah Cleishbotham, schoolmaster and parish clerk" of the same parish, but in reality corrected and arranged by his usher, Peter or Patrick Pattison, who lived to complete five of the novels, but died before the last two were issued. These novels are arranged thus: First Series, *The Black Dwarf* and *Old Mortality*; Second Series, *Heart of Midlothian;* Third Series, *Bride of Lammermoor* and *Legend of Montrose;* Posthumous, *Count Robert of Paris* and *Castle Dangerous*. (See *Black Dwarf*, introduction.)

Tales of the Genii. These tales, by James Ridley, 1765, are said to be from the Persian, and are ascribed to Horam, son of Asmar.

Talisman. A charm or magical figure or word, such as the Abraxas (*q.v.*), which is cut on metal or stone, under the influence of certain planets; it is supposed to be sympathetic, and to receive an influence from the planets which it communicates to the wearer.

In Arabia a talisman consisting of a piece of paper, on which are written the names of the Seven Sleepers and their dog, to protect a house from ghosts and

demons, is still used; and in order to free any place of vermin a talisman consisting of the figure of the obnoxious animal is made in wax or consecrated metal, in a planetary hour.

> He swore that you had robbed his house,
> And stole his talismanic louse.
> *Butler: Hudibras*, pt. iii, 1.

The word is the Arabic *tilasman* from late Greek *telesma*, mystery.

Talisman, The. A novel by Sir Walter Scott (1825), relating the adventures of Sir Kenneth, prince royal of Scotland, as a knight in disguise in the Holy Land under Richard Cœur de Lion. Richard and his noble enemy, Saladin, are leading characters. Hearing of Richard's illness, Saladin assumes the disguise of the physician Adonbec al Hakim and gives his patient a healing drink of spring water into which he has dipped his "talisman." At the end of the novel, Sir Kenneth marries his kinswoman, Lady Edith Plantagenet.

Talking Bird. A marvellous bird in one of the stories of the *Arabian Nights*. See *Parizade*.

There is a Green Bird of similar nature in Countess d'Aulnoy's fairy tale, *Prince Chery and Fair-star*.

Talmud, The (Heb. instruction). The body of Jewish civil and religious law not contained in, but largely derived from, the Pentateuch. The name was originally applied only to the Gemara (*q.v.*), but it now usually includes also the Mishna (*q.v.*).

When the *Talmud* is spoken of without any qualification the reference is to the *Babylonian Talmud*, one of the two recensions of the Gemara, the other being the *Palestinian Talmud*, which is of only about a fourth the volume of the *Babylonian*, and is considered by Jews of less authority. The *Babylonian* codification dates from the 5th or 6th century, the *Palestinian* (or *Jerusalem*) from about a century earlier.

Talus. In Greek mythology, a man of brass, made by Hephæstus (Vulcan), the guardian of Crete. Whenever he caught a stranger on the island he made himself red-hot and embraced him to death.

He is introduced by Spenser into the *Faërie Queene* (Bk. v) as the "yron man" attendant upon Sir Artegal, and representing executive power — "swift as a swallow, and as lion strong."

> His name was Talus made of yron mould
> Immoveable, resistless, without end;
> Who in his hand an yron flale did hould,
> With which he thresht out falshood, and did truths unfould.
> *Faërie Queene*, V, i, 12.

Tam O'Shanter. A narrative poem by Burns (1791). It was founded on a legend that no sort of bogie could pass the middle of a running stream. Tam saw a hellish legion dancing in Alloway Kirk (near Ayr), and being excited cried out, "Weel done, Cutty Sark!" Immediately the lights were extinguished, and Tam rode for his life to reach the river Doon. He had himself passed the mid-stream, but his horse's tail had not reached that magic line, so Cutty Sark caught hold of it and pulled it off.

> Think, ye may buy the joys owre dear —
> Remember Tam-o'-Shanter's mare.
> *Burns: Tam-o'-Shanter.*

Tamar. In Landor's poem *Gebir* (*q.v.*), the brother of Gebir.

Tamburlaine, Tamerlane. Names under which the Tartar conqueror Timur, or Timur-leng, *i.e.* "Timur the Lame" (1333–1405), is immortalized in Elizabethan drama. He had his capital at Samarkand, was ruler of vast territories in central Asia and a great part of India, and died while preparing to invade China. *Tamburlaine the Great* (acted in 1587), a blank verse tragedy, was Marlowe's first play. In it Tamburlaine is a terrible, bloodthirsty, inhuman villain and the action consists of one atrocity after another. In Rowe's play, *Tamerlane* (1702), the warrior appears as a calm, philosophic prince — out of compliment to William III. There is a poem called *Tamerlane* by Edgar Allan Poe.

Taming of the Shrew, The. Shakespeare's play (first printed in the 1623 Folio) was a rewriting of an anonymous comedy printed in 1594, — *A pleasaunt conceited Historie called The Taming of a Shrew. As it hath beene sundry times acted by the right honourable the Earle of Pembroke his servants.* The "Shrew" is Katharina, a maiden of such violent whims and tempers that it seems unlikely she will find a husband. Her father, Baptista, refuses to allow her lovable younger sister Bianca to marry any of her numerous suitors until Katharina is off his hands. Finally Petruchio appears, marries Katharina in short order, and by his own abrupt highhandedness "tames" her to such good effect that he wins a bet with two other men on a test of their wives' obedience. Meantime Lucentio, through the ruse of becoming Bianca's tutor while his servant Tranio assumes his name and clothes, and presses his suit with her father, has succeeded in winning her hand. This entire play is enacted for

the benefit of Christopher Sly, a drunken tinker who, in the induction, is shown in a nobleman's castle where he is fooled into thinking he is a nobleman himself.

Tammany Hall. The headquarters (in 14th Street, New York) of the controlling organization of the Democratic Party in New York City and State; hence, the Party itself, and, as this has been so frequently prosecuted and exposed for bribery and corruption, used figuratively for wholesale and systematic political or municipal malpractice.

Tammany was the name of a 17th century Delaware chief, and the patriotic, anti-British leagues of pre-Revolutionary days adopted the name "St. Tammany" to ridicule the titles of loyalist organizations — Societies of St. George, St. Andrew, and so on. After the Revolution these leagues became anti-aristocratic clubs, but all soon died a natural death except "Tammany Society, No. 1," which was that of New York. This flourished, and was converted into a political machine by Aaron Burr in his conflict with Alexander Hamilton (about 1798), and in 1800 played a prominent part in the election of Jefferson to the presidency.

Tam'ora. Queen of the Goths, in love with Aaron the Moor in the play *Titus Andron'icus*, attributed to Shakespeare.

Tan'cred (d. 1112). One of the chief heroes of the First Crusade, and a leading character in Tasso's *Jerusalem Delivered*. He was the son of Eudes (Otho) and Emma (sister of Robert Guiscard); Bœmond or Bohemond was his cousin. In the epic he was the greatest of all the Christian warriors except Rinaldo, and showed a generous contempt of danger; his one fault was "woman's love," and that woman Clorinda, a pagan (Bk. i), whom he unwittingly slew in a night attack, and whose death he lamented with great lamentation (Bk. xii). Being wounded, he was nursed by Ermin'ia, who was in love with him (Bk. xix).

There is an opera *Tancred* by Rossini (1813).

Tancred or the New Crusade. A novel by Disraeli (Lord Beaconsfield) (1847). Tancred is a young and high-born visionary who leaves the social circles of 19th century London to travel in the East. In the Holy Land he experiences the "great Asian mystery" which is to work regeneration for the West.

Tanglewood Tales. A book of tales retold for children from classic mythology by Nathaniel Hawthorne (Am. 1853). It forms a companion volume to his *Wonder-Book*.

Tank. The heavily armored military motor fort, running on "caterpillar" wheels, enclosed, and with room in the interior for quick-firing guns and several men, was so called by the War Office before it made its first appearance to prevent information as to its real nature leaking out to the enemy. Telegrams, etc., with inquiries about *tanks* would cause no suspicion if they fell into enemy hands. Tanks were invented during the Great War, and were first used in the British attack on the German lines at Flers, September 15th, 1916.

Tanner, Jack or **John.** The hero of Shaw's comedy *Man and Superman* (*q.v.*).

Tanner of Tamworth, The. Hero of a ballad in Percy's *Reliques*, the man who mistook Edward IV for a highwayman. After some little altercation, they changed horses, the King giving his hunter for the tanner's cob worth about four shillings; but as soon as the tanner mounted the King's horse, it threw him, and the tanner gladly paid down a sum of money to get his old cob back again. King Edward now blew his hunting-horn, and the courtiers gathered round him. "I *hope* [*i.e. expect*] I shall be hanged for this," cried the tanner; but the King gave him the manor of Plumpton Park, with 300 marks a year.

Tann'häu'ser. A lyrical poet, or *minnesinger*, of Germany, who flourished in the second half of the 13th century. He led a wandering life, and is said even to have visited the Far East; this fact, together with his *Buszlied* (song of repentance), and the general character of his poems, probably gave rise to the legend about him — which first appeared in a 16th century German ballad. This relates how he spends a voluptuous year with Venus, in the Venusberg, a magic land reached through a subterranean cave. At last he obtains leave to visit the upper world, and goes to Pope Urban for absolution. "No," said His Holiness, "you can no more hope for mercy than this dry staff can be expected to bud again." Tannhäuser departs in despair; but on the third day the papal staff bursts into blossom; the Pope sends in every direction for Tannhäuser, but the knight is nowhere to be found, for, mercy having been refused, he has returned to end his days in the arms of Venus.

In Wagner's opera *Tannhäuser* (1845)

the hero returns from the Venusberg to the court of the Landgrave of Thuringia, where the pure and beautiful Elizabeth, the Landgrave's niece, has remained true to him. At a great singing tourney his friend Wolfram von Eschenbach sings of spiritual love, but Tannhäuser, who has promised Venus to sing her praises, bursts out in a wild, unholy song which brings upon him the condemnation of the entire court. Elizabeth awaits the result of his repentant pilgrimage, but when he is not among the returning pilgrims, she dies. His arrival and the news of the budding staff come too late.

Tanqueray, Paula, Aubrey and **Ellean.** The leading characters in Pinero's *Second Mrs. Tanqueray* (*q.v.*).

Tantalus. In Greek mythology, the son of Zeus and Pluto (daughter of Himantes). He was a Lydian king, highly honored and prosperous; but, because he divulged to mortals the secrets of the gods, he was plunged up to the chin in a river of Hades, a tree hung with clusters of fruit being just above his head. As every time he tried to drink the waters receded from him, and as the fruit was just out of reach, he suffered agony from thirst, hunger, and unfulfilled anticipation.

Hence our verb, *to tantalize*, to excite a hope and disappoint it; and hence the name *tantalus* applied to a lock-up spirit chest in which the bottles are quite visible but quite un-get-at-able without the key.

Tante. A novel by Anne Douglas Sedgwick (Am. 1911). *Tante* is the great pianist, Madame Okraska. The novel is the story of the love affair and marriage of Tante's ward Karen Woodruff and Gregory Jardin, a wealthy young lawyer. Tante's jealousy and thirst for admiration finally bring disillusionment to her hitherto adoring young charge.

Tantony Pig. The smallest pig of a litter, which, according to the old proverb, will follow its owner anywhere. So called in honor of St. Anthony, who was the patron saint of swineherds and is frequently represented with a little pig at his side.

Tantony is also applied to a small church bell — or to any hand-bell — for there is usually a bell round the neck of St. Anthony's pig or attached to the Tau-cross he carries. See *St. Antony* under *Saint.*

Tantras, The. Sanskrit religious writings, forming the Bible of the Shaktas, a Hindu sect, the adherents of which worship the divine power in its female aspect. The Tantras consist of magical formulas for the most part in the form of dialogues between Siva and his wife, and treat of the creation and ultimate destruction of the world, divine worship, the attainment of superhuman power, and final union with the Supreme Spirit. They are of comparatively recent date (6th or 7th century *A. D.*). *Tantra* is Sanskrit for thread, or warp, and hence is used of groundwork, order, or doctrine of religion.

Taoism. One of the three great religious systems of China (Confucianism and Buddhism being the others), founded by the philosopher Lao-tsze (about *B. C.* 604–523), and based on the *Tao-teh-king* (Book of Reason and Virtue), reputed to be by him.

Taou Yen. In Hergesheimer's *Java Head* (*q.v.*), Gerrit Ammidon's Chinese wife.

Taper and Tadpole. Political tools used by powerful interests to carry out petty, underhanded schemes; so called from two characters introduced by Disraeli in his political novels, *Coningsby* and *Sybil.*

Tapis. *On the tapis.* On the carpet; under consideration; now being ventilated. An English-French phrase, referring to the *tapis* or cloth with which the table of the council chamber is covered, and on which are laid the motions before the House.

Tapley, Mark. Martin's servant and companion in Dickens' *Martin Chuzzlewit;* often taken as the type of one who is invariably cheerful. His ambition is "to come out jolly" under the most unfavorable circumstances. Greatly attached to Martin Chuzzlewit, he leaves his comfortable situation at the Blue Dragon to accompany him to America, and in "Eden" has ample opportunities of "being jolly" so far as wretchedness could make him so. On his return to England, he marries Mrs. Lupin, and thus becomes landlord of the Blue Dragon.

Tappertit, Sim, *i.e.,* **Simon.** In Dickens' *Barnaby Rudge,* the apprentice of Gabriel Varden, locksmith. An old-fashioned, thin-faced, sleek-haired, sharp-nosed, small-eyed little fellow was Mr. Sim Tappertit, about five feet high, but thoroughly convinced in his own mind that he was both good-looking and above the middle size, in fact, rather tall than otherwise. Mr. Tappertit had an ambitious soul, and admired his master's daughter, Dolly, but was forced to see

his rival, Joe Willet, successful, and finally married the widow of a bag-and-bone collector.

Tar, or Jack Tar. A sailor; probably an abbreviation of *tarpaulin*, of which sailors' caps and overalls are made. Tarpaulins are tarred cloths, and are commonly used on board ship to keep articles from the sea-spray, etc.

Tar Baby. In one of the best-known stories in *Uncle Remus* by Joel Chandler Harris, a tar doll set up by the roadside whose unresponsiveness irritates Brer Rabbit to such a pitch that he strikes him, first with one paw, then with another, until he himself is stuck tight.

Tara. *The Hill of Tara.* In Meath, Ireland. Here the kings, the clergy, the princes, and the bards used to assemble in a large hall, to consult on matters of public importance.

> The harp that once thro' Tara's halls
> The soul of music shed,
> Now hangs as mute on Tara's walls
> As if that soul were fled.
> *Moore: Irish Melodies.*

Tara's Psaltery or *Psalter of Tara.* The great national register or chronicles of Ireland, read to the assembled princes when they met in Tara's Hall in public conference.

Tarakee. A hero of Brahminical legend and miracle of ascetic devotion. He is fabled to have lived 1100 years, and spent each century in some astounding mortification.

Tarantula. A large and hairy venomous spider (so called from *Taranto*, Lat. *Tarentum*, a town in Apulia, Italy, where they abound), whose bite was formerly supposed to be the cause of the dancing mania hence known as *tarantism*. This was an hysterical disease, common, epidemically, in southern Europe from the 15th to the 17th centuries. From the same insect the *tarantella* gets its name. This is a very quick Neapolitan dance (or its music) for one couple, and is said to have been based on the gyrations practised by those whom the tarantula had poisoned.

Taras Bulba. A historical novel by Gogol (Rus. 1839), dealing with the career of Taras Bulba, a violent 15th century Cossack. He kills one of his sons, Andrii, who has turned traitor for the sake of a sweetheart; another, Ostap, is captured and tortured to death before his eyes. He now launches forth on a terrible career of revenge with the cry "A mass for Ostap" accompanying his mad depredations and slaughters. At last he is captured and dies.

Tarheels. Inhabitants of South Carolina, so called from the tar produced there.

Tarkington, Booth (1869–). American novelist and dramatist. His best-known books are *The Gentleman from Indiana, Monsieur Beaucaire, The Conquest of Canaan, The Flirt, Penrod, The Turmoil, Seventeen, The Magnificent Ambersons, Ramsey Milholland, Alice Adams.* (See those entries.) His most popular plays are *The Man from Home* and *Clarence.*

Tarpa, Spurius Metius. A famous critic of the Augustan age. He sat in the temple of Apollo with four colleagues to judge the merit of theatrical pieces before they were produced in public.

Tarpe'ian Rock. An ancient rock or peak (now no longer in existence) of the Capitoline Hill, Rome; so called from Tarpeia, a vestal virgin, the daughter of Spurius Tarpeius, governor of the citadel, who, according to the legend, agreed to open the gates to the Sabines if they would give her "what they wore on their arms" (meaning their bracelets). The Sabines, "keeping their promise to the ear," crushed her to death with their shields, and her body was hurled from the "Tarpeian Rock." Subsequently, traitors were cast down this rock and so killed.

Tarquin. The family name of a legendary line of early Roman kings. Tarquinius Priscus, the fifth king of Rome, is dated *B. C.* 617–578. His son, Tarquinius Superbus, was the seventh (and last) king of Rome, and it was his son, Tarquinius Sextus, who committed the rape on Lucrece, in revenge for which the Tarquins were expelled from Rome and a Republic established. For the use of this legend in drama see *Lucretia.*

Tarquin is also the name of a "recreant knight" figuring in the Arthurian cycle. A ballad given in Percy's *Reliques* tells how Sir Launcelot met a lady who requested him to deliver certain Knights of the Round Table from Tarquin's power. Coming to a river, he saw a copper basin suspended from a tree, and struck it so hard that it broke. This brought out Tarquin and a furious encounter took place, in which the latter was slain, and Sir Launcelot liberated "threescore knights and four, all of the Table Round."

Tartar. *To catch a Tartar.* See under *Catch.*

Tartarin. A famous comic character

created by Daudet, the hero of his *Aventures prodigeuses de Tartarin de Tarascon* (Fr. 1872) and *Tartarin sur les Alpes* (1885). This typical French southerner, a prodigious braggart, bubbling over with good spirits and with exaggerated tales of his prowess as a sportsman, is the hero of his native Tarascon. Finally, however, even Tarascon is eager for proof; so he sets out on adventure bent and at Algiers shoots an old, tame, blind lion that becomes so fierce and dreadful in the telling of the tale as to insure Tartarin's reputation forever more.

Tartarus. The infernal regions of classical mythology; used as equivalent to Hades (*q.v.*) by later writers, but by Homer placed as far beneath Hades as Hades is beneath the earth. It was here that Zeus confined the Titans. Cp. *Hell.*

Tartuffe. The chief character and title of a comedy by Molière (1664). Tartuffe is a religious hypocrite and impostor, who uses "religion" as the means of gaining money, covering deceit and promoting self-indulgence. He is taken up by one Orgon, a man of property, who promises him his daughter in marriage; but when his character is exposed, he is not only turned out of the house, but is lodged in jail for felony. It is thought that *Tartuffe* is a caricature of Père la Chaise, the confessor of Louis XIV, who was very fond of truffles (Fr. *tartuffes*), and that this suggested the name to the dramatist. Isaac Bickerstaff adapted Molière's comedy to the English stage, under the title of *The Hypocrite* (1768). Tartuffe he calls "Dr. Cantwell," and Orgon "Sir John Lambert."

Tasker Jevons. The English title of May Sinclair's novel *The Belfry* (*q.v.*) and the name of its hero.

Tasso. Torquato Tasso, the Italian poet (1544–1595), author of *Jerusalem Delivered.* After the publication of his great epic, Tasso lived in the court of Ferrara, and, according to legend, conceived a violent passion for Leonora, one of the Duke's sisters, but fled, in 1577, to Naples. After an absence of two years he returned to his patron, the Duke of Ferrara. For seven years (1579–1586), he was imprisoned as a lunatic. He is the hero of Goethe's drama *Tasso* (Ger. 1789) and of Byron's poem *The Lament of Tasso* (1817).

Tatler, The. A famous series of essays started by Richard Steele in 1709, and continued to 1711. Addison was also a contributor. *The Tatler* was succeeded by *The Spectator* (*q.v.*).

Tattle. In Congreve's comedy *Love for Love* (1695) a man who ruins characters by innuendo, and so denies a scandal as to confirm it. He is a mixture of "lying, foppery, vanity, cowardice, brag, licentiousness, and ugliness, but a professed beau" (Act i.). Tattle is entrapped into marriage with Mrs. Frail.

Taurus (Lat. the bull). The second zodiacal constellation, and the second sign of the Zodiac, which the sun enters about April 21st.

Taverner's Bible. See *Bible, the English.*

Tawiskara. See *Isokeha.*

Taylor, Bayard (1825–1878). American poet and author of travel books. His best known poem is *A Bedouin Love Song.* Taylor is remembered chiefly, however, for his translation of *Faust.*

Taylor, Bert Leston (B. L. T.) (1866–1921). American columnist, associated for years with the Chicago *Tribune.*

Taylor, Jeremy (1613–1667). English clergyman and author. His best known works are *Holy Living* and *Holy Dying* and his collections of sermons.

Teague. (1). A contemptuous name for an Irishman (from the Irish personal name), rarely used nowadays but common in the 17th and 18th centuries.

(2). Captain Farrago's "man" in Brackenridge's early American novel, *Modern Chivalry* (*q.v.*).

Teapot Dome. The name of an oil field in connection with which several men in official position in the United States were involved in graft proceedings in 1924.

Tearsheet, Doll. In Shakespeare's 2 *Henry IV* a common courtesan.

Teasdale, Sara (Mrs. Ernst B. Filsinger) (1884—). American lyric poet. Her best-known volumes are *Helen of Troy and Other Poems, Rivers to the Sea* and *Flame and Shadow.*

Teazle, Sir Peter. In Sheridan's *School for Scandal* (1777) a man who, in old age, married a country girl who was lively and fond of pleasure. Sir Peter was for ever nagging at her for her inferior birth and rustic ways, but secretly loving her and admiring her *naïveté.* He says to Rowley, "I am the sweetest-tempered man alive, and hate a teasing temper, and so I tell her ladyship a hundred times a day."

Lady Teazle. The heroine of *A School for Scandal,* a lively, innocent, country

maiden, who married Sir Peter, old enough to be her grandfather. Planted in London in the whirl of the season, she formed a liaison with Joseph Surface; but being saved from disgrace, repented and reformed.

Teian Muse, The. See under *Muse.*

Teilo, St. See under *Saint.*

Telamones. Large, sculptured male figures (cp. *Atlantes, Caryatids*) serving as architectural columns or pilasters. So called from the Greek legendary hero Telamon (father of Ajax), who took part in the Calydonian hunt and the expedition of the Argonauts.

Telemachus. In classic legend, the only son of Ulysses and Penelope. As a babe he was thrown in front of his father's plow as a test of that hero's pretended madness. When Ulysses had been absent from home nearly twenty years, Telemachus went to Pylos and Sparta to gain information about him. Nestor received him hospitably at Pylos, and sent him to Sparta, where Menelaus told him the prophecy of Proteus concerning Ulysses. Telemachus then returned home, where he found his father, and assisted him in slaying the suitors. Telemachus was accompanied in his voyage by Athene, the goddess of wisdom, under the form of Mentor, one of his father's friends. He is the hero of *Les Aventures de Télémaque* (1699), a French prose epic by Fenelon. This once widely read poem is based on the old legends but adds many incidents, notably Telemachus' love affair with the nymph Calypso, who had been so violently enamored of his father.

Telephus. In Greek legend, King of Mysia. He was wounded in single combat with Achilles and was told by an oracle that only that which had inflicted the wound could heal it. Disguised as a beggar he made his way to the hall of Agamemnon and succeeded in persuading Ulysses to scrape some rust from Achilles' famous Pelian spear (*q.v.*) and with it cure him of his wound. Cp. *Pelles.* Æschylus and Euripides both wrote dramas on *Telephus.*

Tell, William. See *William Tell.*

Telling the Bees. A poem by Whittier (Am. 1858) based on an old custom of "telling the bees" of a death in the family.

Tellus. An ancient goddess of Rome, the symbol of fertility.

Tem'ora. One of the principal poems of Ossian (*q.v.*), in eight books, so called from the royal residence of the kings of Connaught. Cairbar had usurped the throne, having killed Cormac, a distant relative of Fingal; and Fingal raised an army to dethrone the usurper. The poem begins from this point with an invitation from Cairbar to Oscar, son of Ossian, to a banquet. Oscar accepted the invitation, but during the feast a quarrel was hatched in which Cairbar and Oscar fell by each other's spears. When Fingal arrived a battle ensued, in which Fillan, son of Fingal, the Achilles of the Caledonian army, and Cathmor, brother of Cairbar, the bravest of the Irish army, were both slain. Victory crowned the army of Fingal, and Ferad-Artho, the rightful heir, was restored to the throne of Connaught.

Tempe. A valley in Greece, between Mount Olympus and Mount Ossa. The word was employed by the Greek and Roman poets as a synonym for any valley noted for its cool shades, singing birds, and romantic scenery.

Tempest, The. A drama by Shakespeare (c. 1610–1613). Prospero and his daughter Miranda lived on a desert island, enchanted by Sycorax who was dead. The only other inhabitants were Caliban, the son of Sycorax, a strange misshapen thing like a gorilla, and Ariel, a sprite, who had been imprisoned by Sycorax for twelve years in the rift of a pine tree, from which Prospero set him free. One day, Prospero saw a ship off the island, and raised a tempest to wreck it. By this means, his brother Antonio, Prince Ferdinand, and the King of Naples were brought to the island. Now, it must be known that Prospero had once been duke of Milan; but his brother Antonio, aided by the King of Naples, had usurped the throne, and set Prospero and Miranda adrift in a small boat, which had been wind-driven to this desert island. The outcome of the affair was that Ferdinand (son of the King of Naples) and Miranda fell in love with each other, Antonio asked forgiveness of his brother, Prospero was restored to his dukedom, and the whole party was conducted by Ariel with prosperous breezes back to Italy.

Tempest, Lady Betty. In Goldsmith's *Citizen of the World* (1759), a lady with beauty, fortune, and family, whose head was turned by plays and romances. Having rejected many offers because the suitor did not come up to her ideal, she was gradually left in the cold until she became company only for aunts and cousins, a wallflower in ballrooms, and in society

generally " a piece of fashionable lumber."

Templars or **Knights Templars.** A famous order of knighthood founded at the beginning of the 12th century for service in the Holy Land. They used to call themselves the " Poor Soldiers of the Holy City." Their habit was a long white mantle, to which subsequently was added a red cross on the left shoulder. Their war-cry was *Bauseant* (an old French name for a black and white horse), from their banner, which was striped black and white, and charged with a red cross. Their seal showed two knights riding on one horse, the story being that the first Master was so poor that he had to share a horse with one of his followers. The Order afterwards became very wealthy and so powerful that its suppression (effected in 1312) was necessary for the peace of Europe.

Temple. *The Temple.* The site in London between Fleet Street and the Thames formerly occupied by the buildings of the Knights Templars (see *Templars* above), of which the Temple Church (dating from 1185) is the only portion now remaining. Since 1346 the Temple has been in the possession of doctors and students of the law, who, since 1609, have formed the two Inns of Court known as the *Inner* and *Middle Temples.*

Temple Bar. The old Fleet Street gateway into the City of London, formerly situated close to the entrance into the Temple, on the spot now marked by the monument known as the " Griffin." It was built by Wren in 1670, and was removed and re-erected in private grounds at Theobalds Park, Cheshunt, Herts, in 1878. It was long used for the exhibition of the heads of traitors and conspirators, and was hence sometimes called " the City Golgotha."

Temple of Solomon. The central place of Jewish worship, erected by Solomon and his Tyrian workmen (probably on Phœnician models) on Mount Moriah, Jerusalem, about *B. C.* 1006. It was destroyed at the siege of Jerusalem by Nebuchadnezzar (*B. C.* 588), and some 70 years later the *Temple of Zerubbabel* was completed on its site. In *B. C.* 20 Herod the Great began the building of the last Temple — that of the New Testament — which was utterly destroyed during the siege of Jerusalem by Vespasian and Titus in 70 *A. D.* For many centuries the site has been covered by the splendid Mohammedan mosque, Haram esh Sherif.

Temple, Charlotte. Heroine of Susannah Rowson's novel, *Charlotte Temple* (*q.v.*)

Templeton, Laurence. The pseudonym under which Scott published his *Ivanhoe* (1820). The preface is initialed L. T., and the dedication is to the Rev. Dr. Dryasdust.

Templois. In medieval legend, the guardians of the Holy Grail or San Graal. See *Grail.*

Ten. *The Ten Commandments.* See *Commandments.*

The Ten Thousand. See *Anabasis.*

The Upper Ten. See *Upper.*

Ten Nights in a Bar Room. A once widely read temperance narrative by T. S. Arthur (Am. 1855).

Tenderloin. A district in New York City notorious for law-breaking and police bribery, so called with reference to the juicy part of a piece of meat. The word has passed into common usage and is applied to such districts in other cities.

Tendo Achillis. See *Achilles.*

Tennessee Shad, The. A boys' story by Owen Johnson named from a boon companion of Dink Stover's. See *Varmint.*

Tennessee's Partner. A mining camp story by Bret Harte (Am. 1871). Tennessee is a villain caught at wife-stealing and highway robbery, but his loyal partner, though his own wife is involved, does everything in his power to bribe the self-appointed court in Tennessee's favor with " $1700 in coarse gold and a watch." His efforts are vain, and Tennessee is hanged.

Tennyson, Alfred (1809–1892). English poet, famous for his *Idylls of the King* (*q.v.*), *In Memoriam* (*q.v.*), *The Princess* (*q.v.*) and many shorter poems.

Tenson. A contention in verse between rival troubadours; a metrical dialogue consisting of smart repartees, usually on women and love. A subdivision of the troubadours' love lyrics also had the same name.

Tenth. *The Tenth Muse.* See below, also under *Muse.*

The Submerged Tenth. See *Submerged.*

Tenth Muse Lately Sprung up in America, The. The first volume of American poetry. It was published in London in 1650, and its author, Anne Bradstreet, the daughter of one New England governor and wife of another, became known as the *Tenth Muse.* Her verse, which is very ambitious in scope, includes the *Four Elements, Four Constitutions, Four Ages of Man, Four Seasons* and *Four Mon-*

archies; also a *Dialogue between Old England and New.*

Terah. In the Old Testament, the father of Abraham (*q.v.*). He died on the way from Ur of Chaldees to Canaan.

Terence (*B. C.* 185–159). Latin dramatist, famous for his comedies.

Teresa d' Acunha. (In Scott's *The Antiquary.*) See *Acunha, Teresa d'.*

Tereus. See *Philomela.*

Termagant. The name given by the Crusaders, and in medieval romances, to an idol or deity that the Saracens were popularly supposed to worship. He was introduced into the morality plays as a most violent and turbulent person in long, flowing Eastern robes, a dress that led to his acceptance as a woman, whence the name came to be applied to a shrewish, violently abusive virago.

Outdoing Termagant (*Hamlet,* iii. 2). In old drama the degree of rant was the measure of villainy. Termagant and Herod, being considered the *beau-ideal* of all that is bad, were represented as settling everything by club law, and bawling so as to "split the ears of the groundlings." Cp. *Herod.*

That beats Termagant. Your ranting, raging pomposity, or exaggeration, surpasses that of Termagant of the old moralities.

Terpsichore. One of the nine Muses (*q.v.*) of ancient Greece, the Muse of dancing and the dramatic chorus, and later of lyric poetry. She is usually represented seated, and holding a lyre. Hence, *Terpsichorean,* pertaining to dancing.

Terra firma. (Lat. firm earth). Dry land, in opposition to water; the continents as distinguished from islands. The Venetians so called the mainland of Italy under their sway, and the continental parts of America belonging to Spain were also called by the same term.

Terror. *The Terror* or the *Reign of Terror.* The period in the French Revolution between the fall of the Girondists and overthrow of Robespierre. It lasted 420 days, from May 31st, 1793, to July 27th, 1794. Also applied to similar cataclysms in the history of other nations, as the Russian Revolution (the *Red Terror,* March-Sept., 1917).

Terror of France. John Talbot first earl of Shrewsbury (1373–1453).

> Is this the Talbot, so much feared abroad,
> That with his name the mothers still their babes?
> *Shakespeare:* 1 *Henry VI.* Act ii. Sc. 3 (1589).

Terror of the World. Attila, king of the Huns (5th century).

Ter'tium Quid. A third party which shall be nameless; a third thing resulting from the combination of two things, but different from both. Fable has it that the expression originated with Pythago'ras, who, defining bipeds, said —

> Sunt *bipes* homo, et avis, et tertium quid.
> A man is a biped, so is a bird, and a third thing (which shall be nameless).

Iamblichus says this third thing was Pythagoras himself.

In chemistry, when two substances chemically unite, the new substance is called a *tertium quid,* as a neutral salt produced by the mixture of an acid and alkali.

Terza Rima. An Italian verse-form in triplets, the second line rhyming with the first and third of the succeeding triplet. In the first triplet lines 1 and 3 rhyme, and in the last there is an extra line, rhyming with its second. Dante's *Divine Comedy* is in this meter. It was introduced into England by Sir Thomas Wyatt in the 16th century, and was largely employed by Shelley, as also by Byron in *The Prophecy of Dante.*

Tess of the D'Urbervilles. A novel by Thomas Hardy (Eng. 1891). Tess Durbeyfield, urged by her dissipated father Jack and the necessities of a poverty-stricken household, takes service with the wealthy Mrs. D'Urberville, a supposed connection. Here Alex, the son of the house, makes love to Tess and takes advantage of her against her will. After the death of her child, Tess hires herself out on a farm where she meets and falls in love with Angel Clare, a rector's son who wishes to be a farmer. The couple, after their marriage, relate the story of their past lives, and Angel, although he expects forgiveness for his own past, is horrified at his wife's story and goes abroad, refusing to live with her. After a time Alex D'Urberville, who has become converted, persuades Tess to return to him in the belief that Angel will not come back and that she will be able to help her needy family. When Angel does return, but learning the situation, leaves again, she turns upon Alex and stabs him. She and Angel try to escape justice, but she is arrested and sentenced to death.

Tessa. In George Eliot's *Romola* (*q.v.*), the pretty Tuscan peasant girl whom Tito married in addition to marrying Romola.

Tessera'rian Art. The art of gambling. (Lat., *tessera,* a die.)

Test Act. An Act of Parliament directed against Roman Catholics and Nonconformists, especially that of 1673, which decreed that all holders of public offices must take the Oaths of Allegiance and Supremacy, receive the Church of England sacrament, renounce the doctrine of Transubstantiation, etc. It was repealed in 1828. Hence, *to take the test*, to comply with the requirements of the Test Act.

Tête-à-tête (Fr. head to head). A confidential conversation, a "heart to heart talk."

Teth'ys. A sea goddess of the ancient Greeks, wife of Oce'anus; hence, the sea itself. Tethys was the daughter of Heaven and Earth and mother of the river gods.

Tetrarch. See *Rulers, Titles of*.

Tetrachor'don. The title of one of Milton's books about marriage and divorce. The word means "the four strings"; by which he means the four chief places in Scripture which bear on the subject of marriage.

Teucer. In the *Iliad*, the son of Telamon, and step-brother of Telamon Ajax. He went with the allied Greeks to the siege of Troy, and on his return was banished by his father for not avenging on Ulysses the death of his brother. He was the best archer among the Greeks.

Teufelsdröckh, Herr Diogenes. The imaginary author of Carlyle's *Sartor Resartus* (*q.v.*), an eccentric German professor and philosopher.

Tezcatlipoca. The chief god of Aztec myth, the life-giver. His name, meaning "Fiery Mirror," comes from his great mirror-shield which reflects all the deeds of mankind.

Thackeray, William Makepeace (1811-1863). One of the greatest of English novelists, author of *Vanity Fair*, *Pendennis*, *Henry Esmond*, *The Newcomes*, *The Virginians*, *The Adventures of Philip*, *The Rose and the Ring*, *Barry Lyndon*. See those entries.

Thaddeus. The hero of Balfe's opera, *The Bohemian Girl* (*q.v.*).

Thaddeus of Warsaw. The hero and title of a novel by Jane Porter (1803), dealing with the period of the partition of Poland.

Thais. A novel by Anatole France (Fr. 1890). The action takes place in the Egypt of the early Christian era. Thais is a beautiful courtesan of Alexandria whom the ardent young monk Paphnutius longs to convert. Stirred by his strange appeal, she follows him through the desert and enters a nunnery, but Paphnutius, now torn by earthly love, is wretched without her. He goes at last to her deathbed and finds her lost in spiritual visions, which he cannot share. In Massenet's opera *Thais* (1894) based on this romance, the monk is called Athanael.

Tha'is is also the name of the Athenian courtesan who, it is said, induced Alexander the Great, when excited with wine, to set fire to the palace of the Persian kings at Persep'olis.

> The king seized a flambeau with zeal to destroy;
> Thais led the way to light him to his prey,
> And, like another Helen, fired another Troy.
> *Dryden: Alexander's Feast.*

Thaïsa. The wife of Pericles in the drama *Pericles, Prince of Tyre* (*q.v.*), attributed to Shakespeare.

Thalaba. A famous character of Eastern myth, the hero of Southey's long narrative poem *Thalaba the Destroyer* (1800). Thalaba, the orphaned son of Hodeirah and Zeinab (Zenobia), is the unceasing enemy of the evil spirits of Domdaniel (*q.v.*), who have slain his eight brothers and sisters because it is decreed by fate that one of the race will be their destruction. Three great magicians, Abdaldar, Lobaba and Mohareb, in turn, work their evil designs upon him, each in peculiarly insidious fashion, but he thwarts them all and escapes, bearing with him the magic ring of Abdaldar, which gives him power over all spirits. His next adventure is in the "paradise of pleasure" where he successfully resists temptation, rescues the lovely Bedouin maid Oneiza from the clutches of Aloadin and marries her, only to see her die on the bridal night. Distracted at this calamity, he falls into the clutches of Maimuna, an old woman who lures him to wind her fine spinning thread round his wrists and so put himself in her power. When he is at last set free, he is threatened anew, this time by the sorcerer Okba, but is saved by Okba's daughter Laila, who dies in his defence. Her spirit becomes his protecting angel in the guise of a green bird and he achieves at last the destruction of Domdaniel and is received into heaven.

Thales'tris. A queen of the Am'azons, who went with 300 women to meet Alexander the Great, under the hope of raising a race of Alexanders; hence any bold heroic woman.

Thali'a. (1) One of the Muses (*q.v.*), generally regarded as the patroness of comedy. She was supposed by some, also, to preside over husbandry and

planting, and is represented holding a comic mask and a shepherd's crook. (2) One of the Graces (*q.v.*).

Thames. *He'll never set the Thames on fire.* He'll never make any figure in the world; never plant his footsteps on the sands of time. The popular explanation is that the word *Thames* is a pun on the word *temse*, a corn-sieve; and that the parallel French locution *He will never set the Seine on fire* is a pun on *seine*, a dragnet; but these solutions are very questionable owing to the existence of similar, but older phrases, such as *To set the Rhine on fire.*

Tham'muz. The Syrian and Phœnician name of Ado'nis (*q.v.*). His death happened on the banks of the river Adonis, and in summer-time the waters always became reddened with the hunter's blood. In *Ezek.* viii. 14, reference is made to the heathen "women weeping for Tammuz."

> Thammuz came next behind,
> Whose annual wound on Lebanon allured
> The Syrian damsels to lament his fate
> In amorous ditties all a summer's day,
> While smooth Adonis from his native rock
> Ran purple to the sea, supposed with blood
> Of Thammuz yearly wounded.
> *Milton: Paradise Lost*, iii. 446.

Tham'yris. A Thracian bard mentioned by Homer (*Iliad*, ii. 595). He challenged the Muses to a trial of skill, and, being overcome in the contest, was deprived by them of his sight and power of song. He is represented with a broken lyre in his hand.

> Blind Thamyris and blind Mœon'ides [Homer]
> And Tiresias and Phineus, prophets old.
> *Milton: Paradise Lost*, iii. 35.

Thanatopsis. The best known poem of William Cullen Bryant, (Am. 1794-1878), written in 1817 when he was only eighteen. Its theme is death.

Thanksgiving Day. The last Thursday in November; an American holiday, first observed by the Pilgrim Fathers (*q.v.*) in gratitude for the harvest after the severe trials of their first year in America. Tradition requires that roast turkey be served at Thanksgiving dinner.

Thaumast. In Rabelais' *Gargantua and Pantagruel*, an English pundit, who went to Paris, attracted by the rumor of the great wisdom of Pantagruel. He arranged a disputation with that prince to be carried on solely by pantomime, without the utterance of a single word. Panurge undertook the disputation for the prince, and Pantagruel was appointed arbiter. Many a knotty point in magic, alchemy, the cabala, geomancy, astrology, and philosophy was argued out by signs alone, and the Englishman freely confessed himself fully satisfied, for "Panurge had told him even more than he had asked."

Thau'matur'gus (Gr. a conjurer or wonder-worker). A miracle-worker; applied to saints and others who are reputed to have performed miracles, especially:

Apollo'nius of Tya'na, Cappadocia (3–98 *A. D.*).

St. Bernard of Clairvaux, "the Thaumaturgus of the West" (1091–1153).

St. Filumena (*q.v.*).

St. Francis of Assisi, founder of the Franciscan order (1182–1226).

Gregory, Bishop of Neo-Cæsare'a, in Cappado'cia, called emphatically "Thaumaturgus," from the numerous miracles he is reported to have performed· (died about 270).

Ploti'nus (died about 270), and several other Neoplatonists.

Simon Magus, of Samaria, called "the Great Power of God" (*Acts* viii. 10).

St. Vincent de Paul, founder of the "Sisters of Charity" (1576–1660).

Thea Elsted. In Ibsen's *Hedda Gabler* (*q.v.*).

Thea Kronberg. In Cather's *Song of the Lark* (*q.v.*).

Theag'enes and Chariclei'a, The Loves of. A love story, in Greek, by Heliodorus, bishop of Trikka (4th century), largely borrowed from by subsequent novelists, and especially by Mlle. de Scudéry, Tasso, Guarini, and D'Urfé. The two lovers were carried off by pirates and left near the mouth of the Nile.

Theale, Milly. In Henry James' *Wings of a Dove* (*q.v.*), the American heiress whom Merton Densher marries because he knows she cannot live long.

Theban Bard, Eagle or **Lyre.** See under *Bard.*

Thebes, called *The Hundred-Gated*, was not Thebes of Bœotia, but the chief town of the Thebaid, on the Nile in Upper Egypt, said to have extended over twenty-three miles of land. Homer says out of each gate the Thebans could send forth 200 war-chariots.

> The world's great empress on the Egyptian plain,
> That spreads her conquests o'er a thousand states,
> And pours her heroes through a hundred gates,
> Two hundred horsemen and two hundred cars
> From each wide portal issuing to the wars.
> *Pope: Iliad*, i.

It is here that the vocal statue of Memnon stood, and here too are the tombs of the kings, the temple of Karnak, and large numbers of sculptures, sphinxes,

etc. The village of Luxor now marks the spot.

The Seven against Thebes. An expedition in Greek legend fabled to have taken place against Thebes, Bœotia, before the Trojan War. The Seven were the Argive chiefs Adrastus, Polynices, Tydeus, Amphiaraus, Hippomedon, Capaneus, and Parthenopæus.

When Œ'dipus (*q.v.*) abdicated, his two sons agreed to reign alternate years; but at the expiration of the first year, the elder, Ete'ocles, refused to give up the throne, whereupon Polynices, the younger brother, induced the six chiefs to espouse his cause. The allied army laid siege to Thebes, but without success, and all the heroes perished except Adrastus. Subsequently, seven sons of the chiefs resolved to avenge their fathers' deaths, marched against the city, took it, and placed Terpander, one of their number, on the throne. These are known as the *Epigoni* (Gr. descendants). The Greek tragic poets Æ'schylus and Eurip'ides dramatized the legend.

Thecla, St. See under *Saint.*

Their Wedding Journey. A novel by W. D. Howells (Am. 1872), dealing with the adventures of Basil and Isabel March (*q.v.*) on their honeymoon trip to Niagara, the St. Lawrence, Montreal and Quebec. The plot interest is secondary to description. A later edition contains the additional *Niagara Revisited Twelve Years After;* and the sequel *Their Silver Wedding Journey* (1899) takes the couple on a prolonged trip through Europe.

Thekla. Daughter of Wallenstein in Schiller's historic drama *Wallenstein* (*q.v.*).

Thélèma, Abbey of. In Rabelais' *Gargantua and Pantagruel,* the abbey given by Grangousier to Friar John for the aid he rendered in the battle against Picrochole, King of Lerné. The abbey was stored with everything that could contribute to sensual indulgence and enjoyment. It was the very reverse of a convent or monastery. No religious hypocrites, no pettifogging attorneys, no usurers were admitted within it; but it was filled with gallant ladies and gentlemen, faithful expounders of the Scriptures and every one who could contribute to its recreations and general festivity. Their only law was: "*Fay ce que Vouldras.*" (Do what you wish).

Besant and Rice wrote a novel called *The Monks of Thelema* (Eng. 1878), in which the hero, Alan Dunlop, tries to establish a 19th century *Abbey of Thelema* in England.

Themis. In Greek mythology, the goddess of justice and law.

Theobald Pontifex. In Butler's *Way of All Flesh* (*q.v.*).

Theoc'ritus. A Greek bucolic poet. His poems are called *Idylls,* or pictures of Sicilian life.

The Portuguese Theocritus. Saadi di Miranda (1495-1551).

The Scotch Theocritus. Allan Ramsay (1685-1758), author of *The Gentle Shepherd.*

The Sicilian Theocritus. Giovanni Meli of Palermo (1740-1815), immortalized by his eclogues and idylls.

Theodora. In Disraeli's *Lothair,* an American supporter of Garibaldi's cause who exerts a great influence on the hero.

Theodore and Honoria. A poem by Dryden retold from Boccaccio's *Decameron* (day v. 8). "The more he loved, the more she disdained," until finally one day she saw a vision of the ghost of Guido Cavalcanti hunting with two mastiffs a damsel who had scorned his love and was doomed to be torn to pieces by the dogs and restored to life again every Friday.

Theodore Fischer. In Mark Twain's *Mysterious Stranger* (*q.v.*).

Theodore, St. See under *Saint.*

Theodoric. A king of the East Goths (d. 526), who became celebrated in German legend as Dietrich of Bern (*q.v.*), and also has a place in the Norse romances and the *Nibelungenlied.* He invaded Italy about 490, and three years later slew Odoacer and became sole ruler.

Theodo'rus, Master. In Rabelais' *Gargantua and Pantagruel,* a learned physician, employed by Ponocrates to cure Gargantua of his vicious habits. The doctor accordingly "purged him canonically with Anticyrian hellebore, cleansed from his brain all perverse habits, and made him forget everything he had learned of his other preceptors."

Theon. A satirical poet of ancient Rome, noted for his mordant writings. Hence, *Theon's tooth,* the bite of an ill-natured or carping critic. *Dente Theonino circumrodi* (Horace: *Ep.* i, 18, 82); to be nastily aspersed.

Theophilus, St. See under *Saint.*

Theophrastus Such, Impressions of. A volume of character sketches and satires by George Eliot (1879) written in the character of a whimsical, elderly bachelor.

Theosophy (Gr. the wisdom of God) The name adopted by the *Theosophical*

Society (founded in 1875 by Mme. Blavatsky, Mrs. Besant, Col. Olcott, and others) to define their religious or philosophical system, which aims at the knowledge of God by means of intuition and contemplative illumination, or by direct communion. *Esoteric Buddhism* is another name for it; and its adherents claim that the doctrines of the great world religions are merely the exoteric expression of their own esoteric traditions.

The name was formerly applied to the philosophical system of Boehme (d. 1624).

> The Theosophist is a man who, whatever be his race, creed, or condition, aspires to reach this height of wisdom and beatitude by self-development. — *Olcott: Theosophy*, p. 144 (1885).

Theresa, St. See under *Saint*; also *Evelyn Inness*.

Therésè Martin-Bellême. In Anatole France's *Red Lily* (*q.v.*).

Thermidor. The eleventh month of the French Republican calendar, containing thirty days from July 19th. So named from Gr. *thermè* heat, *doron* a gift.

Thermido'rians. The milder French Revolutionists, who took part in the *coup d'état* which effected the fall of Robespierre, on Thermidor 9th of the second Republican year (July 27th, 1794), thus bringing the Reign of Terror (*q.v.*) to a close.

Thermopylæ. When Xerxes invaded Greece (*B.C.* 480) Leonidas was sent with three hundred Spartans, as a forlorn hope, to defend the pass leading from Thessaly into Locris. They resisted for three successive days the repeated attacks of the most brave and courageous of Xerxes' army. The Persians, however, discovered a path over the mountains, fell on Leonidas in the rear, and the defenders were cut to pieces.

The'saurus. See *Rogel, Peter Mark*.

Thersi'tes. In Greek legend, a deformed, scurrilous officer in the Greek army at the siege of Troy. He was always railing at the chiefs; hence the name is applied to any dastardly, malevolent, impudent railer against the powers that be. Achilles felled him to the earth with his fist and killed him.

> He squinted, halted, gibbous was behind,
> And pinched before, and on his tapering head
> Grew patches only of the flimsiest down.
> . . . . Him Greece had sent to Troy.
> The miscreant, who shamed his country most.
> *Homer's Iliad* (*Cowper*), Bk. ii.

In Shakespeare's *Troilus and Cressida* he is "a slave whose gall coins slanders like a mint."

Theseus. The chief hero of Attica in ancient Greek legend; son of Ægeus (*q.v.*), and the center of innumerable exploits. He was brought up by his mother Æthra, but when he became strong enough to lift the stone under which his father's sword was hidden, was sent to the court of Athens, where, in spite of the efforts of his father's wife Medea, he was recognized as heir to the throne. Among his deeds were the slaying of Procrustes (*q.v.*), the capture of the Marathonian bull, the slaying of the Minotaur (*q.v.*) by the aid of Ariadne (*q.v.*) whom he subsequently deserted in Naxos, his war against the Amazons, his part in the Argonautic expedition and the Calydonian hunt.

There are numerous versions of his war against the Amazons. He married the Amazonian queen who opposed him, known as either Antiope or Hippolyta (according to some accounts there were two sisters of these names) and took her home with him. After the death of this queen, he married Phædra (*q.v.*) whose ill-fated infatuation with her stepson Hippolytus has formed the subject of many tragedies in which Theseus plays a part. In his old age he became unpopular with his people and was foully murdered by Lycomedes in Scyros where he had taken refuge.

According to medieval legend, Theseus' title was Duke of Athens and his duchess was Hippolyta. Under this title he plays a part in Chaucer's *Knight's Tale* and Shakespeare's *Midsummer Night's Dream* (*q.v.*). In the *Knight's Tale* he married Hippolyta, and as he returned home with his bride, and Emily her sister, was accosted by a crowd of female suppliants who complained of Creon, king of Thebes. The Duke forthwith set out for Thebes, slew Creon, and took the city by assault. Many captives fell into his hands, amongst whom were the two knights, Pal'amon and Arcite (*q.v.*).

Thespian.

Thes'pian Maids, The. The nine Muses (*q.v.*). So called from Thes'pia in Bœotia, near Mount Helicon, often called *Thespia Rupes*.

Thes'pians. Actors; so called from Thespis, an Attic poet of the 6th century *B. C.*, reputed to be the father of Greek tragedy.

Thespi'o. A Muse. See above.

Thespis. See *Thespians* above.

Thes'tylis. A stock poetic name for a rustic maiden; from a young female slave of that name in the *Idylls* of Theocritus.

Thetis. The chief of the Nereids (*q.v.*)

of Greek legend. By Peleus she was the mother of Achilles.

Thetis's hair-stone. A fancy-name given to pieces of rock-crystal enclosing hair-like filaments.

Thief, The Penitent. For the name usually given to the penitent thief on the Cross and his unrepentant fellow, see *Dismas.*

Third Estate. See *Estate.*

Third Floor Back, The. A room in a lodging or boarding house. Jerome K. Jerome has a play called *The Passing of the Third Floor Back* (Am. 1910), "an idle fancy" presenting the effect of Christ's coming into such a room as a stranger.

Thirteen. It is said that the origin of the superstition that sitting down thirteen at dinner is unlucky is that, at a banquet in Valhalla, Loki once intruded, making thirteen guests, and Balder was slain. In Christian countries the superstition was confirmed by the Last Supper of Christ and His twelve apostles, but it antedates Christianity.

The Italians never use the number in their lotteries; and in Paris no house bears it, and persons, called *Quartorzièmes,* are available to make a fourteenth at dinner parties. Sailors strongly object to leaving port on the 13th of the month — especially if it happens to be a Friday — and they always start on their thirteenth voyage with apprehension.

Thirteen Colonies or States. See *States.*

Thirty. *The Thirty.* So the Spartan senate established by Lycurgus was called.

Thirty Tyrants. See *Tyrant.*

Thirty Years War. A series of wars between the Catholics and Protestants of Germany in the 17th century, in which France, Sweden, and other peoples participated from time to time. It began in Bohemia in 1618, and ended in 1648 with the Peace of Westphalia.

Thirty-six Line Bible. See *Bible, Specially named.*

Thirty-nine Articles, The. The articles of faith of the Church of England, the acceptance of which is obligatory on its clergy. They were originally issued in 1551 as forty-two, but in 1563 were modified and reduced to their present number. They received parliamentary authority in 1571.

Thisbe. See *Pyramus.*

Thomas, Augustus (1859–). One of the most noteworthy of American dramatists. His best-known plays are *The Witching Hour* (*q.v.*) and *As a Man Thinks* (*q.v.*).

Thomas, St. (also called *Doubting Thomas*). See under *Saint.*

Thomas the Rhymer or *Thomas of Ercildoune.* A poet of the 13th century who has been made the subject of popular legend. Scott calls him "the Merlin of Scotland" and makes use of old predictions attributed to him in both *Castle Dangerous* and *The Bride of Lammermoor.* He was said to have spent three years in Fairyland with the Fairy Queen, whom he met under the Eildon Tree, after which he became prophet and magician as well as poet. Legend has it that he did not die, but went to Fairyland and will some day return. The so-called *Prophecies of Thomas the Rhymer* were published by the Early English Text Society in 1875.

Thompson, Francis (1859–1907). English poet. His best-known poems are *The Hound of Heaven, The Poppy.*

Thomson, James (1700–1748). English poet. His chief works are *The Seasons* and *The Castle of Indolence.*

Tho'pas, Rime of Sir. A burlesque on contemporary metrical romances, told as Chaucer's own tale in the *Canterbury Tales.* Sir Thopas was a native of Poperyng in Flanders, a capital sportsman, archer, wrestler and runner. The beginning of his adventures is told in minute, interminable detail. He resolved to marry no one but an elf queen, and set out for Fairyland. On his way he met the three-headed giant Olifaunt, who challenged him to single combat. The knight got permission to go back for his armor, and promised to meet the giant next day. Here mine host interrupts the narrative as intolerable nonsense, and the "rime" is left unfinished.

Thor. Son of Odin, god of war, and the second god in the pantheon of the ancient Scandinavians. He was god of the air, of thunder and lightning and of justice. Thor had three principal possessions: a Hammer (*Mjolnir*), typifying thunder and lightning, and having the virtue of returning to him after it was thrown; a Belt (*Meginjardir*) which doubled his power; and Iron Gloves to aid him in throwing his hammer.

He was god of the household, and of peasants, and was married to Sip, a typical peasant woman. His name is still perpetuated in our *Thursday.* For the story of the theft and recovery of Mjolnir, see *Thrym.*

Thoreau, Henry David (1817–1862).

American essayist and nature writer. His most famous book is *Walden* (*q.v.*). His *Journals* and *The Maine Woods* are also significant works.

Thorn. *A thorn in the flesh.* A source of constant irritation, annoyance, or affliction; said of objectionable and parasitical acquaintances, obnoxious conditions, of a "skeleton in the cupboard," etc. The expression was first used by St. Paul in one of his *Epistles*. There was a sect of the Pharisees (*q.v.*) which used to insert thorns in the borders of their gaberdines to prick their legs in walking and make them bleed.

The Crown of Thorns. That with which our Savior was crowned in mockery (*Matt.* xxvii. 29); hence sometimes used of a very special affliction with which one is unjustly burdened.

Thorne, Dr. In Trollope's *Chronicles of Barsetshire* (see *Barsetshire*), notably in *Dr. Thorne*, a kindly physician of the village of Greshambury. The heroine of the novel is his niece, Mary Thorne, a lovable girl, typically English in her charms and virtues, who finally marries Frank Gresham (*q.v.*).

Thornhill, Sir William. The whimsical landlord of the Vicar of Wakefield in Goldsmith's novel of that name (1766). After traveling through Europe on foot, he returned disguised as Mr. Burchell (*q.v.*). Twice he rescued Sophia Primrose — once when she was thrown from her horse into a deep stream and once when she was abducted by his nephew, Squire Thornhill. Ultimately he married her.

Squire Thornhill. Nephew of Sir William Thornhill. He enjoyed a large fortune, but was entirely dependent on his uncle. He was a sad libertine, who abducted both the daughters of Dr. Primrose, and cast the old Vicar into jail for rent after the entire loss of his house, money, furniture, and books by fire. He tried to impose upon Olivia Primrose by a false marriage, but was caught in his own trap, for the marriage proved to be legal in every respect.

Thornton, John. Buck's master in Jack London's novel, *The Call of the Wild* (*q.v.*).

Thorold, Earl of Tresham. The chief character in Browning's *Blot on the 'Scutcheon* (*q.v.*).

Thorpe, John. A young blusterer in Jane Austen's *Northanger Abbey* (*q.v.*).

Thorpe, Lossie. The heroine of De Morgan's *Joseph Vance* (*q.v.*).

Thoth. A prominent god of Egyptian mythology identified by the Greeks and Romans with Hermes or Mercury. He is represented with the head of an ibis on a human body. He is the inventor of the arts and sciences, music and astronomy, speech and letters. Sometimes he is shown holding in his hand the heart and tongue of Ra, the sun-god to imply that he controls the intelligence of that great deity.

Thoughtless, Miss Betty. The heroine of a novel of that name by Mrs. Heywood (1697–1758), a virtuous, sensible, and amiable young lady, utterly regardless of the conventionalities of society, and wholly ignorant of etiquette. She is consequently forever involved in petty scrapes most mortifying to her sensitive mind. Even her lover is alarmed at her *gaucherie*, and deliberates whether such a partner for life is desirable. Mrs. Heywood's novel is said to have suggested the more important *Evelina* of Fanny Burney (1778).

Thousand and One Nights. See *Arabian Nights*.

Thraso. A boastful captain in the comedy *Eunuchus* (The Eunuch) by Terence, said to have been the inspiration for similar characters in Elizabethan drama. Cp. *Bobadil*, *Parolles*, *the Copper Captain*, etc.

Threadneedle Street. The street in the City of London leading from Bishopsgate to the Bank of England.

The Old Lady in Threadneedle Street. The Bank of England, which stands in this street. The term dates from the late 18th century, and there is a caricature by Gilray, dated May 22nd, 1797, entitled *The Old Lady in Threadneedle Street in Danger*, which refers to the temporary stopping of cash payments, February 26th, 1797, and to the issue of one pound banknotes on March 4th the same year.

Three. Pythagoras calls three the perfect number, expressive of "beginning, middle, and end," wherefore he makes it a symbol of Deity.

A Trinity is by no means confined to the Christian creed. The Hindu Trimurti consists of Brahma, the Creator, Vishnu, the Preserver, and Siva, the Destroyer. The world was supposed by the ancients to be under the rule of three gods, viz. Jupiter (heaven), Neptune (sea), and Pluto (Hades). Jove is represented with three-forked lightning, Neptune with a trident, and Pluto with a three-headed dog. The Fates are three, the Furies three, the Graces three, the Harpies

three, the Sibylline books three times three (of which only three survived); the fountain from which Hylas drew water was presided over by three nymphs; the Muses were three times three; the pythoness sat on a three-legged stool, or tripod; and in Scandinavian mythology we hear of "the Mysterious Three," viz. "Har" (the Mighty), the "Like-Mighty," and the "Third Person," who sat on three thrones above the rainbow.

Man is threefold (body, soul, and spirit); the world is threefold (earth, sea, and air); the enemies of man are threefold (the world, the flesh, and the devil); the Christian graces are threefold (Faith, Hope, and Charity); the kingdoms of Nature are threefold (mineral, vegetable, and animal); the cardinal colors are three in number (red, yellow, and blue), etc. Cp. *Nine*, which is three times three.

Three Acres and a Cow. See *Acre.*

Three Ages of Man. See *Ages.*

Three Estates of the Realm. See *Estate.*

Three Guardsmen. See below, *Three Musketeers.*

Three Kings of Cologne. See *Cologne; Magi.*

Three Mile Limit. An expression referring to the three-mile expanse of water out from any shore, the jurisdiction over which, according to international law, belongs to the country owning the mainland. The phrase has been widely used in connection with the Volstead Act (*q.v.*) which cannot be enforced by the United States beyond the *Three Mile Limit;* hence the use of liquor is lawful beyond that point.

Three R's. See under *R.*

Three Sisters. See *Sister.*

Three Tailors of Tooley Street. See *Tailor.*

Three Bears, The. See *Goldilocks.*

Three Black Pennys, The. A novel by Joseph Hergesheimer (Am. 1917), telling the story of several generations of Pennys. The Pennys are a family of Pennsylvania iron founders, for the most part sober and respectable but with a queer wild strain in the blood that manifests itself in an occasional dark-skinned, passionate "Black Penny." The last of the "Black Pennys," Howat, is a modern dilettante.

Three Musketeers, The (*Les Trois Mousquetaires*). A famous historical romance by Alexandre Dumas (Fr. 1844), which, together with its sequels, *Twenty Years After* (*Vingt Ans Apres*) and *The Vicomte de Bragelonne,* covers the period of 1625 to 1665 in French history. The central figure, D'Artagnan, was a historical personage (1623-1673), his three friends also have counterparts in history, even to their names; and much of the material for the novels is drawn from D'Artagnan's *Memoirs.* Few characters of fiction are so widely beloved as this gay and high-spirited young Gascon, whose arrival in Paris on a raw-boned yellow pony with but three crowns to his name is the opening chapter of a whirlwind of adventures. He is determined to become one of Louis XIII's guardsmen, and before his first day in Paris is over, he has involved himself in duels with Athos, Porthos and Aramis, three of the most renowned fighters of that renowned corps. As an upshot he is welcomed into the congenial fellowship of the "three Musketeers"; and the fortunes and misfortunes, narrow escapes and amazing exploits of these four fast friends form the subject matter of the novels. The trilogy follows the career of D'Artagnan (Charles de Baatz, Seigneur d'Artagnan) through to his death as Comte d'Artagnan, commander of the Musketeers and marshal of France. Of the four friends Athos is always the gallant gentleman, Porthos the physical giant, good-hearted but not too clever, Aramis the schemer and politician with leanings toward the church, and D'Artagnan first and foremost the soldier, quick-witted, quick-tempered, brave and lovable.

In *Twenty Years After,* a romance which deals with the uprising against Cardinal Mazarin known as the Fronde, the old friends are on opposing sides. D'Artagnan and Porthos, as guardsmen, support the powers that be; Athos and Aramis (who have retired from the corps, the former to a country-seat, the latter to a monastery) join the intrigue. *The Vicomte de Bragelonne,* the last of the trilogy, deals with the reign of Louis XIV and includes portions frequently published as separate novels, notably *Louise de la Vallière* and *The Man in the Iron Mask.* The Vicomte de Bragelonne is a son of Athos, in love with Louise de la Vallière, who becomes the mistress of the King. In this novel Aramis is general of the Jesuits, and the main plot concerns itself with his schemings for power. He it is who discovers the existence of the mysterious individual later known as the "Man in the Iron Mask" and almost succeeds in kidnapping Louis XIV and setting this twin brother and physical double on the throne in his place. See under *Iron.*

Rudyard Kipling has a story entitled *The Three Musketeers* in his *Tales of the Hills*, opening with the sentence "Mulvaney, Ortheris and Learoyd are privates in the B Company of a Line Regiment and personal friends of mine. Collectively I think, but am not certain, they are the worst men in the regiment so far as genial blackguardism goes." This trio appears in many other of Kipling's tales. See under separate names.

Three Unities. See *Unities.*

Threshers. Members of an Irish political organization instituted in 1806 by Catholics in opposition to the Orangemen (*q.v.*). One object was to resist the payment of tithes. Their threats and warnings were signed "Captain Thresher."

Throgmorton Street. In England the financial world at large, or the Stock Exchange, which is situated in this narrow London street. So named from Sir Nicholas Throckmorton (d. 1571), head of the ancient Warwickshire family, and ambassador to France in the reign of Queen Elizabeth.

Thrums. The town immortalized by Sir James Barrie under this name in his *Window in Thrums* (1889) and other volumes is Kirriemuir, Forfarshire.

Thrym or **Thrymr.** In Scandinavian mythology a giant who stole Thor's hammer Mjolnir and refused to return it unless he was given the goddess Freya. Thor put on Freya's garments and presented himself as a veiled bride accompanied by Loki as handmaid. When Thrym expressed surprise at his bride's tremendous appetite, Loki explained that she had been so impatient to see her lover that she had not touched food for eight days. The hammer was now brought and the supposed Freya seized it and killed Thrym and all his company.

Thucydides (B.C. 471-400). Famous Greek historian.

Thug. Originally a member of a religious body of northern India, worshippers of Kali (*q.v.*), who could be propitiated only by human victims who had been strangled. Hence, the Thugs became a professional fraternity of stranglers, and supported themselves by the plunder obtained from those they strangled. Their native name is *P'hansigars* (stranglers); that of *Thug* (*i.e.* cheat) was given them in 1810. Their methods were rigorously suppressed under British rule, and were practically extinct by 1840. The word is used for any ruffian.

Thule. The name given by the ancients to an island, or point of land, six days' sail north of Britain, and considered by them to be the extreme northern limit of the world. The name is first found in the account by Polybius (about *B. C.* 150) of the voyage made by Pytheas in the late 4th century *B. C.* Pliny says, "It is an island in the Northern Ocean discovered by Pyth'eas, after sailing six days from the Orcades." Others, like Camden, consider it to be Shetland, in which opinion they agree with Mari'nus, and the descriptions of Ptolemy and Tacitus; and still others that it was some part of the coast of Norway. The etymology of the name is unknown.

Ultima Thule. The end of the world; the last extremity.

> Tibi serviat Ultima Thule.
> *Virgil: Georgics*, i, 30.

Thumb, Tom. See *Tom Thumb.*

Thunder. *The Sons of Thunder.* See under *Son.*

To steal one's thunder. To forestall him; or to adopt his own special methods as one's own. The phrase comes from the anecdote of John Dennis (d. 1734), the critic, who invented a very effective way of producing stage thunder for use in a play of his. The play was refused a hearing, but, to the author's extreme annoyance, they "stole his thunder" for *Macbeth.*

The Thunderer. A name facetiously applied to *The Times* (London) in the mid-19th century, in allusion to an article by the editor, Edward Sterling (d. 1847), beginning:

> We thundered forth the other day on the subject of social and political reform.—*The Times.*

Thundering Legion. A famous Roman legion of the 2nd century said to be so called from the thunderstorm which aided in their defeat of the Marcomanni.

Thundertentronckh, Arminius von. A pseudonym under which Matthew Arnold wrote a number of satiric essays, chiefly for *The Pall Mall Gazette.* They were brought out in book form under the title *Friendship's Garland.*

Thu'rio. In Shakespeare's *Two Gentlemen of Verona*, a foolish rival of Valentine for the love of Silvia, daughter of the Duke of Milan.

Thursday, Black. See under *Black.*

Thurston, Hannah. See *Hannah Thurston.*

Thus Spake Zarathustra (*Also Sprach Zarathustra*). A noted philosophical treatise by Friedrich Nietzsche (Ger.

1884), which develops his doctrine of the superman (*q.v.*) and the supremacy of power. Zarathustra refers to the Persian seer Zoroaster (*q.v.*) who is used as a mouthpiece for Nietzsche's theories.

Thwackum, Parson Roger. A famous character in Fielding's novel, *The History of Tom Jones, a Foundling* (1749), a clergyman and pedagogue. He had a terrific temper and was over-given to looking after his own interests, but was a man of parts and of some principle.

Thyestes. In classic myth a son of Pelops who seduced the wife of his brother Atreus (*q.v.*).

Thyestean banquet. A cannibal feast. Thyestes was given his own son to eat at a banquet served up to him by his brother Atreus.

Thyestean revenge. Blood for blood; tit for tat of bloody vengeance.

Thyrsis. (1) A herdsman introduced in the *Idylls* of Theocritus, and in Virgil's *Eclogue*, vii. Any shepherd or rustic is so called.

> Hard by, a cottage chimney smokes
> From betwixt two aged oaks,
> Where Corydon and Thyrsis, met,
> Are at their savoury dinner set.
> *Milton: L'Allegro* (1638).

(2) A monody on his friend Arthur Henry Clough by Matthew Arnold.

Thyrsus. A long pole with an ornamental head of ivy, vine leaves, or a fir cone, carried by Bacchus and by his votaries at the celebration of his rites. It was emblematic of revelry and drunkenness.

Tibbs, Beau. A famous character in Goldsmith's *Citizen of the World* (1789), a poor, clever, dashing young spark, who had the happy art of fancying he knew all the *haut monde*, and that all the *monde* knew him, that his garret was the choicest spot in London for its commanding view of the Thames; that his wife was a lady of distinguished airs; and that his infant daughter would marry a peer. He took off his hat to every man and woman of fashion, and made out that dukes, lords, duchesses, and ladies addressed him simply as Ned.

> "I was asked to dine yesterday," he says, "at the duchess of Piccadilly's. My lord Mudler was there. 'Ned,' said he, 'I'll hold gold to silver I can tell you where you were poaching last night . . . I hope, Ned, it will improve your fortune.' 'Fortune, my lord? five hundred a year at least — great secret — let it go no further.' My lord took me down in his chariot to his country seat yesterday, and we had a *tête-à-tête* dinner in the country." "I fancy you told us just now you dined yesterday at the duchess's in town." "Did I so" replied he coolly. "To be sure, egad! now I do remember — yes, I had two dinners yesterday." — *Letter liv.*

Tiberinus. In Roman myth, the god of the River Tiber.

Tickler, Timothy. One of the group whose conversations form the subject matter of the *Noctes Ambrosianæ* (*q.v.*) by Christopher North (John Wilson). He is said to be an ideal portrait of Robert Sym, a lawyer of Edinburgh (1750–1844).

Tiffany, Mrs. The leading character in the comedy *Fashion* (*q.v.*) by Mrs. Mowatt Ritchie.

Tiffin. An old Northern English dialect word for a small draught of liquor. It was introduced into India, where it acquired its modern meaning of a lunch, or light meal between breakfast and dinner. The word is almost solely used by Anglo-Indians, but it is in no way an Indian word.

Tiger. The nickname of the French statesman Georges Clemenceau (b. 1841). Also a final yell in a round of cheering.

Tiger Lily. An Indian princess of Barrie's *Peter Pan* (*q.v.*).

Tilburina. In Sheridan's comedy *The Critic* (1779), a character in Mr. Puff's tragic drama *The Spanish Armada* which is being rehearsed. Tilburina is a gushing, romantic, love-struck girl in love with Whiskerandos. She is the daughter of the governor of Tilbury Fort, "a plain matter-of-fact man" whose temperament is in sharp contrast with that of his emotional daughter.

Tilbury Town. An imaginary town created and populated by the poems of Edwin Arlington Robinson (Am. 1869–). It exists presumably in New England. Among the best-known characters are Richard Covy, a fine gentleman who shot himself, to every one's surprise, Miniver Cheevy, the town drunkard, the mysterious "man Flammonde from God knows where" and Old King Cole, whose three sons have proved utterly worthless.

Tilney, Henry. The hero of Jane Austen's *Northanger Abbey* (*q.v.*). His father, *General Tilney*, is also a prominent character.

Tim, Tiny. See *Tiny Tim.*

Timias. Prince Arthur's squire in Spenser's *Faërie Queene*, typifying Sir Walter Raleigh. See *Amoret.*

Timon of Athens. An Athenian misanthrope of the late 5th century *B. C.* and the principal figure in Shakespeare's play so called. The play, which was acted about 1607 and printed in 1623, is not all Shakespeare's work. The drama begins with the joyous life of Timon, and his hospitable extravagance; then launches into his pecuniary embarrassment, and the discovery that his professed friends

will not help him; and ends with his flight into the woods, his misanthropy, and his death. Aside from the hero, the two most important characters are Flavius, his faithful steward, and Alcibiades, the Athenian captain. Timon finds a hidden treasure in the woods, but so great is his disillusionment and hatred of mankind that he has no desire to make use of it. He gives a part of it to Flavius and another part to Alcibiades to enable him to launch an expedition against Athens.

Macaulay uses the expression to *out-Timon Timon* — *i.e.* to be more misanthropical than even Timon.

Timon's banquet. A banquet at which nothing is served; a banquet of lukewarm water. Timon gave such a feast to bid farewell to his friends and express his scorn for them.

Timothy. In the New Testament, one of the early Christians, a convert and associate of Paul; (2) either of the two New Testament *Epistles* to Timothy written by Paul.

Timothy Titcomb. See *Titcomb, Timothy.*

Timrod, Henry (1829–1867). American lyric poet of the South.

Tin. Money. A depreciating synonym for silver, called by alchemists "Jupiter."

The little tin god. Pettiness in power, from the use of this expression in one of Kipling's *Departmental Ditties* (1886).

A tin Lizzie. A ramshackle automobile of inexpensive make.

Tinker. *The Immortal* or *The Inspired Tinker.* John Bunyan (1628–1688).

Tinker Bell. An unseen fairy in Barrie's *Peter Pan* (*q.v.*).

Tintag'el or **Tintag'il.** A strong castle on the coast of Cornwall, the reputed birthplace of King Arthur.

"When Uthur in Tintagil passed away."
Tennyson: The Coming of Arthur.

Tin'tern Abbey. Wordsworth has a famous poem called *Lines Composed a few Miles above Tintern Abbey.*

Tinto, Dick. An artist who appears in two of Scott's novels. He is introduced as a lad in the *Bride of Lammermoor* and later in *St. Ronan's Well,* as touching up the signboard of Meg Dods.

Tintoretto. The historical painter, whose real name was Jacopo Robusti (1512–1594). He was called *Il Furioso* from the extreme rapidity with which he painted.

Tiny Tim. Bob Cratchitt's little lame son in Dickens' *Christmas Carol.*

Tiph'any. The name given in the old romances to the mother of the Magi. Of course it is a corruption of *Epiphany.*

Tiran'te the White. The hero and title of a famous romance of chivalry. Cervantes describes it thus in his *Don Quixote*:

"Let me see that book," said the curé; "we shall find in it a fund of amusement. Here we shall find that famous knight don Kyrie Elyson of Montalban, and Thomas his brother, with the knight Fonseca, the battle which Detriantê fought with Alano, the stratagems of the Widow Tranquil, the amour of the empress with her 'squire, and the witticisms of lady Brillianta. This is one of the most amusing books ever written."

Tire'sias. A Theban of Greek legend, who by accident saw Athe'na bathing, and was therefore struck with blindness by her splashing water in his face. She afterwards repented, and, as she could not restore his sight, conferred on him the power of soothsaying and of understanding the language of birds, and gave him a staff with which he could walk as safely as if he had his sight. He found death at last by drinking from the well of Tilpho'sa. There are several versions of this legend.

Tisiph'one. One of the three Furies (*q.v.*). Covered with a bloody robe, she sits day and night at hell-gate, armed with a whip. Tibullus says her head was coifed with serpents in lieu of hair.

Tish. An intrepid old maid, the heroine of Mary Roberts Rinehart's *Adventures of Letitia Carberry* (Am. 1876–) and of numerous short stories.

Titans. Primordial beings of Greek mythology, of enormous size and strength, and typical of lawlessness and the power of force. There were twelve, six male (Oceanus, Cœus, Crius, Hyperion, Japetus, and Cronus) and six female (Theia, Rhea, Themis, Mnemosyne, Phœbe, and Tethys), children of Uranus and Ge (Heaven and Earth). Legends vary, but one states that Cronus swallowed the rest of them, and that when liberated by Zeus (son of Cronus), they dethroned and emasculated their father, Uranus; whereupon they made war on Zeus, who, after defeating them, imprisoned them all — Oceanus alone excepted — in Tartarus.

By Virgil and Ovid the Sun was sometimes surnamed *Titan.*

Theodore Dreiser entitled a modern novel *The Titan.* See *Cowperwood.*

Titania. Queen of the fairies and wife of Oberon (*q.v.*). She appears in Shakespeare's *Midsummer Night's Dream.*

Titcomb, Timothy. The pseudonym under which J. G. Holland (Am. 1819–1881) wrote some of his early books,

notably the *Titcomb Papers*, a series of sketches with a didactic flavor.

Tite Barnacle. See *Barnacle.*

Titho'nus. A beautiful Trojan of Greek legend, son of Laomedon, and beloved by Eos (Auro'ra). At his prayer the goddess granted him immortality, but as he had forgotten to ask for youth and vigor he grew old, and life became insupportable. He now prayed Eos to remove him from the world; this, however, she could not do, but she changed him into a grasshopper. Tennyson has a poem entitled *Tithonus.*

Tithor'ea. One of the two chief summits of Parnassus. It was dedicated to Bacchus, the other (Lycorea) being dedicated to the Muses and Apollo.

Titian, Tisiano Vecellio. An Italian painter (1477–1576).

The French Titian. Jacques Blanchard (1600–1638).

The Portuguese Titian. Alonzo Sanchez Coello (1515–1599).

Titmarsh, Michael Angelo. A pseudonym under which Thackeray published some of his less important work.

Tito Melema. (In George Eliot's *Romola.*) See *Melema, Tito.*

Titurel. A legendary character who appears in many of the narratives concerning the Holy Grail (*q.v.*) and is the titular hero of a 13th century romance by Wolfram von Eschenbach, to which Albert of Scharfenberg later added *Young Titurel.* This valiant and holy knight was the first guardian of the Grail, the father of Frimurtel, who succeeded him as guardian and the grandfather of Amfortas (*q.v.*).

Titus. (1) An alternative name of the Penitent Thief used in Longfellow's *Golden Legend.* See *Dysmas.*

(2) In Roman legendary history, the son of Lucius Junius Brutus. His father condemned him to death for supporting the Tarquins. For the use of this legend in drama, see under *Brutus.*

(3) The hero of a story in Boccaccio's *Decameron.*

Titus Androni'cus. A drama published among the plays of Shakespeare and formerly attributed to him (c. 1589). It is a tragedy of pre-Shakespearean type, full of bloody horrors. The plot turns on the ingratitude of Saturninus, who has become Emperor of Rome through the good offices of Titus Andronicus. Saturninus marries, not Titus' daughter Lavinia, to whom he had been betrothed, but Tamora, queen of the Goths, one of the captives whom the conquering Titus has brought home. She and her lover, Aaron the Moor, accomplish the dishonor and horrible mutilation of Lavinia and the execution of Lavinia's two brothers. Titus now gives himself up to vengeance and one atrocity follows another until all the principal characters are killed. There were several plays on this same subject extant in Shakespeare's time.

Tit'yrus. A poetical surname for a shepherd; from its use in Greek idylls and Virgil's first *Eclogue.* In the *Shepherd's Calendar* (*Feb.*, *June*, and *Dec.*) Spenser calls Chaucer by this name.

Tit'yus. A gigantic son of Zeus and Ge in Greek mythology whose body covered nine acres of land. He tried to defile Latona, but Apollo cast him into Tartarus, where a vulture fed on his liver, which grew again as fast as it was devoured. (Cp. *Prometheus.*) He was the father of Europa.

Tiu. In Scandinavian mythology, the son of Odin and younger brother of Thor. The wolf Fenris bit off his hand.

Tizo'na. One of the favorite swords of the Cid, taken by him from King Bucar. His other favorite sword was Cola'da. Tizona was buried with him.

To Have and to Hold. A historical novel by Mary Johnston (Am. 1899). The scene is laid in 17th century Virginia. Ralph Percy, the hero, takes a bride by chance from a shipload sent from England and learns that his wife is not a domestic servant, as he supposed, but the King's ward, Jocelyn Leigh, who has taken this means of avoiding a marriage with Lord Carnel to which the King has urged her. Carnel pursues her to Virginia and a long series of exciting adventures follows, but he admits his defeat at last and takes poison.

To remain Bible. See *Bible, Specially named.*

Tobit. The principal character of the *Book of Tobit*, a romance included in the Old Testament Apocrypha. While sleeping outside the wall of his courtyard he was blinded by sparrows " muting warm dung into his eyes." His son Tobias was attacked on the Tigris by a fish, which leapt out of the water and which he caught at the bidding of the angel Raphael, his mentor. Tobias afterwards married Sara, seven of whose betrothed lovers had been successively carried off by the evil spirit Asmode'us, who was driven by the angel Azari'as to the extremity of Egypt, bound. Tobit was cured of his

blindness by applying to his eyes the gall of the fish which had tried to devour his son.

Tobo'so. The village home of Don Quixote's lady-love, whom he renamed Dulcinea (*q.v.*). It is a few miles east of Ciudad Real.

Toby. (1) The name of the dog who figures in the old Punch and Judy puppet-show.

(2) The companion of Melville in his *Typee* (*q.v.*).

Uncle Toby. The name by which Captain Shandy, the uncle of Tristram Shandy in Sterne's novel of that name, is best known. See under *Shandy.*

Tod'gers, Mrs. In Dickens' *Martin Chuzzlewit,* proprietress of a " commercial boarding-house "; weighed down with the overwhelming cares of " sauces, gravy," and the wherewithal of providing for her lodgers. Mrs. Todgers had a " soft heart " for Mr. Pecksniff, widower, and being really kind-hearted, befriended poor Mercy Pecksniff in her miserable married life with her brutal husband Jonas Chuzzlewit.

Tofana. An old woman of Naples (d. 1730) immortalized by her invention of a tasteless and colorless poison, called by her the *Manna of St. Nicola of Bari,* but better known as *Aqua Tofa'na.* Above 600 persons fell victims to this insidious drug. It was said to be used particularly by young wives who wished to get rid of their husbands.

Toga. The usual outer dress of a Roman citizen when appearing in public; the Romans were hence the *Gens togata* or the *togaed people.* The toga consisted of a single piece of undyed woolen cloth, cut almost in a semicircle and worn in a flowing fashion round the shoulders and body.

Toga picta. The toga embroidered with golden stars that was worn by the emperor on special occasions, by a victorious general at his " triumph," etc.

Toga prætexta. The toga with a purple border that was worn by children, by those engaged in sacred rites, magistrates, etc.

Toga virilis. The toga worn by men (*virilis,* manly), assumed by boys when 15.

Toilers of the Sea (*Les Travailleurs de la Mer*). A novel by Victor Hugo (Fr. 1866). Much of the action centers about the steamboat *La Durande* and its trips between the Isle of Guernsey and St. Malo, and there is a deal of smuggling and exciting adventure. The heroine is Deruchette and the real hero, Gilliatt.

Toinette. In Molière's *Malade Imaginaire,* a confidential female servant of Argan, the *malade imaginaire.* " *Adroite, soigneuse, diligente, et surtout fidèle,*" but contradictious, and always calling into action her master's irritable temper. In order to cure him, she pretends to be a travelling physician of about ninety years of age, although she has not seen twenty-six summers; and in the capacity of a Galen, declares M. Argan is suffering from lungs, recommends that one arm should be cut off, and one eye taken out to strengthen the remaining one.

Toki. The William Tell (*q.v.*) of Danish legend. His story is told by Saxo Grammaticus (12th century).

Toledo. A sword made at Toledo in Spain, which long before and after the Middle Ages was specially famous for its fine blades.

Tolo'sa. *He has got the gold of Tolosa.* (Latin proverb meaning " His ill-gotten wealth will do him no good.") Cæpio, in his march to Gallia Narbonensis, stole from Toulouse (Tolosa) the gold and silver consecrated by the Cimbrian Druids to their gods. In the battle which ensued (B.C. 106), both Cæpio and his brother consul were defeated by the Cimbrians and Teutons, and 112,000 Romans were left dead on the field.

Tolstoi, Count Leo (1828-1910). Russian novelist and social theorist, author of *War and Peace, Anna Karénina, Resurrection,* etc. See those entries.

Tom.

Long Tom. A familiar name for any gun of great length; especially the naval 4.7's used on land in the second Boer War.

Peeping Tom of Coventry. See *Godiva.*

Uncle Tom. See *Uncle Tom's Cabin.*

Tom and Jerry. Types of the roystering young man about town; from Pierce Egan's *Life in London; or, The Day and Night Scenes of Jerry Hawthorn, Esq., and his Elegant Friend Corinthian Tom* (1821).

Tom, Dick, and Harry. A set of nobodies; persons of no note; persons unworthy of notice. " Brown, Jones, and Robinson " are far other men; they are the vulgar rich, who give themselves airs, especially abroad, and look with scorn on all foreign manners and customs which differ from their own.

Tom Tug. A waterman.

Tom Bailey. In Aldrich's *Story of a Bad Boy* (*q.v.*).

Tom Brown's School Days. A famous

book for boys by Thomas Hughes (1856) portraying life in an English public school. When Tom enters Rugby, he is a shy, homesick chap, but he is soon drawn into the life of the school and develops robust, manly qualities. A sequel, *Tom Brown at Oxford*, appeared in 1861.

Tom Burke of Ours. A historical novel by Charles Lever (1844). The witty, brave, resourceful Irish hero is involved in numerous conspiracies and other adventuresome affairs, both in the British Isles and in France where he is a commissioned officer. Napoleon is a prominent character in the novel. He gives Tom his commission, and on one occasion Tom saves his life.

Tom Canty. In Mark Twain's *Prince and the Pauper* (*q.v.*).

Tom Grogan. A novel by F. Hopkinson Smith (Am. 1896). The heroine, Tom Grogan, is a plucky Irish widow who adopts her husband's name and business as stevedore on Staten Island, in order to make a living for herself and her two children. She runs counter to the labor unions and has a hard fight, but comes out on top.

Tom Jones or more completely *The History of Tom Jones, a Foundling.* A novel by Fielding (1749) which, as one of the first of English novels, exerted a great influence upon the development of fiction. Its hero, Tom Jones, is not overheroic; he is perhaps a model of generosity, and manly spirit, but mixed with dissipation. Lord Byron calls him "an accomplished blackguard" (*Don Juan*, xiii. 110, 1824). See also *Allworthy*.

A hero with a flawed reputation, a hero sponging for a guinea, a hero who cannot pay his landlady, and is obliged to let his honor out to hire, is absurd, and the claim of Tom Jones to heroic rank is quite untenable. — *Thackeray.*

Tom o' Bedlam. A mendicant who levies charity on the plea of insanity. In the 16th and 17th centuries applications for admission to Bedlam (*q.v.*) became so numerous that many inmates were dismissed half cured. These "ticket-of-leave men" wandered about chanting mad songs, and dressed in fantastic dresses, to excite pity. Posing as these harmless "innocents," a set of sturdy rogues appeared, called *Abram men* (*q.v.*), who shammed lunacy, and committed great depredations.

Tom Sawyer, The Adventures of. A famous story by Mark Twain (Am. 1876) which, together with its sequel *Huckleberry Finn* (*q.v.*), retails the adventures of the "bad boy" of a little Missouri town. Tom Sawyer's maneuvers to outwit his ultra-conventional Aunt Polly, his sworn friendship for the disreputable Huck Finn, his prize collection of Sunday School tickets, the memorable exploits of the whitewashing of the fence and the appearance of Huck and Tom at their own funeral, to mention only a few of his escapades, have endeared him to thousands of readers. The two books referred to above were followed by *Tom Sawyer Abroad* (1894) and *Tom Sawyer Detective* (1896).

Tom the Piper's Son. The thievish hero of an old nursery rhyme. *Tom the Piper* was one of the characters in the old Morris Dance (*q.v.*).

Tom Thumb. Any dwarfish or insignificant person is so called; from the pigmy hero of the old nursery tale, popular in the 16th century. *The History of Tom Thumb* was published by R. Johnson in 1621, and there is a similar tale by Perrault (*Le Petit Poucet*), in 1630. The American dwarf Charles Sherwood Stratton (1838–1883) was popularly called "General Tom Thumb."

Tom Titivil. The name of the devil in many of the old Morality plays.

Tom, Uncle. See *Uncle Tom's Cabin.*

Tommy. *Tommy*, or *Tommy Atkins.* A British private soldier, as a Jack Tar is a British sailor. At one time all recruits were served out with manuals in which were to be entered the name, age, date of enlistment, length of service, wounds, medals, and so on of the holder. With each book was sent a specimen form showing how the one in the manual should be filled in, and the hypothetical name selected, instead of the lawyers' *John Doe* or *Richard Roe*, was Thomas Atkins. The nickname was popularized by Kipling.

For it's Tommy this, and Tommy that, and "Tommy, wait outside";
But it's "Special train for Atkins" when the trooper's on the tide.
Kipling: Tommy (Barrack-Room Ballads.)

Tommy and Grizel. A novel by J. M. Barrie (Eng. 1900), a sequel to *Sentimental Tommy* (*q.v.*).

Tommy, Sentimental. See *Sentimental Tommy.*

Tommy Traddles. (In Dickens' *David Copperfield.*) See *Traddles.*

Tong (Ch. **t'ang**, lit. hall). A Chinese secret association or society. See *Chinatown.*

Tonio. A character in Leoncavallo's opera, *I Pagliacci* (*q.v.*).

Tono-Bungay. A novel by H. G. Wells (Eng. 1908). The hero, George Ponderevo, throws in his fortunes with his uncle, inventor of the patent medicine "Tono-Bungay" which brings them both an immense fortune.

Tony Lumpkin. (In Goldsmith's *She Stoops to Conquer.*) See *Lumpkin, Tony.*

Toonerville Trolley. A popular comic supplement feature illustrating the foibles of human nature as seen on a trolley car, the creation of the American cartoonist, Fontaine Fox. The trolley has been commercialized as a child's toy.

To'phet. A valley just to the south of Jerusalem, at the south-east of Gehenna (*q.v.*), where children were made to "pass through the fire to Moloch." Josi'ah threw dead bodies, ordure, and other unclean things there, to prevent all further application of the place to religious use (2 *Kings* xxiii. 10), and here Sennacherib's army was destroyed (*Is.* xxx. 31-3). A perpetual fire was kept burning in it to consume the dead bodies, bones, filth, etc., deposited there, and hence it was taken as symbolical of Sheol or Hell. The name is Hebrew, and may mean "a place to be spat upon," or it may be connected with *toph*, a drum, in allusion to the drowning of the murdered children's cries by the beating of drums.

Toralva. The licentiate in *Don Quixote* (II. iii. 5) who was conveyed on a cane through the air, with his eyes shut. In the space of twelve hours he arrived at Rome, and lighted on the tower of Nona, whence, looking down, he witnessed the death of the Constable de Bourbon. Next morning he arrived at Madrid, and related the whole affair. During his flight the devil bade him open his eyes, and he found himself so near the moon that he could have touched it with his finger.

Torquato, *i.e. Torquato Tasso.* See *Tasso.*

Tormes, Lazarillo de. See *Lazarillo de Tormes.*

Torre, Sir. In Tennyson's *Idylls of the King*, the brother of Elaine, the lily maid of Astolat.

Tosca, La. An opera by Puccini (1900) based on the drama by Sardou. Tosca, an Italian singer, unable to endure the strain when her lover, the painter, Mario Cavaradossi, who has concealed a dangerous political prisoner, is tortured, reveals the whereabouts of the prisoner to Scarpia, chief of police. Scarpia promises to save Cavaradossi by a mock execution if Tosca will give herself to him. She agrees, but stabs him at the last moment. The execution is, however, a real one, and Tosca leaps from a battlement to her death.

Totem. A North American Indian (Algonquin) word for some natural object, usually an animal, taken as the emblem of a person or clan on account of a supposed relationship. Totemism, which is common among primitive peoples, has a distinct value in preventing intermarriage among near relations, for if persons bearing the same totem (as, for instance, in the case of brothers and sisters) intermarry the punishment is death. Another custom is that one is not allowed to kill or eat the animal borne as one's totem.

Totem pole. The post standing before a dwelling on which grotesque and, frequently, brilliantly colored representations of the totem were carved or hung. It is often of great size, and sometimes so broad at the base that an archway is cut through it.

Tottenham in Boots. A popular toast in Ireland in 1731. Mr. Tottenham gave the casting vote which threw out a Government bill very obnoxious to the Irish, on the subject of the Irish Parliament. He had come from the country, and rushed into the House, without changing his boots, just in time to give his vote, which prevented the bill from passing by a majority of one.

Touchstone. The witty clown of Shakespeare's *As You Like It.* His famous speech is "the seven degrees of affront": (1) the retort courteous, (2) the quip modest, (3) the reply churlish, (4) the reproof valiant, (5) the countercheck quarrelsome, (6) the lie circumstantial, and (7) the lie direct (Act. v. sc. 4). See *Countercheck*, etc.

Tour. *The Grand Tour.* Through France, Switzerland, Italy, and home by Germany. Before railways were laid down, this tour was made by most of the young aristocrats as the finish of their education. Those who went merely to France or Germany were simply tourists.

Tour de force (Fr.) A feat of strength or skill.

Tournament (O. Fr. *torneiement*, from Lat. *tornare*, to turn). A tilt of knights; the chief art of the game being so to maneuver or *turn* your horse as to avoid the adversary's blow.

The Tournament of Tottenham. A comic romance, given in Percy's *Reliques.* A number of clowns are introduced, prac-

tising warlike games, and making vows like knights of high degree. They ride tilt on cart-horses, fight with ploughshares and flails, and wear for armor wooden bowls and saucepan-lids.

Toussaint l'Ouverture. The negro hero who freed San Domingo from French rule (1791). He is the central figure of a historical novel, *The Hour and the Man* (1840), by Harriet Martineau.

Tout ensemble (Fr.). The whole massed together; the general effect.

Tout le monde (Fr. all the world). Every one who is any one.

Town and Gown. The two sections of a university town; composed of those who are not attached to the university and those who are; hence, *a town and gown row*, a collision, often leading to a fight, between the students and non-gownsmen. Cp. *Philistines*.

Townley Mysteries or **Plays.** One of the important cycles of English Mystery Plays (*q.v.*). They are also known as the Wakefield Mysteries because they were probably acted at the fairs of Widkirk, near Wakefield. They have a more popular, lively and even jocular tone than the plays of the other cycles.

Townsend, Robert Etheridge. The hero of Cabell's *Cords of Vanity* (*q.v.*).

Tox, Miss Lucretia. In Dickens' *Dombey and Son* (1846), the bosom friend of Mr. Dombey's married sister (Mrs. Chick). Miss Lucretia was a faded lady, "as if she had not been made in fast colors," and was washed out. She "ambled through life without any opinions, and never abandoned herself to unavailing regrets." Miss Tox greatly admired Mr. Dombey, and entertained a forlorn hope that she might be selected by him to supply the place of his deceased wife.

Tractarians. The authors of the *Tracts for the Times* (see below), which enunciated the principles of the Oxford Movement (*q.v.*), also called the *Tractarian Movement*; also their followers. Hence applied to High Churchmen generally.

Tracts for the Times. A series of papers on theological and liturgical subjects, published at Oxford (hence sometimes called *The Oxford Tracts*) between 1833 and 1841. They were launched by the Rev. J. H. Newman (afterwards Cardinal Newman) with the object of arresting "the advance of Liberalism in religious thought," and reviving "the true conception of the relation of the Church of England to the Catholic Church at large." The authors, who used the first seven letters as signatures to their contributions, were:

A. Rev. John Keble, M.A., author of the *Christian Year*, fellow of Oriel, and Professor of Poetry at Oxford.
B. Rev. Isaac Williams, Fellow of Trinity; author of *The Cathedral, and other Poems*.
C. Rev. E. B. Pusey, D.D., Regius Professor of Hebrew, and Canon of Christ Church.
D. Rev. John Henry Newman, D.D., Fellow of Oriel.
E. Rev. Thomas Keble.
F. Sir John Provost, Bart.
G. Rev. R. F. Wilson, of Oriel.

The series came to an end (at the request of the Bishop of Oxford) with Newman's *Tract No. xc*, "On Certain Passages in the XXXIX Articles"; and later many of the Tractarians entered the Roman Catholic Church.

Traddles, Tommie. In Dickens' *David Copperfield* (1849), a simple, honest young man, who believes in everybody and everything. Though constantly failing, he is never depressed. He has the habit of brushing his hair up on end, which gives him a look of surprise. Tom Traddles marries one of the "ten daughters of a poor curate."

At the Creakle's school, when I was miserable, he [Traddles] would lay his head on the desk for a little while, and then, cheering up, would draw skeletons all over his slate. — *David Copperfield*, vii.

Tragedy. Literally, a goat-song (Gr. *tragos*, goat, *ode*, song), though why so called is not clear. Horace (*Ars Poetica*, 220) says, because the winner at choral competitions received a goat as a prize, but the explanation has no authority. Another derivation is from the satyr-like chorus.

It was Aristotle (in his *Poetics*) who said that tragedy should move one "by pity and terror":

The plot ought to be so constructed that, even without the aid of the eye, he who hears the tale told will thrill with horror and melt to pity at what takes place. — *Aristotle: Poetics*, xix (*Butcher*).

The Father of Tragedy. See under *Father*.

Tragedy of Nan, The. A poetic drama by John Masefield (Eng. 1909). The heroine is Nan Hardwick.

Tragic Comedians, The. A novel by George Meredith (1880) dealing with the tragic love affair of the brilliant young Jewish Hungarian leader of the German Republican Socialists, Ferdinand Lassalle (d. 1864) to whom Meredith has given the name Sigismund Alvan. The heroine (Helene von Dönniges) is called Clotilde von Rüdiger. The novel is said by Meredith to follow "the bare railway line of their story." Alvan is killed in a duel by his rival, Prince Marko, who was in real life Yanko von Racowitza.

Trajan. It is said that the Roman, emperor, Trajan, although unbaptized, was delivered from hell in answer to the prayers of St. Gregory. He is one of the two pagans said to have been admitted to heaven. Cp. *Ripheus.*

> There was storied on the rock
> The exalted glory of the Roman prince,
> Whose mighty worth moved Gregory to earn
> His mighty conquest — Trajan the emperor.
> *Dante: Purgatory,* xi (1308).

Tramecksan and Slamecksan. The High Heels and Low Heels, the two great political factions of Lilliput, in Swift's *Gulliver's Travels.* The High Heels are the Tories, and the Low Heels the Radicals, and " the animosity of these two factions runs so high that they will neither eat, nor drink, nor speak to each other." The king was a Tramecksan, but the heir-apparent a Slamecksan.

Tramp Abroad, A. A humorous book by Mark Twain (Am. 1880) descriptive of a walking trip through the Black Forest and the Alps.

Tranio. A slave in the *Mostellaria,* a comedy by Plautus; a clever rogue who was from that time on a sort of stock character in Roman comedy.

Transcendentalism. A New England school of literature and philosophy taking its point of departure from the philosophy of Kant's *Critique of Pure Reason* and affirming the importance of phenomena that transcend the experience of the senses. The Transcendental Club, a group of congenial New Englanders who met from time to time from the year 1836 on, included Ralph Waldo Emerson, Amos Bronson Alcott, Theodore Parker, Margaret Fuller, Henry Thoreau, Nathaniel Hawthorne and William Henry Channing. According to the *Cambridge History of American Literature,* Emerson's *Nature* " appearing the same year the club was formed may be fittingly considered the philosophical constitution of Transcendentalism."

Transfiguration, Mount of. A mountain top where Jesus went with his disciples Peter and James and John " and he was transfigured before them; and his face did shine as the sun, and his garments became white as the light." See *Matt.* xvii. 1–9.

Transome, Harold. A leading character in George Eliot's *Felix Holt* (*q.v.*).

Mrs. Transome. The mother of Harold Transome.

> Mrs. Transome, whose imperious will had availed little to ward off the great evils of her life, found the opiate for her discontent in the exertion of her will about smaller things. She was not cruel, and she could not enjoy thoroughly what she called the old woman's pleasure of tormenting; but she liked every little sign of power her lot had left her. She liked that a tenant should stand bareheaded below her as she sat on horseback. She liked to insist that work done without her orders should be undone from beginning to end.— *Ch.* 1.

Trapbois, Old. In Scott's *Fortunes of Nigel,* a miser in Alsatia. Even in his extreme age, " he was believed to understand the plucking of a pigeon better than any man in Alsatia."

Martha Trapbois. The miser's daughter a cold, decisive, masculine woman, who marries Richie Moniplies.

Trapper, The. Natty Bumpo or Leatherstocking is so called in Cooper's novel, *The Prairie.* See under *Leatherstocking.*

Traum, Philip. The " mysterious stranger " in Mark Twain's novel of that title. See *Mysterious Stranger.*

Travels in . . . Remote Nations, by Lemuel Gulliver. See *Gulliver's Travels.*

Travers, Edith. Heroine of Conrad's *Rescue* (*q.v.*).

Traviata, La (The Castaway). An opera by Verdi (1853), based on the romance and drama *La Dame aux Camélias* by Alexandre Dumas *fils,* better known in America as Camille (*q.v.*). In the opera the demi-mondaine heroine is Violetta Valery and the man whom she loves but gives up because of his father's protests is called Alfred Germont. The libretto is by Piavé.

Treacle Bible. See *Bible, Specially named.*

Treasure Island. A romance by Robert Louis Stevenson (Eng. 1883), a tale of mutiny, piracy and buried treasure. The one-legged pirate, John Silver, sailed as sea-cook of the *Hispaniola,* but appeared in his true colors later when he headed the mutiny and ran up the black flag, the Jolly Roger.

Treaty Ports. Ports, especially in China and other oriental countries, where foreign trade is carried on under treaties with Western Powers and policing, etc., are also more or less under Western control.

Trecentisti. The Italian worthies of the *Trecento* (13th and 14th centuries). They were Dante, Petrarch and Boccaccio, and others of less note.

Tree. The cross on which Jesus was crucified is frequently spoken of in hymns and poetry as *the tree.* See *Acts* v. 30: " . . . Jesus, whom ye slew and hanged on a tree "; 1 *Pet.* ii. 24: " Who his own self bare our sins in his own body on the tree." The gallows is also called *the tree, Tyburn tree, the fatal tree,* etc.

The tree of Buddha, or *of Wisdom*. The bo-tree famous as the scene of Buddha's meditation and enlightenment.

The tree of Diana. See *Philosopher's Tree*.

The Tree of Liberty. A post or tree set up by the people hung with flags and devices, and crowned with a cap of liberty. In the United States poplars and other trees were planted during the War of Independence, " as symbols of growing freedom." The Jacobins in Paris planted their first trees of liberty in 1790, and used to decorate them with tricolored ribbons, circles to indicate unity, triangles to signify equality, and Caps of Liberty. Trees of liberty were also planted by the Italians in the revolution of 1848.

The Tree of Life and *The Tree of Knowledge*. Forbidden trees in the Garden of Eden (*Gen.* ii. 9), the former conferring immortality, the latter, knowledge of good and evil, upon those who ate their fruit. Adam and Eve were cast out of the Garden for eating the fruit of the *Tree of Knowledge*.

Trefa Meat. Meat prohibited to the Jews as food because it has not been slaughtered in the orthodox manner; the opposite of *Kosher* meat. So called from a Hebrew word signifying " that which is torn."

Tregea'gle. A fabulous giant of Dosmary Pool, Bodmin Downs (Cornwall), whose allotted task is to bale out the water with a limpet-shell. When the wintry blast howls over the downs, the people say it is the giant roaring.

Trelawney of the Wells. A comedy of stage life by Pinero (Eng. 1898). The actress heroine, Rose Trelawney, becomes engaged to a young aristocrat, but breaks her engagement to return to the stage. Nothing daunted, her lover follows and becomes an actor.

Tremont. The original name of Boston, Mass., sometimes used in reference to old Boston.

Trenchard, Asa. Titular hero of Tom Taylor's play, *Our American Cousin* (*q.v.*).

Trent, Nell. See *Little Nell*.

Tresham, Thorold Lord. One of the chief characters in Browning's *Blot on the 'Scutcheon* (*q.v.*).

Tressady, Sir George. A leading character in Mrs. Humphry Ward's novel of that title, a sequel to *Marcella* (*q.v.*).

Triads. Three subjects more or less connected treated as a group; as *the Creation, Redemption, and Resurrection; Brahma, Vishnu, and Siva; Alexander the Great, Julius Cæsar, and Napoleon; Law, Physic, and Divinity*.

The Welsh *Triads* are collections of historic facts, mythological traditions, moral maxims, or rules of poetry disposed in groups of three for mnemonic purposes.

Triamond. Son of the fairy Agape, and brother to Diamond and Priamond in Spenser's *Faërie Queene* (Bk. iv). He is a champion of friendship, and wins the prize on the second day of the tournament after being overcome by Satyrane (IV. iv). He was the husband of Canace.

Triboulet. A nickname given to Francis Hotman, court fool of Louis XII. This worthy is introduced by Rabelais, in *Gargantua and Panta'gruel* and by Victor Hugo in his tragedy *Le Roi s'amuse*. In Verdi's opera based on the latter he appears as Rigoletto (*q.v.*).

Tribune. *Last of the Tribunes*. Cola di Rienzi (*q.v.*), who assumed the title of " Tribune of liberty, peace, and justice." Rienzi is the hero of one of Bulwer Lytton's novels.

Tricolor. A flag of three broad strips of different colors, especially the national standard of France, blue, white, and red. The first flag of the Republicans was *green*. The tricolor was adopted July 11th, when the people were disgusted with the king for dismissing Necker. The popular tale is that the insurgents in 1789 had adopted for their flag the two colors, *red and blue*, but that Lafayette persuaded them to add the Bourbon *white*, to show that they bore no hostility to the king.

Tricoteuses. Parisian women who, during the French Revolution, used to attend the meetings of the Convention and, while they went on with their *tricolant* (knitting), encouraged the leaders in their bloodthirsty excesses. They gained for themselves the additional title, *Furies of the Guillotine*.

Tri'gon. The junction of three signs. The zodiac is partitioned into four trigons, named respectively after the four elements: the *watery* trigon includes Cancer, Scorpio and Pisces; the *fiery*, Aries, Leo and Sagittarius; the *earthy*, Taurus, Virgo, and Capricornus; and the *airy*, Gemini, Libra and Aquarius.

Trilby. A novel by Du Maurier, in eight parts (1895). The heroine is Trilby O'Ferrall, and the hero " Little Billee," that is William Bagot. When the novel opens, Trilby was about seventeen, and earned her living as an artist's model. She became intimate with three art-

students in Paris — a big Yorkshire Englishman called Taffy, the Laird of Cockpen, a Scotchman, and Little Billee, an English artist. They all fell in love with Trilby, but Little Billee proposed marriage, and, after nineteen refusals, Trilby accepted his proposal. His mother now speeded from Devonshire, and induced Trilby to break off the match. For a time Trilby earned her living as a getter-up of fine linen, and then fell into the hands of an Hungarian musician, who assumed the name of Svengali. He taught her singing, under mesmeric influence, and when under this influence she was the best vocalist that ever lived. But when she appeared before the British public, Svengali, who was sitting in the stage-box, died suddenly of heart-disease, and Trilby lost her voice entirely. She now languished, and soon died, beloved by every one.

Charles Nodier, in 1822, published a novelette of the same name, but this Trilby was a male spirit who attached itself to a fisherman, fell in love with his wife, and performed for her all kinds of household services.

Trim, Corporal. In Sterne's *Tristram Shandy*, Uncle Toby's orderly.

> Trim, instead of being the opposite, is . . . the duplicate of Uncle Toby . . . yet . . . is the character of the common soldier nicely discriminated from that of the officer. His whole carriage bears traces of the drill-yard, which are wanting in the superior. Under the name of a servant, he is in reality a companion, and a delightful mixture of familiarity . . . and respect . . . It is enough to say that Trim was worthy to walk behind his master. — *Elwin*, editor of the *Quarterly Review*.

Trimalchio. The vulgar and ostentatious multi-millionaire of Petronius Arbiter's *Satyricon* (1st century *A. D.*); the subject of allusion on account of the colossal and extravagant banquet that he gave.

Trimurti. The Hindu Trinity; *i.e.* Brahma (the Creator), Vishnu (the Preserver), and Siva (the Destroyer).

Trinculo. A jester in Shakespeare's *Tempest*.

Trin'ity. The three Persons in one God — God the Father, God the Son, and God the Holy Ghost.

> And in this Trinity none is afore or after other; none is greater, or less than another; but the whole three Persons are co-eternal together and co-equal. — *The Athanasian Creed*.

Tertullian (about 160–240) introduced the word into Christian theology. Almost every mythology has a three-fold deity. See *Three*.

Trinovant. See *Troynovant*.

Tripit'aka (Pali *tipitaka*, the three baskets). The three classes into which the sacred writings of the Buddhists are divided — viz. the *Sutrapitaka* (Basket of Aphorisms or Discourses) or *Sutras*, the *Vinayapitaka* (Basket of Disciplinary Directions), and *Abidhammapitaka* (Basket of Metaphysics).

Triple Alliance. A treaty entered into by England, Sweden, and Holland against Louis XIV in 1668. It ended in the treaty of Aix-la-Chapelle.

A treaty between England, France, and Holland against Spain in 1717. In the following year it was joined by Austria, and became a *Quadruple Alliance*.

Triple Entente. See *Entente*.

Tripos (Gr. *treis*, three, *pous*, foot). A Cambridge term, meaning the *three* honor classes in which the best men are grouped at the final examination, whether of Mathematics, Law, Theology, or Natural Science, etc. The word is often emphatically applied to the voluntary classical examination. So called because the champion in the old university disputations held during the admission of graduates to their degrees used to sit on a *three-legged* stool.

Triptolemus. A Greek hero and demi-god, worshipped chiefly at Eleusis as the giver to man of grain and the first instructor in agriculture.

Trismegis'tus (Gr. thrice great). A name given to Hermes (*q.v.*), the Egyptian philosopher, or Thoth, councillor of Osi'ris, to whom is attributed a host of inventions — amongst others the art of writing in hieroglyphics, the first code of Egyptian laws, harmony, astrology, the lute and lyre, magic, and all mysterious sciences.

Tris'sotin. In Molière's *Femmes Savantes* an affected poet and *bel esprit*. Philaminte, a *femme savante*, wishes him to marry her daughter Henriette, but Henriette is in love with Clitandre. The difficulty is soon solved by the announcement that Henriette's father is on the verge of bankruptcy, whereupon Trissotin makes his bow and retires. Trissotin is said to have been meant for the Abbé Crotin, who affected to be poet, gallant, and preacher. His dramatic name was "Tricotin."

Tristram, Sir (Tristrem, Tristan, or **Tristam).** A hero of medieval romance whose exploits, though originally unconnected with it, became attached to the Arthurian cycle, he himself being named as one of the Knights of the Round Table. There are many versions of his story, which is, roughly, that he was

cured of a wound by Iseult, or Isolde (Ysolde), daughter of the king of Ireland, and on his return to Cornwall told his uncle, King Mark, of the beautiful princess. Mark sent him to solicit her hand in marriage, and was accepted. Tristram escorted her to England, but on the way they both unknowingly partook of a magic potion and became irretrievably enamored of each other. Iseult married the king, and on his discovering her with Tristram, the latter fled to Brittany, where, according to some versions, he married another Iseult — Iseult of Brittany, or of the White Hand. He then went on his adventures, and, being wounded, learned that he could be cured only by his first Iseult. A messenger was dispatched to Cornwall, and was ordered to hoist a white sail if he brought her back. The vessel came in sight with a white sail displayed; but Iseult of the White Hand, out of jealousy, told her husband that the sail was *black*, and Tristram instantly expired.

This version of the story forms the basis of Wagner's opera *Tristan and Isolde* (1865). There are other accounts of his death. Thus Malory's *Morte d' Arthur* says:

> When by means of a treaty sir Tristram brought again La Beale Isond unto king Mark, from Joyous Guard, the false traitor king Mark slew the noble knight as he sat harping before his lady, La Beale Isond, with a sharp-ground glaive, which he thrust into him from behind his back. — Pt. iii. 147 (1470).

Tennyson in his *Idylls of the King* has it that Sir Tristram, dallying with his aunt, hung a ruby carcanet round her throat; and, as he kissed her neck —

> Out of the dark, just as the lips had touched,
> Behind him rose a shadow and a shriek —
> "Mark's way!" said Mark, and clove him thro' the brain.
>
> *Tennyson: Idylls: The Last Tournament.*

The story of Tristram was of Celtic origin. It was the subject of many medieval romances, notably a French poem by Chrétien de Troyes (now lost) and a German poem by Gottfried von Strasburg based on that of Chrétien and later continued by Ulrich von Thurheim and Heinrich von Freiburg.

Aside from Tennyson's *Last Tournament* (*Idylls of the King*) and Wagner's opera, *Tristan and Isolde*, referred to above, in modern literature it forms the subject of Matthew Arnold's *Tristram and Iseult* and Swinburne's *Tristan of Lyonesse*.

Sir Tristram's Book. Any book of venery, hunting or hawking is so called. Tristram was famed as the originator of many hunting terms and feats.

Tristram Shandy. A famous novel by Laurence Sterne (1759–1767) more formally entitled *The Life and Opinions of Tristram Shandy*. Tristram's father, Water Shandy, is a metaphysical Don Quixote in his way, full of superstitions and idle conceits. He believes in long noses and propitious names, but his son's nose is crushed, and his name becomes *Tristram* instead of *Trismegistus*. Tristram's Uncle Toby, wounded at the siege of Namur and forced to retire on half pay, is benevolent and generous, simple as a child, brave as a lion, and gallant as a courtier. His modesty with Widow Wadman and his military tastes are especially noteworthy. Hazlitt said of My Uncle Toby that he was "one of the finest compliments ever paid to human nature." He is said to be drawn from Sterne's father. Tristram's mother was the *beau-ideal* of nonentity (described by Scott as a "good lady of the pococurante school"); and of Tristram himself, we hear almost more of him before he was born than after he had burst upon an astonished world.

Triton. In classic myth, son of Neptune, represented as a fish with a human head. It is this sea god that makes the roaring of the ocean by blowing through his shell.

A Triton among the minnows. The sun among inferior lights.

Tri'via. Gay's name for his invented goddess of streets and ways. His burlesque in three books so entitled (1716) is a mine of information on the outdoor life of Queen Anne's time.

> Thou, Trivia, aid my song.
> Through spacious streets conduct thy bard along . . .
> To pave thy realm, and smooth the broken ways
> Earth from her womb a flinty tribute pays.
>
> *Gay: Trivia*, Bk. i.

Diana was called *Trivia* by the Latins in reference to her guardianship over all *trivia* or places where three roads came together. *Trivia* is also the plural of *trivium* (*q.v.*).

Trivium. The three roads (Lat. *tres*, three, *via*, a road) to learning in the Middle Ages, *i.e.* Grammar, Rhetoric, and Logic; forming the lower division of the seven liberal arts. See *Quadrivium*.

Trochee. In prosody a *trochee* is a poetic foot consisting of a long syllable followed by a short one, as hāteful, lēgal, hōly. Trochaic verse is verse based on trochees. The meter is further designated by the number of poetic feet in the line,

as trochaic trimeter, tetrameter, etc. The latter is the most common trochaic meter.

> Tell me not in mournful numbers
> Life is but an empty dream
> For the soul is dead that slumbers
> And things are not what they seem.
> *Longfellow: Psalm of Life.*

Troc'hilus. A small Egyptian bird fabled by the ancients to enter with impunity the mouth of the crocodile and to pick its teeth, especially of a leech which greatly tormented the creature. Allusions to it are common in 16th and 17th century authors.

> Not half so bold
> The puny bird that dares, with teasing hum,
> Within the crocodile's stretched jaws to come.
> *Thomas Moore: Lalla Rookh*, Pt. i.

Trog'lodytes. A people of Ethiopia, southeast of Egypt, so called from Gr. *trogle*, cave, *duein*, to go into, because they lived in cave dwellings, remains of which are still to be seen along the banks of the Nile. Hence applied to other cave-dwellers, and, figuratively to those who live in seclusion. There were troglodytes of Syria and Arabia also, according to Strabo, and Pliny asserts that they fed on serpents.

Troil, Magnus. In Scott's *Pirate* (*q.v.*), the old udaller of Zetland.

Brenda Troil. The udaller's younger daughter, who marries Mordaunt Mertoun.

Minna Troil. The udaller's eldest daughter, in love with the Pirate.

Ulla Troil. See *Norna of the Fitful Head.*

Tro'ilus. In classic myth, the prince of chivalry, one of the sons of Priam, killed by Achilles in the siege of Troy (Homer's *Iliad*).

The loves of Troilus and Cressida, celebrated by Shakespeare and Chaucer, form no part of the old classic tale. Their story appeared for the first time about the 12th century and two centuries later it passed to Boccaccio, whose *Il Filostrato* (1344) — where Pandarus first appears — was the basis of Chaucer's *Troilus and Criseyde.* Shakespeare's drama by the same name, *Troilus and Cressida* (c. 1609) follows the general outline of Chaucer's narrative. Cressida or Cressid, daughter of Calchas, a Grecian priest, was beloved by Troilus. They vowed eternal fidelity to each other, and as pledges of their vow Troilus gave the maiden a sleeve, and Cressid gave the Trojan prince a glove. Scarce had the vow been made when an exchange of prisoners was agreed to. Diomed gave up three Trojan princes, and was to receive Cressid in lieu thereof. Cressid vowed to remain constant, and Troilus swore to rescue her. She was led off to the Grecian's tent, and soon gave all her affections to Diomed — nay, even bade him wear the sleeve that Troilus had given her in token of his love. Hence she has become a byword for infidelity.

> As false
> As air, as water, wind, or sandy earth,
> As fox to lamb, as wolf to heifer's calf,
> Pard to the hind, or step-dame to her son;
> "Yea," let them say, to stick the heart of falsehood
> "As false as Cressid."
> *Shakespeare: Troilus and Cressida*, iii. 2.

As true as Troilus. Troilus is meant by Shakespeare to be the type of constancy, and Cressida the type of female inconstancy.

> After all comparisons of truth . . .
> "As true as Troilus" shall crown up the verse.
> And sanctify the numbers.
> *Troilus and Cressida*, iii. 2.

Troilus verse. Another name for rhyme royal (*q.v.*).

Trojan. *He is a regular Trojan.* A fine fellow, with good courage and plenty of spirit; what the French call a *brave homme.* The Trojans in Homer's *Iliad* and Virgil's *Æneid* are described as truthful, brave, patriotic and confiding.

Trojan War. The legendary war sung by Homer in the *Iliad* (*q.v.*) as having been waged for ten years by the confederated Greeks against the men of Troy and their allies, in consequence of Paris, son of Priam, the Trojan king, having carried off Helen, wife of Menelaus, king of Lacedemon (or of Sparta). The last year of the siege is the subject of the *Iliad;* the burning of Troy and the flight of Æneas is told by Virgil in his *Æneid.*

There is no doubt whatever that the story of the siege of Troy has some historical basis, but when it took place is purely a matter of conjecture. Many dates, ranging from the 11th to the 14th centuries *B. C.*, have been assigned to it.

Trollope, Anthony (1815–1882). English novelist, best known for his series of novels called *The Chronicles of Barsetshire* (see *Barsetshire*) and his "Parliamentary Novels" (*q.v.*).

Trolls. Dwarfs of Northern mythology, living in hills, underground in caverns or beneath; they are represented as stumpy, misshapen, and humpbacked, inclined to thieving, and fond of carrying off children and substituting their own. These hill people, as they are called, are especially averse to noise, from a recollection of the time when Thor used to be for ever flinging his hammer after them.

Tropho'nius. An architect, celebrated

in Greek legend as the builder of the temple of Apollo at Delphi. After his death he was deified, and had an oracle in a cave near Lebadeia, Bœotia, which was so awe-inspiring that those who entered and consulted the oracle never smiled again. Hence a melancholy or habitually terrified man was said to have *visited the cave of Trophonius*.

Trotter, Job. In Dickens' *Pickwick Papers* (1830), servant to Alfred Jingle. A sly, canting rascal, who has at least the virtue of fidelity to his master. Mr. Pickwick's generosity touches his heart, and he shows a sincere gratitude to his benefactor.

Trotwood, Betsey, usually called "Miss Betsey." In Dickens' *David Copperfield*, (1849), great-aunt of David Copperfield. Her *bête noir* was donkeys. A dozen times a day would she rush on the green before her house to drive off the donkeys and donkey-boys. She effectively concealed her tenderness of heart under a snappish austerity of manner. In her younger days she had married a handsome man, who ill-used her and ran away, but sponged on her for money till he died. Miss Betsey took the runaway David Copperfield in, defended him with spirit against the Murdstones and was most devoted to him.

Trou'badours. Minstrels of the south of France in the 11th, 12th, and 13th centuries; so called from the Provençal verb *trobar*, to find or invent (*cp.* "poet," which means "a maker.") They wrote in the *langue d'oc*, principally on love and chivalry. Cp. *Trouvères*.

Trouil'logan's Advice. None at all; "yes and no." In Rabelais' *Gargantua and Pantagruel*, when Pantag'ruel asked the philosopher Trouillogan whether Panurge should marry or not, the reply was "Yes." "What say you?" asked the prince. "What you have heard," answered Trouillogan. "What have I heard?" said Pantagruel. "What I have spoken," rejoined the sage. "Good," said the prince; "but tell me plainly, shall Panurge marry or let it alone?" "Neither," answered the oracle. "How?" said the prince; "that cannot be." "Then both," said Trouillogan.

Trouvères. The troubadours of the *north* of France, in the 12th, 13th, and 14th centuries. So called from Fr. *trouver*, to find or invent (c.p. *Troubadours*). Their work was chiefly narrative poems.

Trovatore, Il. (The Troubadour). An opera by Verdi (1853) based on a Spanish drama by Gatteerez. The scene is laid in 15th century Biscay and Aragon. The heroine, Leonora, is in love with Manrico, a troubadour who has been brought up by the gipsy Azucena as her son but is in reality the kidnapped brother of the Count di Luna, who is also a suitor for the hand of Leonora. The Count captures Azucena, and Manrico is also made prisoner in an attempt to rescue her. Leonora now offers herself to the Count in return for the life of Manrico, but drinks poison and dies. Manrico, who has refused to leave her, is forthwith executed, and a moment afterward the dying gipsy tells the Count he has caused the death of his own brother.

Troxar'tas (Gr. bread-eater). King of the mice in *The Battle of the Frogs and Mice* (*q.v.*), and father of Psycar'pax, who was drowned.

> Fix their council . . .
> Where great Troxartas crowned in glory reigns . . .
> Psycar'pax' father, father now no more!
> *Battle of the Frogs and Mice*, Bk. i. (*Parnell*).

Troy. *The Siege of Troy.* See *Iliad*; *Helen*; *Trojan War*; etc.

Troy Town. A Cornish expression for a labyrinth of streets, a regular maze. *Troy* was formerly used figuratively of any scene of disorder or confusion; a room with its furniture all higgledy-piggledy, for instance, would be called a *Troy fair*.

Troy, Sergeant. A character in Hardy's *Far from the Madding Crowd* (*q. v.*).

Troynovant. The name given by the early chroniclers to London, anciently the city of the Trinobantes; a corruption of *Trinovant*. As *Troynovant* was assumed to mean *The New Troy*, the name gave rise to the tradition that Brute, a Trojan refugee (from whom they derived the name *Britain*) came to England and founded London.

Truce of God. In 1041 the Church attempted to limit private war, and decreed that there should be no hostilities between Lent and Advent or from the Thursday to the next Monday at the time of great festivals. This *Truce of God* was confirmed by the Lateran Council in 1179, and was agreed to by England, France, Italy, and other countries; but little attention was ever paid to it.

Trueman, Adam. A farmer in Mrs. Mowatt Ritchie's comedy, *Fashion* (*q. v.*).

Trul'liber, Parson. In Fielding's *Joseph Andrews* (1742), a fat clergyman; ignorant, selfish, and slothful. He is pictured in sharp contrast to the Parson Adams (*q. v.*) of the same novel.

Parson Barnabas, Parson Trulliber, Sir Wilful Witwould, Sir Francis Wronghead, Squire Western, Squire Sullen; such were the people who composed the main strength of the tory party for sixty years after the Revolution. — *Macaulay.*

Trumbull, John (1750–1831). Early American poet, known for his satire, *McFingal* (*q.v.*).

Trumpet.

The Feast of Trumpets. A Jewish festival, held on the first two days of Tisri (about mid September to mid October), the beginning of the ecclesiastical year, at which the blowing of trumpets formed a prominent part of the ritual.

Trunnion, Commodore Hawser. In Smollett's *Adventures of Peregrine Pickle*, a one-eyed naval veteran, who has retired from the service in consequence of injuries received in engagements; but he still keeps garrison in his own house, which is defended with drawbridge and ditch. He sleeps in a hammock, and makes his servants sleep in hammocks, as on board ship, takes his turn on watch, and indulges his naval tastes in various other ways. Lieutenant Jack Hatchway is his companion. When he goes to be married, he rides on a hunter which he steers like a ship, according to the compass, tacking about, that he may not "go right in the wind's eye." Cp. *Wemmick.*

Truth, The. A drama by Clyde Fitch (Am. 1906). The heroine, Mrs. Warder, accused by her husband of a love affair with Fred Lindon of which the jealous Mrs. Lindon has informed him, tells so many lies to protect herself that she loses all chance of making him believe the truth, that the affair is a harmless flirtation. She goes home to her father, Roland, but a few moments after she has been blaming him for bringing her up to tell lies as a matter of course, he sends for Warder on the pretext that she is sick. Warder learns she has been perfectly well and is more infuriated than ever, until she says she has learned to hate lies, whether she tells them or not, and begs to be taken back.

Truthful James. An imaginary character who is the narrator in a number of Bret Harte's poems, notably *The Society on the Stanislaw* and *The Heathen Chinee.* The latter was first published under the title *Plain Language from Truthful James.*

Tryamour, Sir. The hero of an old metrical novel, and the model of all knightly virtues.

Tryan, Rev. Edgar. In George Eliot's *Janet's Repentance* (*q.v.*) the curate who is responsible for Janet Dempster's regeneration.

Try'anon. Daughter of the fairy king who lived on the island of Oléron. "She was as white as lily in May," and married Sir Launfal, King Arthur's steward, whom she carried off to "Oliroun her jolif isle," and, as the romance says —

> Since saw him in this land no man,
> Ne no more of him tell I n'can
> For soothē without lie.
> *Thomas Chester: Sir Launfal* (15th cent.).

Trygæus. The hero of the Greek comedy *The Peace* by Aristophanes (*B. C.* 415). This comedy was produced in the midst of the Peloponnesian war. The hero rides a dung-beetle to Olympus in search of Peace and finds that she has been thrown down a well. The gods are all away, so he rescues her and brings her back to Athens.

Tsung-li Yamen. The former department for foreign affairs in China, through which, from its establishment in 1861 until 1901, foreign ministers addressed their communications to the Emperor and the Government.

Tu quoque (Lat. You too). A retort implying that the one addressed is in the same boat as the speaker — that his case is no better and no worse.

The tu quoque style of argument. Personal invective; the argument of personal application; *argumentum ad hominem.*

Tuatha De Danann. A legendary race of super-human heroes which invaded Ireland, overthrew the Firbolgs and Fomors, and were themselves overthrown by the Milesians, who later worshipped them as gods.

Tub. *Tale of a Tub.* See *Tale.*

Tubal. In Shakespeare's *Merchant of Venice*, a wealthy Jew, the friend of Shylock.

Tubalcain. In the Old Testament, the first "forger of every cutting instrument of brass and iron."

Tuck, Friar. Chaplain and steward of Robin Hood; introduced by Scott in *Ivanhoe.* He is a pudgy, paunchy, humorous, self-indulgent, and combative clerical Falstaff. His costume consisted of a russet habit of the Franciscan order, a red corded girdle with gold tassel, red stockings, and a wallet. The name was probably given because his dress was *tucked* by a girdle at the waist; thus Chaucer says, "Tucked he was, as is a frere about."

In this our spacious isle I think there is not one
But he hath heard some talk of Hood and Little John;
Of Tuck, the merry friar, which many a sermon made

In praise of Robin Hood, his outlaws, and their trade.
Drayton: Polyolbion, xxvi. 311-16.

Tuft. A nobleman or fellow commoner at Oxford. So called because he wears a gold tuft or tassel on his college cap.

Tuft-hunter. A nobleman's toady; one who tries to curry favor with the wealthy and great for the sake of feeding on the crumbs which fall from the rich man's table.

Tug. *Tug of war.* A rural sport in which a number of men, divided into two bands, lay hold of a strong rope and pull against each other till one side has tugged the other over the dividing line.

When Greek meets Greek then is the tug of war. See *Greek.*

Tulliver, Maggie. The heroine of George Eliot's *Mill on the Floss* (*q.v.*).

Maggie, in her brown frock, with her eyes reddened and her heavy hair pushed back, looking from the bed where her father lay, to the dull walls of this sad chamber which was the centre of her world, was a creature full of eager, passonate longings for all that was beautiful and glad; thirsty for all knowledge; with an ear straining after dreamy music that died away and would not come near to her; with a blind unconscious yearning for something that would link together the wonderful impressions of this mysterious life, and give her soul a sense of home in it — *Eliot: The Mill on the Floss*, Bk. 3. v.

When Maggie was not angry, she was as dependent on kind or cold words as a daisy on sunshine or the cloud; the need of being loved would always subdue her. — Bk. 6. iv.

Tom Tulliver. Maggie's beloved brother.

Tom never did the same sort of foolish things as Maggie, having a wonderful, instinctive discernment of what would turn to his advantage or disadvantage; and so it happened that though he was much more wilful and inflexible than Maggie, his mother hardly ever called him naughty. But if Tom did make a mistake of that sort, he espoused it, and stood by it; he "didn't mind" . . . If Tom Tulliver whipped a gate, he was convinced, not that the whipping of gates by all boys was a justifiable art, but that he, Tom Tulliver, was justifiable in whipping that particular gate, and he wasn't going to be sorry. — Bk. 1. vii.

Mr. and Mrs. Tulliver. The parents of Maggie and Tom.

Tully. Marcus Tullius Cicero (*B. C.* 106–43), the great Roman orator.

Tumbledown Dick. Anything that will not stand firmly. "Dick" is Richard Cromwell (1626–1712), the Protector's son, who was but a tottering wall at best.

Tunkers or **Dunkers** (Ger. Dippers). A religious sect akin to the Baptists, founded in Germany in 1708 by Alexander Mack. In 1719 a party of them emigrated to Pennsylvania. They follow Bible teaching as closely as possible and adhere to the simplicity of the primitive Church.

Tupman, Tracy. In Dickens' *Pickwick Papers* (1836), an M. P. C. (Member of the Pickwick Club), a sleek, fat young man, of very amorous disposition. He falls in love with every pretty girl he sees, and is consequently always getting into trouble.

Turbulent School of Fiction. A school of German romance-writers, who wrote between 1780 and 1800 in the style of Mrs. Radcliffe. The best known are Cramer, Spiers, Schlenkert and Veit Weber.

Tur'caret. One who has become rich by hook or by crook, and, having nothing else to show, makes a great display of his wealth. From the hero of Le Sage's comedy of the same name (1709).

Turgenev, Ivan Sergeevich (1818–1883). Russian novelist, author of *Rudin, Fathers and Sons, Smoke, Virgin Soil, On the Eve, Liza*, etc. See those entries.

Turiddu. A leading character in Mascagni's opera, *Cavalleria Rusticana* (*q.v.*).

Turk. Applied to barbarous, savage, cruel men, because these qualities have been for centuries attributed to Turks; also to mischievous and unruly children, as *You little Turk.*

The Young Turks. See under *Young.*

Turk Gregory. Falstaff's *ne plus ultra* of military valor — a humorous combination of the Sultan with Gregory VII (Hildebrand), probably the strongest of all the Popes.

Turmoil, The. A novel by Booth Tarkington (Am. 1915). The hero is Bibbs Sheridan, the sensitive and despised poet son of a father who has been largely responsible for the industrial development of a western city. Bibbs hates machinery and has a nervous breakdown from his father's effort to have him learn the business from the bottom up. His two older brothers, Jim and Roscoe, both ambitious, practical young men, nevertheless fail to make good as his father's successors; and Bibbs proves the mainstay of the family. He loves and marries his neighbor, Mary Vertrees.

Turnus. In Virgil's *Æneid* a prince betrothed to Lavinia, the daughter of the King of Latium. When Æneas lands in Italy after the Trojan War and becomes a suitor for the hand of Lavinia, the two fight and Turnus is killed.

Turpentine State. North Carolina. See *States.*

Turpin, Archbishop. A famous figure of medieval legend, by most accounts one of the paladins of Charlemagne's court. In historical reality he was a contemporary of Charlemagne, Archbishop of Rheims from 753 to 794, on whom has been fathered a French chronicle history, written in Latin in the first half of the 11th century.

The probable author was a canon of Barcelo'na. This chronicle, known as the pseudo-Turpin, was a most important link in the growth of the Carlovingian legend (see *Charlemagne*) and was largely drawn upon for the Italian epic poems *Orlando Innamorato* and *Orlando Furioso* (*q.v.*). It relates the expedition of Charlemagne to Spain in 777, and his return to France after subduing Navarre and Aragon. The chronicle says he invested Pampelu'na for three months without being able to take it; he then tried what prayer could do, and the walls fell down of their own accord, like those of Jericho. Those Saracens who consented to become Christians were spared; the rest were put to the sword. Charlemagne then visited the sarcophagus of James, and Turpin baptized most of the neighborhood. The king crossed the Pyrenees, but the rear commanded by Roland was attacked by 50,000 Saracens, and none escaped.

Turpin, Dick. A noted highwayman executed at York in 1739. Many legends and ballads have him as their central figure. Harrison Ainsworth, in his once widely read novel *Rookwood* (1834) introduced the incident of Turpin's famous ride from London to York in a single night on his steed Black Bess. The horse was exhausted and died upon arrival.

Tur'veydrop, Mr. In Dickens' *Bleak House*, a selfish, self-indulgent, conceited dancing-master, who imposes on the world by his majestic appearance and elaborate toilette. He lives on the earnings of his son (named Prince, after the Prince Regent), who reveres him as a perfect model of "deportment."

Tuscan Poet, The. Ludovico Ariosto (1474–1533), born at Reggio, in Modena, noted for his epic poem *Orlando Furioso* (*q. v.*).

Tutankh-Amen. An Egyptian king (about *B.C.* 1350) whose tomb was unearthed in the Valley of the Kings near Luxor by Howard Carter and Lord Carnarvon in 1923.

Tutivil'lus. The demon of medieval legend who collects all the words skipped over or mutilated by priests in the performance of the services. These literary scraps or shreds he deposits in that pit which is said to be paved with "good intentions" never brought to effect.

Twa Dogs, The. A poem by Robert Burns, a dialogue between Cæsar, a gentleman's dog, and Luath, a ploughman's collie.

Twain, Mark (Samuel Langhorne Clemens) (1835–1910). American humorist and novelist. His principal books are *The Adventures of Tom Sawyer, The Prince and the Pauper, Huckleberry Finn, A Connecticut Yankee in King Arthur's Court, Pudd'nhead Wilson, The Man Who Corrupted Hadleyburg, The Mysterious Stranger, Innocents Abroad, Personal Reminiscences of Joan of Arc.* See those entries. Mark Twain's *Autobiography* has recently appeared.

Tweedledum and Tweedledee. Names invented by John Byrom (d. 1763) to satirize two quarrelling schools of musicians between whom the real difference was negligible. Hence used of people whose persons — or opinions — are "as like as two peas."

> Some say compared to Bononcini
> That Mynheer Handel's but a ninny;
> Others aver that he to Handel
> Is scarcely fit to hold a candle.
> Strange all this difference should be
> 'Twixt Tweedledum and Tweedledee.
>
> *J. Byrom.*

The Duke of Marlborough and most of the nobility took the side of G. B. Bononcini (d. about 1752), but the Prince of Wales, with Pope and Arbuthnot, was for Handel. Cp. *Glückists.*

Lewis Carroll introduced Tweedledum and Tweedledee into his *Alice through the Looking-Glass*, the sequel to *Alice in Wonderland*, with entertaining effect. They sing the famous ditty of "the Walrus and the Carpenter."

Twelfth Night. January 5th, the eve of Twelfth Day, or the Feast of the Epiphany, twelve days after Christmas, Jan. 6th. Formerly this was a time of great merrymaking, and the games that took place were, with little doubt, a survival of the old Roman *Saturnalia*, which was held at the same season.

Twelfth Night or *What You Will.* A comedy by Shakespeare (c. 1601). The plot hinges on the physical likeness between Sebastian and his twin sister, Viola. They were shipwrecked off the coast of Illyria, and Viola, separated from her brother, in order to support herself, dressed like a man and became the page of Duke Orsino.

The Duke cherished a hopeless passion for the Countess Olivia, but she, instead of returning his devotion, fell in love with his handsome page. Eventually Olivia married Sebastian, whom she first mistook for the page, and the Duke, on learning Viola's sex, consoled himself by making

her the Duchess of Illyria. The interest in *Twelfth Night* depends largely on the famous comic characters of Malvolio, Sir Andrew Aguecheek, Sir Toby Belch and Maria. See those entries. The play was called *Twelfth Night*, doubtless, because it was written to be acted at the Twelfth Night festivities. The plot was taken — through various secondary sources — from the Italian *Novella* of Bandello.

Twelve. *The Twelve.* All the prelates of the Roman Catholic Church. Of course the allusion is to the Twelve Apostles.

The Pope identifies himself with the "Master," and addresses those 700 prelates as the "Twelve." — *The Times*, December 11, 1869.

The Twelve Apostles. See *Apostles.*

The Twelve Disciples. See *Apostles.*

The Twelve Knights of the Round Table. See *Round Table.*

The Twelve Paladins. See *Paladins.*

The twelve tables. The earliest code of Roman law, compiled by the Decemviri, and engraved on twelve bronze tablets (Livy, iii, 57; Diodorus, xii, 56).

The Twelve Wise Masters. See *Meistersingers.*

Twenty Thousand Leagues Under the Sea. A romance by Jules Verne (Fr. 1869–1870), remarkable for its prediction of submarines.

Twenty Years After (*Vingt Ans Apres*) A historical romance by Alexandre Dumas (Fr. 1845), a sequel to *The Three Musketeers* (*q. v.*).

Twenty Years at Hull House. An autobiographical narrative by Jane Addams (Am. 1912). *Hull House* is a famous settlement house in Chicago.

Twice-Told Tales. A collection, of tales by Hawthorne published in two volumes (1837–1842).

Twickenham, The Bard of. See under *Bard.*

Twin Cities. Minneapolis and St. Paul. See under *City.*

Twist, Oliver. See *Oliver Twist.*

Twitcher, Jemmy. A cunning, treacherous highwayman in Gay's *Beggar's Opera.*

Two Gentlemen of Verona, The. A comedy by Shakespeare (c. 1595), the plot of which is taken from the *Diana* of Montemayor (16th century). The "two gentlemen" are Proteus and Valentine, close friends at first, but later, rivals for the hand of Silvia, daughter of the Duke of Milan, who is, however, betrothed to Thurio. Proteus forgets his old love Julia, plays his friend false and brings about his banishment. When Valentine is thus forced to leave the court, he becomes a bandit and in the course of time Silvia falls into his hands. A party from the court comes to the rescue, including Thurio and Proteus, the latter attended by a page who is really his old love, Julia, in disguise. Valentine's conduct is so manly that the Duke freely bestows his daughter upon him and the repentant Proteus contents himself with marrying Julia.

Two on a Tower. A novel by Thomas Hardy (Eng. 1882) dealing with the mutual love of the young astronomer Swithin St. Cleve and Lady Viviette Constantine. An early secret marriage between them is set aside by later developments; and when St. Cleve finally returns from South Africa to the familiar observatory tower to propose marriage, Viviette falls dead in his arms.

Two Little Confederates. A boys' story of the Civil War by Thomas Nelson Page (Am. 1888). The scene is laid in Virginia and the heroes are two Southern boys too young to enlist.

Two Years Before the Mast. A famous narrative by Richard Henry Dana (Am. 1840) giving an account of his voyage around Cape Horn to California as a young sailor of twenty-two.

Two-shoes, Goody. See under *Goody.*

Tyb'alt. In Shakespeare's *Romeo and Juliet*, a fiery young nobleman of Verona, Lady Capulet's nephew, and Juliet's cousin. He is slain in combat by Ro'meo. The name had been given to the *cat* in the beast-epic called *Reynard the Fox.* Hence Mercutio calls him "rat-catcher" (Act iii. Sc. 1), and when Tybalt demands of him, "What wouldst thou have with me?" Mercutio replies, "Good king of cats, nothing but one of your nine lives."

Tyburn Tree, The. A gallows; so called because criminals were at one time hung on the elm trees which grew on the banks of the Tyburn. Hence also a *Tyburn face* or criminal appearance; a *Tyburn tippet* or halter; and *to preach at Tyburn Cross*, meaning to be hanged.

Tybur'nia. The Portman and Grosvenor Squares district of London, described by Thackeray as "the elegant, the prosperous, the polite Tyburnia, the most respectable district of the habitable globe."

On the Sunday evening the Temple is commonly calm. The chambers are for the most part vacant; the great lawyers are giving grand dinner parties at their houses in the Belgravian or Tyburnian districts. — *Thackeray: Pendennis*, Ch. xlix.

Tycoon. See *Rulers, Titles of.*

Tydeus. In classic myth, one of the "Seven against Thebes" (*q.v.*).

Tyler's Insurrection. An armed rebellion of peasants in southern England in 1381, led by Wat Tyler (an Essex man), in consequence of discontent aroused by the Statute of Laborers, and the heavy taxation, especially a poll-tax of three groats to defray the expenses of a war with France. Wat Tyler was slain by the Lord Mayor at Smithfield, the revolt was crushed, and many of the rebels executed. He is the hero of a poem by Southey called *Wat Tyler*.

Tyll Owlyglass or **Howleglass.** The English name of the German *Tyll Eulenspiegel*, a figure of popular legend whose pranks were first written down in low Dutch by Thomas Mürner (1483). Tyll is a mechanic of Brunswick, who runs from pillar to post as charlatan, physician, lansquenet, fool, valet, artist and Jack-of-all-trades.

> To few mortals has it been granted to earn such a place in universal history as Tyll Eulenspiegel. Now, after five centuries, Tyll's native village is pointed out with pride to the traveller, and his tombstone . . . still stands . . . at Mollen, near Lubeck, where, since 1350 [sic], his once nimble bones have been at rest. — *Carlyle.*

Tyltyl. One of the two children who go in search of the Blue Bird (*q.v.*) in Maeterlinck's play of that title.

Tyndale's Bible. See *Bible, the English.*

Typee. A romance of the South Seas by Herman Melville (Am. 1845) recording the adventures of a whaling voyage in the Pacific. *Typee* (Taipi) is a valley in one of the Marquesas where Melville was kept captive by the natives. The book gives a vivid picture of a civilized man in contact with the exotic, dreamlike life of the tropics. Its popularity has been revived by the South Sea furor of recent years.

Types. The following are the sizes most generally used in book-printing —

14 Point: Crowell's Han
12 Point: Crowell's Handboo
10 Point: Crowell's Handbook.
8 Point: Crowell's Handbook.
6 *Point* Crowell's Handbook.
5 Point: Crowell's Handbook.

14 Point: Crowell's Hand
12 Point: Crowell's Handbook.
10 Point: Crowell's Handbook.
8 Point: Crowell's Handbook.
6 Point: Crowell's Handbook.

Typhœ'us. A giant of Greek mythology, with a hundred heads, fearful eyes, and a most terrible voice. He was the father of the Harpies. Zeus killed him with a thunderbolt, and he lies buried under Mount Etna.

Ty'phon. Son of Typhœus. He was so tall that he touched the skies with his head. His offspring were Gorgon, Geryon, Cerberus, and the hydra of Lerne. Like his father, he lies buried under Etna. See also *Set.*

Typographical Signs. ´ An acute accent. In Greek it indicates a rise in the voice; in French vowel quality; in Spanish stress; in Bohemian and Hungarian a long vowel.

` A grave accent. In Greek indicating a fall of the voice; in French vowel quality, or sometimes a differentiation (as in *la, là*); and in English that the accented syllable is to be pronounced (as in *blessèd*).

^ A circumflex; in French usually indicating that an *s* has been dropped (as *être* for older *estre*), and that the marked vowel is long.

¸ under the letter *c* in French, is called a *cedilla*, and indicates that the *c* (ç) is to be pronounced as *s*. It represents the Greek *zeta* (*z*), which formerly followed the *c* to indicate an *s* sound.

¨ over the second of two vowels, as in *reëstablish*, denotes that each vowel is to be sounded and is called the *diæresis*, in French, *trema*. In German it is the *umlaut* or *zweipunct* (*two dots*); and denotes a change in the vowel sound, a following vowel (usually *i*) having been dropped.

° over a vowel, is the Scandinavian form of the *umlaut* or *zweipunct* (*see above*).

~ The *tilde*, used in Spanish, over the *n* (as *Oñoro*) to show that it is pronounced *ny*.

& And; the Tironian Sign, or Ampersand.

? The note of interrogation, or query mark; said to have been formed from the first and last letters of Lat. *Quæstio* (question), which were contracted to ⳮ.

! The note of exclamation; representing the Latin *Io* (joy), written vertically Ꝉ.

' The apostrophe; indicating that a letter (or figure) has been omitted, as *don't, I'm; the rebellion of* '98 (for 1798); also marking the possessive case (*John's book*), and plurals of letters and figures, as in *too many I's, half a dozen* 8's.

*, †, ‡, The asterisk, dagger (or obelisk), and double dagger; used as reference marks, etc. Another reference mark is

⁂ or ⁑ The asterism.

§ The section mark; said to represent the old long initial *s*'s (*ſſ*) of Lat. *signum sectionis*, sign of a section.

☞ An index-hand, to call attention to a statement.

¶ A blind P (a modification of the initial letter of *paragraph*), marks a new paragraph.

( ) Called parentheses, and

[ ] Called brackets, separate some explanatory or collateral matter from the real sequence.

See also *Proof*.

Tyrant. In ancient Greece the *tyrant* was merely the absolute ruler, the *despot*, of a state, and at first the word had no implication of cruelty or what we call *tyranny*. Many of the Greek tyrants were excellent rulers, as Pisis'tratus and Pericles, of Athens; Per'iander, of Corinth; Dionysius the Younger, Gelon, and his brother Hi'ero of Syracuse; Phi'dion, of Argos, Polyc'rates, of Samos; etc. The word (*turannos*) soon, however, obtained much the same meaning as it has with us.

A tyrant's vein. A ranting, bullying manner. In the old moralities the tyrants were made to rant, and the loudness of their rant was proportionate to the villainy of their dispositions.

The Thirty Tyrants. The thirty magistrates appointed by Sparta over Athens, at the termination of the Peloponnesian war. This "reign of terror," after one year's continuance, was overthrown by Thrasybu'lus (*B. C.* 403).

In the Roman empire those military usurpers who endeavored, in the reigns of Vale'rian and Gallie'nus (253-268), to make themselves independent princes, are also called *the Thirty Tyrants*. The number must be taken with great latitude, as only nineteen are given, and their resemblance to those of Athens is extremely fanciful.

Tyrtæus. A lame schoolmaster and elegiac poet of Athens who is said so to have inspired the Spartans by his songs that they defeated the Messenians (7th cent. *B. C.*). The name has hence been given to many martial poets who have urged on their countrymen to deeds of arms and victory.

U

Uberti, Farinata Degli. A noble Florentine, leader of the Ghibelline faction. Dante represents him, in his *Inferno*, as lying in a fiery tomb not to be closed till the Last Judgment.

Udall, Nicholas. Author of the earliest extant English comedy, *Ralph Roister Doister* (1551) (*q. v.*).

Udolpho, The Mysteries of. See *Mysteries of Udolpho.*

Ugly Duckling, The. One of Andersen's *Fairy Tales*, the story of a swan hatched among ducklings and mocked at as an ungainly member of the brood, until finally it becomes apparent that he is a swan.

Ugoli'no. A Ghibelline (Ugolino della Gherardesca, Count of Pisa) who, about 1270, deserted his party and, with the hope of usurping supreme power in Pisa, formed an alliance with Giovanni Visconti, the head of the Guelphs. The plot failed; Giovanni died, and Ugolino joined the Florentines and forced the Pisans to restore his territories. In 1284 Genoa made war against Pisa, and the Count again treacherously deserted the Pisans, causing their total overthrow. At length a conspiracy was formed against him, and in 1288 he was cast with his two sons and two grandsons into the tower of Gualandi, where they were all starved to death. Dante, in his *Inferno*, has given the sad tale undying publicity.

Uka'se. In the former Russian Empire an edict either proceeding from the senate or direct from the emperor. Hence, a rigid order or official decree of any kind.

Ulalume. A poem by Edgar Allan Poe (Am. 1847), in memory of his "lost Ulalume."

Ula'nia. In the Charlemagne romances, the queen of Perdu'ta or Islanda. She sent a golden shield to Charlemagne, which he was to give to his bravest paladin, and whoever could win it from him was to claim the hand of Ulania in marriage. See *Orlando Furioso*, Bk. xv.

Ule'ma. The learned classes in Mohammedan countries, interpreters of the Koran and the law, from whose numbers are chosen the mollahs, imams, muftis, cadis, etc. (ministers of religion, doctors of law, and administrators of justice). *Ulema* is the plural of *ulim*, a wise man. The body is under the presidency of the Sheikh-ul-Islam.

Ullin's Daughter, Lord. A ballad by Campbell (1803). The heroine is a young lady who eloped with the chief of Ulva's Isle, and induced a boatman to row them over Lochgyle during a storm. The boat was capsized just as Lord Ullin and his retinue reached the shore. He saw the peril, he cried in agony, "Come back, come back! and I'll forgive your Highland chief"; but it was too late, — the "waters wild rolled o'er his child, and he was left lamenting."

Ulri'ca. In Scott's *Ivanhoe*, daughter of the late thane of Torquilstone; *alias* Dame Urfried, an old sibyl at Torquilstone Castle.

Ulster. The northernmost province of Ireland, which was forfeited to the Crown in James I's reign in consequence of the rebellions of Tyrconnel and Tyrone, and colonized (1609–1612) by English and Scottish settlers, who were forbidden to sell land to any Irishman. Since then the Ulstermen (cp. *Orangemen*) have been intensely English and anti-Irish in sentiment and action and have refused on any terms to coalesce with the original inhabitants, who have ever been anti-British.

The long loose overcoat known as an *ulster* is so called because originally made of Ulster frieze.

The Red, or *Bloody, Hand of Ulster.* The badge of Ulster, a sinister hand, erect, open, and couped at the wrist, gules. Legend has it that in an ancient expedition to Ireland, it was given out that whoever first touched the shore should possess the territory which he touched; O'Neill, seeing another boat likely to outstrip his own, cut off his left hand and threw it on the coast. From this O'Neill the princes of Ulster were descended, and the motto of the O'Neills is to this day *Lamh dearg Eirin*, "red hand of Erin."

Ul'tima Thule. See under *Thule.*

Ultra vires (Law Lat. *ultra*, beyond, *vires*, pl. of *vis*, strength). In excess of the power possessed; transcending authority.

Ultramontane Party. The extreme Popish party in the Church of Rome. *Ultramontane* opinions or tendencies are those which favor the high "Catholic" party. *Ultramontane* (beyond the mountains, *i. e.*, the Alps) means Italy or the old Papal States. The term was first used by the French, to distinguish those who look upon the Pope as the fountain of all power in the Church, in contradistinction

to the Gallican school, which maintained the right of self-government by national churches.

Ulysses. The Roman name of the Greek Odysseus, hero of Homer's *Odyssey* (*q. v.*) and a prominent character in the *Iliad* (*q. v.*). He is called Ulysses in most English poetry, including translations of Homer. Tennyson has a poem *Ulysses* (1842), in which the hero in his old age speaks of his still active longing for adventure. Stephen Phillips (Eng. 1868–1915) made him the subject of a poetic drama *Ulysses*.

Ulysses is the title of a novel by the Irish James Joyce published in France in 1922, and widely discussed as an outstanding type of modern ultra-realistic fiction.

U'na. The heroine of the first book of Spenser's *Faërie Queene*, typifying Truth (*Una*, the One). With the Red Cross Knight as her champion she sets forth to relieve her royal parents who are being besieged by a dragon, but is soon parted from her knight, and is met by a lion, who afterwards attends her. She sleeps in the hut of Superstition, and next morning meets Archimago (Hypocrisy) dressed as her knight. As they journey together Sansloy meets them, exposes Archimago, kills the lion, and carries off Una to a wild forest. She is rescued by fauns and satyrs who attempt to worship her, but, being restrained, pay adoration to her ass; is delivered by Sir Satyrane; is told by Archimago that the Red Cross Knight is dead, but subsequently hears that he is the captive of Orgoglio. She goes to King Arthur for aid, and the King slays Orgoglio and rescues the knight, whom Una takes to the house of Holiness, where he is carefully nursed. He eventually slays the dragon whose destruction was the original quest, and Una then leads him to Eden, where their marriage takes place. She is taken to represent Protestantism and Queen Elizabeth as well as abstract truth and in this connection is strongly contrasted with Duessa (*q.v.*).

Uncas. "The last of the Mohicans" (*q.v.*) in Cooper's novel of that title. Cooper has frequently been accused of over-idealizing the American Indian in his portrayal of this noble and valiant young warrior.

Uncle Remus, *His Songs and His Sayings.* A famous book of folk tales by Joel Chandler Harris (Am. 1880). They "are told night after night to a little boy by an old negro who has nothing but pleasant memories of the discipline of slavery, and who has all the prejudices of caste and pride of family that were the natural results of the system." The characters are animals, chief among them being Brer Rabbit and Brer Fox.

Uncle Sam. See under *Sam.*

Uncle Sam's heel. Florida.

Uncle Sam's ice box. Alaska.

Uncle Toby. In Sterne's *Tristram Shandy* (*q.v.*).

Uncle Tom's Cabin, or *Life Among the Lowly.* A novel by Harriet Beecher Stowe (Am. 1851) which did much to arouse anti-slavery sentiment before the Civil War. The chief figure is the faithful old slave, Uncle Tom. Sold by the Shelbys from his old home in Kentucky, where he leaves his wife Chloe, he lives for a time with the easy-going, good-tempered Augustine St. Clare, to whose gentle little daughter Eva he is devotedly attached. In the St. Clare household are also the Yankee old maid, Miss Ophelia, and the immortal Topsy (*q.v.*), an amusing black "limb of mischief." After the death of Little Eva and her father, Uncle Tom is sold to the brutal Simon Legree, by whom he is treated with such harshness that when George Shelby, the son of his former master, finds him, he is dying. Among the slaves represented is Eliza, whose escape from the bloodhounds, with her boy Harry, by crossing the Ohio River on cakes of ice, is a familiar incident. Her husband, George Harmon, follows her along the Underground Railway.

Uncommercial Traveller, The. Twenty-eight miscellaneous papers published by Dickens in *All the Year Round*, and reproduced in 1860.

Uncumber, St. See under *Saint.*

Under the Greenwood Tree. A novel by Thomas Hardy (Eng. 1872) depicting country life. The heroine, Fancy Day, is loved by Farmer Shiner, by the young vicar, Arthur Maybold, and by Dick Dewy. She chooses the latter and all ends happily.

Under Western Eyes. A novel by Joseph Conrad (Eng. 1911) dealing with anarchistic intrigue in Russia. The revolutionary Haldin, having just killed an official with a bomb, appeals to his fellow student Razumov for help. Razumov is ambitious to enter government service, believes in law and order, and dreads the thought of becoming involved in revolutionary action. Leaving the trusting Haldin asleep in his rooms, he

goes out and denounces him to the police. Later he is sent to Geneva as a government spy and meets Nathalie, Haldin's sister, who, knowing nothing of his defection, receives him into the revolutionary circle there as Haldin's benefactor. Tormented by the love that springs up between himself and Nathalie, Razumov forces himself to confess to a roomful of revolutionists. His ear drums are broken in the commotion, and the following morning he is run over by a tram car.

Underground Railroad, The. A term used in the United States as the embodiment of the various ways by which slaves from the southern states made their escape either to the north or to Canada before slavery was abolished.

Underhill, Updike. Hero of Tyler's *Algerine Captive* (*q.v.*).

Undershaft. A manufacturer of munitions in Shaw's *Major Barbara* (*q.v.*).

Undine. A fairy romance by De La Motte Fouque (1814). The heroine, Undine, is a water-sylph, who was in early childhood changed for the young child of a fisherman living on a peninsula near an enchanted forest. One day, Sir Huldbrand took shelter in the fisherman's hut, fell in love with Undine, and married her. Being thus united to a man, the sylph received a soul. Not long after the wedding, Sir Huldbrand fell in love with Bertalda, the fisherman's real daughter. Undine was spirited away by her angry kinsfolk and the knight married his new love. On the wedding day she called for a drink from the old well and Undine was forced to arise with the waters and bring about the death of her knight.

Undiscovered Country, The. A novel by W. D. Howells (Am. 1880), dealing with spiritualism. Dr. Boynton, a country physician who has become a fanatical devoté of the occult, brings up his high-strung daughter Egeria as a medium. She is torn between filial affection and repulsion at the quackery her duties involve, until finally her health gives way under the strain. Much of the action takes place in a Shaker community.

Unearned increment. Increase in the value of property because of external causes such as public improvements rather than any effort on the part of the owner.

U'nicorn (Lat. *unum cornu*, one horn). A mythical and heraldic animal, represented by medieval writers as having the legs of a buck, the tail of a lion, the head and body of a horse, and a single horn, white at the base, black in the middle, and red at the tip, in the middle of its forehead. The body is white, the head red, and eyes blue. The oldest author that describes it is Cte'sias (*B. C.* 400). The medieval notions concerning it are well summarized in the following extract:

> The unicorn has but one horn in the middle of its forehead. It is the only animal that ventures to attack the elephant; and so sharp is the nail of its foot, that with one blow it can rip the belly of that beast. Hunters can catch the unicorn only by placing a young virgin in his haunts. No sooner does he see the damsel, than he runs towards her, and lies down at her feet, and so suffers himself to be captured by the hunters. The unicorn represents Jesus Christ, who took on Him our nature in the virgin's womb, was betrayed to the Jews, and delivered into the hands of Pontius Pilate. Its one horn signifies the Gospel of Truth. — *Le Bestiaire Divin de Guillaume, Clerc de Normandie* (13th century).

The supporters of the old royal arms of Scotland are two Unicorns. When James VI of Scotland came to reign over England (1603) he brought one of the Unicorns with him, and with it supplanted the Red Dragon which, as representing Wales, was one of the supporters of the English shield, the other being the Lion. Ariosto refers to the arms of Scotland thus:

> Yon lion placed two unicorns between
> That rampant with a silver sword is seen.
> Is for the king of Scotland's banner known.
> *Hoole's Translation*, Bk. iii.

The animosity which existed between the lion and the unicorn referred to by Spenser in his *Faërie Queene* (II. v) —

> Like as a lyon, whose imperiall powre
> A prowd rebellious unicorn defyes —

is allegorical of that which once existed between England and Scotland.

Union. *The Union.* A short term for *the United States of America*, and (in England) a familiar euphemism for the workhouse, *i.e.* the house maintained for the destitute by the Poor Law *Union.*

The Act of Union. Specifically, the Act of 1706 declaring that on and after May 1st, 1707, England and Scotland should have a united Parliament. The two countries had, of course, been united under one sovereign since 1603. The term is also applied to the Act of 1536 incorporating Wales with England; and to that of 1800, which united the kingdoms of Great Britain and Ireland on and after January 1st, 1801.

The Union Rose. The combined emblematic rose of the Houses of York and Lancaster, the petals of which are white and red; white representing York, and red representing Lancaster. See under *Rose.*

Union is strength. The wise saw of Periander, "tyrant" of Corinth (*B. C.* 665–585).

Union Jack. The national banner of Great Britain and Ireland. It consists of three united crosses — that of St. George for England, the saltire of St. Andrew for Scotland (added by James I), and the cross of St. Patrick for Ireland (added at the Union in 1801).

United Kingdom. The name adopted on January 1st, 1801, when Great Britain and Ireland were united.

Unities, The. The three dramatic unities, *viz.* the rules governing the so-called "classical" dramas, are founded on Renaissance interpretations of passages in Aristotle's *Poetics*, and are hence sometimes styled the *Aristotelean Unities.* They are, that in dramas there should be (1) Unity of Action, (2) Unity of Time, and (3) Unity of Place. Aristotle lays stress on (1), meaning that an organic unity, or a logical connection between the successive incidents, is necessary; but (2) was deduced by Castelvetro, the 16th century Italian scholar and critic, from the passage in the *Poetics* where Aristotle, in comparing Epic Poetry and Tragedy, says that the former has no limits in time but the latter "endeavors, as far as possible, to confine itself to a single revolution of the sun, or but slightly to exceed this limit." Having thus arrived at the Unity of Time, (3) the Unity of Place followed almost perforce.

The theory of the Three Unities was formulated in Italy nearly a century before it was taken up in France, where it became, after much argument, the corner-stone of the literary drama. Its first modern offspring was *La Sophonisbe* (1629) by Mairet, though it was not till Corneille's triumph with *Le Cid* (1636) that the convention of the Three Unities can be said to have been finally adopted. The principle had little success in England — despite the later championship of Dryden (see his *Essay on Dramatic Poesy*), Addison (as exemplified in his *Cato*), and others. Ben Jonson's *The Alchemist* (1610) is, perhaps, the best example of the small class of English plays in which the Unities of Place and Time have been purposely adhered to. In France, on the other hand, the Three Unities were much more strictly observed, and not until the momentous performance of Victor Hugo's *Hernani* (*q.v.*) did the old classical theories really give way to the modern Romantic movement.

Universal Doctor. See under *Doctor.*

Unknown. *The Great Unknown.* Sir Walter Scott. So called (first by his publisher, James Ballantyne) because the *Waverley Novels* were published anonymously.

Unlearned Parliament. See *Parliament.*

Unmerciful Parliament. See *Parliament.*

Unrighteous Bible. See *Bible, Specially named.*

Untermeyer, Louis (1885–). Contemporary American poet, critic and parodist.

Unwashed. The first application of the term, *the great unwashed,* to the mob has been attributed to Burke and also to Brougham — perhaps to others, too. Carlyle has, "Man has been set against man, Washed against Unwashed." (*French Revolution,* II. ii. 4).

Up from Slavery. An autobiography by Booker T. Washington (Am. 1901).

Upanishads. The oldest speculative literature of the Hindus, a collection of treatises on the nature of man and the universe, forming part of the Vedic writings, the earliest dating from about the 6th century *B. C.* The name is Sanskrit, and means "a sitting down (at another's feet)," hence "a confidential talk," "esoteric doctrine."

Upper Ten, The. The aristocracy, the cream of society. Short for *the upper ten thousand.* The term was first used by N. P. Willis (1806–1867) in speaking of the fashionables of New York, who at that time were not more than ten thousand in number.

Urania. The Muse of Astronomy in Greek mythology, usually represented pointing at a celestial globe with a staff. Milton (*Paradise Lost* vii. 1-20) makes her the spirit of the loftiest poetry, and calls her "heavenly born" (the name means "the heavenly one") and sister of Wisdom.

Uranus. In Greek mythology the personification of Heaven; son and husband of Ge (the earth), and father of the Titans, the Cyclops, the Furies, etc. He hated his children and confined them in Tartarus; but they broke out (see *Titans*) and his son Cronus dethroned him. The planet Uranus was discovered in 1781 by Herschell, and named by him *Georgium Sidus* in honor of George III,

Urdur or **Urdhr.** The most famous of the three Norns (*q. v.*) of Scandinavian mythology.

Urfried, Dame. In Scott's *Ivanhoe,* an old sibyl at Torquilstone Castle; *alias* Ulrica, daughter of the late thane of Torquilstone.

Urgan. A mortal born and christened, but stolen by the king of the fairies and brought up in elf-land (Scott's *Lady of the Lake*, iv. 12). It was decreed that if a woman signed his brow thrice with a cross he should recover his mortal form. Alice Brand did this, and the hideous elf became "the fairest knight in all Scotland," in whom she recognized her brother Ethert.

Urganda. A potent fairy in the *Amadis of Gaul* and other romances of the Carlovingian cycle.

Uriah the Hittite. In the Old Testament, a captain in David's army and the husband of Bathsheba, whom David loved. At David's orders he was sent into the most dangerous part of the battle line where he was killed; and David then took Bathsheba as his wife.

Letter of Uriah (2 *Sam.* xi. 15). A treacherous letter, importing friendship but in reality a death-warrant. Cp. *Bellerophon.*

Uriah Heep. See Heep.

U'riel. One of the seven archangels of rabbinical angelology, sent by God to answer the questions of Esdras (2 *Esdras*, iv.). In Milton's *Paradise Lost* (iii. 690) he is the "Regent of the Sun," and "sharpest-sighted spirit of all in heaven." Longfellow, in the *Golden Legend*, makes Raphael (*q. v.*) the angel of the Sun, and Uriel the minister of Mars. The name means "Flame of God," or "Angel of Light."

Urim and Thummim. Two objects of uncertain form and material used in the early forms of ancient Hebrew worship, probably in connection with divination and obtaining oracular answers from Jehovah. They are mentioned in *Ex.* xxviii. 30; 1 *Sam.* xxviii. 6; *Deut.* xxxiii. 8; *Ezra* ii. 63, etc., but fell out of use in post-exilic times, evidently through the Jews developing a higher conception of the Deity.

Ursa Major. The Great Bear, or Charles' Wain, the most conspicuous of the northern constellations. See *Callisto.*

Boswell's father used to call Dr. Johnson *Ursa Major.*

Ursa Minor. The Little Bear; the northern constellation known as *Cynosu'ra* or "Dog's tail," from its circular sweep. See *Cynosure.*

Ursula, St. See under *Saint.*

Ursule Mirouet. A novel by Balzac (Fr. 1841) unique among his novels in that it contains only virtuous women. It concerns the schemes of joint heirs to a fortune and the social success of the titular heroine, a woman with a beautiful singing voice. It is said that Balzac wrote this novel for his young nieces.

Urvasi. See *Puravavas and Urvasi.*

Useless Parliament. See *Parliament.*

Usher, Fall of the House of. A short story by Edgar Allan Poe in his *Tales of the Grotesque and Arabesque* (Am. 1840). The lady Madeline of the house of Usher dies, leaving a single melancholy brother. He is a prey to horrible fears that she has been buried alive, and when she appears in her shroud, he dies of terror.

U'te. Queen of Burgundy, mother of Kriemhild and Gunther in the *Nibelungenlied.*

Ut'gard (Old Norse, outer ward). The circle of rocks that hemmed in the ocean which was supposed by the ancient Scandinavians to encompass the world, and to be the haunt of the giants.

Utgard-Lok. The Scandinavian demon of the infernal regions, King of the Giants.

U'ther. A legendary king, or pendragon (*q.v.*), of the Britons. By an adulterous amour with Igerna (wife of Gorlois, Duke of Cornwall) he became the father of Arthur, who succeeded him.

U'ti posside'tis (Lat. as you at present possess them). The principle in international law that the belligerents are to retain possession of all the places taken by them before the treaty commenced.

Utilita'rianism. The ethical doctrine that actions are right in proportion to their usefulness or as they tend to promote happiness; the doctrine that the end and criterion of public action is "the greatest happiness of the greatest number."

John Stuart Mill coined the word; but Jeremy Bentham, the official founder of the school, employed the word "Utility" to signify the doctrine which makes "the happiness of man" the one and only measure of right and wrong.

Utopia. Nowhere (Gr. *ou*, not, *topos*, a place). The name given by Sir Thomas More to the imaginary island in his political romance of the same name (1516), where everything is perfect — the laws, the morals, the politics, etc., and in which the evils of existing laws, etc., are shown by contrast. See *Commonwealths, Ideal;* and cp. *Weissnichtwo.*

Rabelais (in Bk. II. ch. xxiv) sends Pantagruel and his companions to Utopia, where they find the citizens of its capital, Amaurot, most hospitable. They reached the island by doubling the Cape of Good Hope, and sailing with a "Tramontane

Wind" past Meden, Uti, Uden, Gelasim, the Islands of the Fairies, and along the Kingdom of Achoria.

This fictional island has given us the adjective *Utopian*, applied to any highly desirable but quite impracticable scheme.

Uz'ziel. One of the principal angels of rabbinical angelology, the name meaning "Strength of God." He was next in command to Gabriel, and in Milton's *Paradise Lost* (iv. 782) is commanded by Gabriel to "coast the south with strictest watch."

V

V. V.'s Eyes. A novel by Henry Sydnor Harrison (Am. 1913). The hero, known as "V. V.", is an utterly unworldly social reformer, the heroine a frivolous and selfish society girl who through his influence becomes interested in more worth-while things.

Vagret. A lawyer in Brieux's *Red Robe* (*q. v.*). Like his colleague Mouzon he puts his personal ambition first and justice second, but unlike him, repents before it is too late.

Vaishnava. One of the great sects of reformed Brahmins who worship Vishnu as supreme among the Hindu gods. Their sacred books are known as the *Vaishnava Puranas.*

Vaisya. The third of the four chief Hindu castes, or a member of this. From a Sanskrit word meaning a *settler.* See also *Caste.*

Valclusa. The famous retreat of Petrarch (father of Italian poetry) and his mistress Laura, a lady of Avignon.

Vale. See *Ave.*

Valentine. (1). In Shakespeare's *Two Gentlemen of Verona* (*q. v.*), one of the titular heroes. Valentine married Silvia, daughter of the Duke of Milan.

(2). In Goethe's *Faust* (1798) and Gounod's opera of the same name, brother of Margaret. Maddened by the seduction of his sister, he attacks Faust during a serenade, and is stabbed by Mephistopheles. He dies reproaching his sister Margaret.

(3). Heroine of Meyerbeer's opera *The Huguenots* (*q. v.*).

Valentine and Orson. An old French romance, connected with the Alexander cycle.

The heroes — from whom it is named — were the twin sons of Bellisant, sister of King Pepin, and Alexander, and were born in a forest near Orleans. Orson (*q. v.*) was carried off by a bear and became a wild man. While the mother was searching for him Valentine was carried off by his uncle, the king. Each had many adventures, but all ended happily, and Valentine married Clerimond, sister of the Green Knight.

Valentine Day. See under *Saint.*

Valentine Legend. (In Congreve's *Love for Love.*) See *Legend, Valentine.*

Valentine, St. See under *Saint.*

Valère. One of the principal characters in Molière's *L'Avare,* in love with Harpagon's daughter Elise. See *Harpagon.*

Valerian or **Valirian.** A martyr whose story is told in the *Second Nun's Tale* (*q. v.*), one of Chaucer's *Canterbury Tales.*

Valériè Marneffe, Mme. (In Balzac's *Cousin Betty.*) See *Marneffe, Mme. Valerie.*

Valery, Violetta. Heroine of Verdi's opera, *La Traviata* (*q. v.*).

Valhalla. In Scandinavian mythology. the hall in the celestial regions whither the souls of heroes slain in battle were borne by the Valkyries, and where they spent eternity in joy and feasting (*valr,* the slain, and *hall*).

Hence the name is applied to buildings, such as Westminster Abbey, used as the last resting-place of a nation's great men.

For an account of the building and destruction of Valhalla, see *Nibelungen Ring.*

Vali. The "silent god" and guardian of justice among the ancient Scandinavians. He was the second son of Odin, and avenged the death of Balder by slaying his murderer, Hoder. He was one of the few who were to survive the catastrophe of the Twilight of the Gods, for Justice must not be banished from the earth.

Valiant-for-Truth. In Bunyan's *Pilgrim's Progress,* a brave Christian, who fought three foes at once. His sword was "a right Jerusalem blade," so he prevailed, but was wounded in the encounter. He joined Christiana's party in their journey to the Celestial City.

Valjean, Jean. The hero of Victor Hugo's *Les Miserables* (*q. v.*).

Valkyries, The (Old Norse, The Choosers of the Slain). The twelve nymphs of Valhalla, who, mounted on swift horses, and holding drawn swords, rushed into the *mêlée* of battle and selected those destined to death. These heroes they conducted to Valhalla, where they waited upon them and served them with mead and ale in the skulls of the vanquished. The chief were Mista, San'grida, and Hilda.

In Wagner's *Nibelungen Ring* (*q. v.*) Brunhild is the favorite Valkyrie and the heroine of the opera *The Valkyrie* (*Die Walküre*).

Val'ladolid, The Doctor of. (In Le Sage's *Gil Blas.*) See under *Sangrado.*

Valley. *Valley of Humiliation.* In Bunyan's *Pilgrim's Progress,* the place

where Christian encountered Apollyon and put him to flight.

Valley of the Shadow of Death. In Bunyan's *Pilgrim's Progress*, a "wilderness, a land of deserts and of pits, a land of drought, and of the shadow of death" (*Jer.* ii. 6). "The light there is darkness, and the way full of traps . . . to catch the unwary." Christian had to pass through it after his encounter with Apollyon.

Though I walk through the valley of the shadow of death, I will fear no evil; for Thou art with me; Thy rod and Thy staff they comfort me. — *Ps.* xxiii. 4.

Valley of Decision, The. A novel by Edith Wharton (Am. 1902), the story of an Italian principality of the late eighteenth century. The hero, Odo Valsecca suddenly becomes Duke of Pianura through several unexpected deaths in the line; and although he loves Fulvia Vivaldi, the daughter of a revolutionary theorist, she sends him from her "to serve liberty on a throne." But the people are not ready for the liberties he wishes to give them, and the way is difficult. Years pass. By the time public opinion changes, Duke Odo has returned to the conservative views of the class to which he was born, and is accordingly banished from his kingdom.

Valunder. In *Frithiof's Saga*, a Scandinavian form of Wayland (*q. v.*).

Va'men or **Vamena.** One of the avatars of Vishnu, a dwarf, who asked Bali, the giant monarch of India, to permit him to measure out three paces to build a hut upon. The kind monarch smiled at the request, and bade the dwarf measure out what he required. The first pace compassed the whole earth, the second the whole heavens, and the third all pandalon or hell. Bali now saw that the dwarf was no other than Vishnu, the second person of the Hindu triad.

Vampire. A fabulous being, supposed to be the ghost of a heretic, excommunicated person, or criminal, that returns to the world at night in the guise of a monstrous bat and sucks the blood of sleeping persons who, usually, become vampires themselves.

The word is applied to one who preys upon his fellows — a "bloodsucker." Kipling has a well-known poem by this name, beginning:

A fool there was and he made his prayer
(Even as you and I!)
To a rag and a bone and a hank of hair
(We called her the woman who did not care)
But the fool he called her his lady fair —
(Even as you and I!)

Van Bibber. The hero of a volume of short stories by Richard Harding Davis called *Van Bibber and Others* (Am. 1890). He is a favorite of New York society but equally at home in more Bohemian quarters, a likable young chap with a faculty for getting himself into and other people out of surprising situations.

Van Brunt, Brom. Ichabod Crane's rival in Irving's *Legend of Sleepy Hollow* (*q.v.*). See also *Brom Bones.*

Van Dyke, Henry (1852–). American man of letters, known for his poems, essays and stories.

Van Lowe. The name of the large and diverse Dutch family who appear in a tetralogy of novels by Louis Couperus, the first of which is *Small Souls* (*q.v.*).

Van Tassel, Katrina. The Dutch maiden beloved of Ichabod Crane in Irving's *Legend of Sleepy Hollow* (*q.v.*).

Vanbrugh, Sir John (1666–1726). English dramatist of the Restoration period, best known for his comedy *The Relapse.*

Van Winkle, Rip. See *Rip Van Winkle.*

Vance, Joseph. See *Joseph Vance.*

Vandals. A Teutonic race from the Baltic (allied to the *Wends, i.e. Wanderers*) which in the 5th century *A. D.* ravaged Gaul and, under Genseric, captured Rome and despoiled it of its treasures of art, literature, and civilization generally. Hence, the name is applied to those who wilfully or ignorantly destroy works of art, etc.

Vanderbilt, A. A very rich man, from the wealthy American family of that name.

Vanderdecken. See *Flying Dutchman.*

Vandy'ck. *The Vandyck of sculpture.* Antoine Coysevox (1640–1720).

The English Vandyck. William Dobson, painter (1610–1647).

The French Vandyck. Hyacinth Rigaud y Ros (1659–1743).

Vane, Ernest. In Reade's *Peg Woffington* (*q.v.*), a married man, in love with Peg.

Vane, Lady Isabel. The heroine of Mrs. Wood's *East Lynne* (*q.v.*).

Vanessa. Dean Swift's name for his friend and correspondent, Esther Vanhomrigh, made by compounding *Van*, the first syllable of her surname, with *Essa*, the pet form of Esther. Swift called himself *Cadenus*, an anagram on *Decanus* (Lat. for *Dean*). He wrote a poem *Cadenus and Vanessa*, declining to marry the lady.

Vanir. The nature-gods of the old Scandinavians, who presided over the ocean, air, earth, streams, etc.; opposed to, and generally at war with, the Æsir (*q.v.*). Niörd, the water-god, was the

chief; his son was Frey; his daughter Freya (the Scandinavian Venus); his wife Skadi; and his home Noatun.

Vanity Fair. In Bunyan's *Pilgrim's Progress*, a fair established by Beelzebub, Apollyon, and Legion, in the town of Vanity, and lasting all the year round. Here were sold houses, lands, trades, places, honors, preferments, titles, countries, kingdoms, lusts, pleasures, and delights of all sorts.

Vanity Fair, A Novel without a Hero. A novel by Thackeray (1848) of which he wrote while in the process of composing it: "What I want to make is a set of people living without God in the world (only that is a cant phrase), greedy, pompous men, perfectly self-satisfied for the most part, and at ease about their superior virtue. Dobbin and poor Briggs are the only two people with real humility as yet. Amelia's is to come."

The two boarding school friends, Amelia Sedley and Becky Sharp are in marked contrast throughout the novel. Becky Sharp, clever, scheming, determined to get on in the world, first plays her cards to win Amelia's rich and stupid brother, Jos Sedley, but failing that, secretly marries Rawdon Crawley, a younger son of Sir Pitt Crawley, at whose house Becky is governess. Rawdon is, however, disinherited. The undaunted Becky endeavors to live at the height of fashion on a small income and succeeds with the help of Lord Steyne. Finally Rawdon suspects his wife's relations with Steyne, discovers the truth and departs to become the governor of Coventry Island, leaving their son to the care of Sir Pitt Crawley. Becky is completely ostracized and forced to live by her wits on the Continent. Meantime Amelia, loved by George Osborne and William Dobbin, has married the former, but he is killed in the Battle of Waterloo. Because of her poverty, she is forced to give her son Georgy into the care of his grandfather, Mr. Osborne, who will, however, have nothing to do with her. On Mr. Osborne's death, Georgy is left a fortune. Amelia and her brother, traveling on the Continent, now meet Becky Sharp, and she gradually regains her old influence over Jos Sedley. The faithful Dobbin, having loved Amelia through thick and thin, is at last rewarded with her hand.

Vanna, Monna. See *Monna Vanna.*

Va'noc. The son of Merlin, one of Arthur's Round Table knights.

Varden, Gabriel. In Dickens' *Barnaby Rudge* (1841), a locksmith; a round, red-faced, sturdy yeoman, with a double chin, and a voice husky with good living, good sleeping, good humor, and good health. During the Gordon riots, Gabriel refused to pick the lock of Newgate prison, though at the imminent risk of his life.

Mrs. Varden (*Martha*). The locksmith's wife, and mother of Dolly, a woman of "uncertain temper" and a self-martyr. When too ill-disposed to rise, Mrs. Varden would order up "the little black teapot of strong mixed tea, a couple of rounds of hot buttered toast, a dish of beef and ham cut thin without skin, and the *Protestant Manual* in two octavo volumes. Whenever Mrs. Varden was most devout, she was always the most ill-tempered."

Dolly Varden. The locksmith's daughter; a pretty, laughing girl, with a roguish face, lighted up by the loveliest pair of sparkling eyes, the very impersonation of good humor and blooming beauty. She married Joe Willet, and conducted with him the Maypole Inn, as never country inn was conducted before. They greatly prospered, and had a large and happy family. Dolly dressed in the Watteau style; and modern Watteau costume and hats were for a time, about 1875, called "Dolly Vardens." The name is frequently in use in modern fashions.

Varmint, The. The first of three volumes by Owen Johnson concerning the school and college life of Dink Stover. *The Varmint* and *The Tennessee Shad* relate his prep-school adventures in hilarious fashion, and *Dink Stover at Yale,* a more pretentious novel, treats seriously the social problems of modern college life. Dink is a born leader.

Varun'a. In the early Hindu mythology of the Rig Veda, lord of the universe; with Indra (*q. v.*) the greatest of the gods of the Vedic hymns. He is invoked as the night sky and his double, Mitra, as the day sky; and in the later Vedic period his power is more and more confined to this one aspect of nature. Finally, however, in the post-Vedic period, Varuna becomes the Hindu Neptune, represented as an old man riding on a sea monster with a club in one hand and a rope in the other.

Vasantasena. Heroine of the old Sanskrit drama known as *The Little Clay Cart* (*q. v.*).

Vashti. In the Old Testament the Queen of King Ahasuerus before the days

of Esther. When the heart of the King was merry with wine, he commanded his chamberlains to bring Vashti, the queen, into the banquet-hall, to show the guests her beauty; but she refused to obey the insulting order, and the King, being wroth, divorced her. (*Esth.* i. 10, 19.)

> O Vashti, noble Vashti! Summoned out,
> She kept her state, and left the drunken king
> To brawl at Shushan underneath the palms.
> *Tennyson: The Princess*, iii. (1830).

Vath'ek. The hero of Beckford's oriental romance of the same name (1784). The ninth caliph of the Abbasside dynasty, he is a haughty, effeminate monarch, induced by a malignant genius to commit all sorts of crimes. He abjures his faith, and offers allegiance to Eblis, under the hope of obtaining the throne of the pre-Adamite sultans. This he gains, only to find that it is a place of torture and that he is doomed to remain in it for ever.

Vathek's Daughter. A red-and-yellow mixture given him by an emissary of Eblis, which instantaneously restored the exhausted body, and filled it with delight.

Vat'ican. The palace of the Pope; so called because it stands on the *Vaticanus Mons* (Vatican Hill) of ancient Rome, which got its name through being the headquarters of the *vaticinatores*, or soothsayers. Hence, the Papacy, or the Catholic Church.

Vaughan, Henry (1622–1695). English poet of the "Metaphysical School" (*q. v.*).

Vauquer, Maison (Vauquer House). The cheap, fourth-rate boarding house described in detail in Balzac's *Father Goriot* (*Le Père Goriot*) and famed as the dwelling-place of many of the characters of his *Comédie Humaine.*

Vautrin. One of the names under which the criminal Jacques Collin (*q. v.*) appears in Balzac's novels.

Vavasour, Mr. A character in Disraeli's *Tancred* who "saw something good in everybody and everything. . . liked to know everybody who was known and to see everything which ought to be seen. His life was a gyration of energetic curiosity, an insatiable whirl of social celebrity."

Ve. Brother of Odin and Vili, in Scandinavian mythology. He was one of the three deities who took part in the creation of the world; and he and Vili slew Ymir and drowned the whole race of frost-giants in his blood.

Veal, Mrs. An imaginary person, whom Defoe feigned to have appeared, the day after her death, to Mrs. Bargrave of Canterbury, on September 8th, 1705. This cock-and-bull story was affixed by Daniel Defoe to Drelincourt's book of *Consolations against the Fears of Death*, in order to increase the sale of the book, and such is the matter-of-fact style of the narrative that most readers thought the fiction was a fact. It was later published separately as *The True Relation of the Apparition of One Mrs. Veal.*

Veck, Toby. In Dickens' Christmas tale, *The Chimes*, a ticket-porter, nicknamed "Trotty"; who ran on errands. One New Year's Eve he ate tripe for dinner, and had a nightmare, in which he fancied he had mounted up to the steeple of a neighboring church, and that goblins issued out of the bells, giving reality to his hopes and fears. He was roused from his sleep by the sound of bells ringing in the new year.

Ve'das or **Ve'dams.** The four sacred books of the Brahmins, comprising (1) the *Rig* or *Rish Veda;* (2) *Yajur Veda;* (3) the *Sama Veda;* and (4) the *Atharva' Veda.* The first consists of prayers and hymns in verse, the second of prayers in prose, the third of prayers for chanting, and the fourth of formulas for consecration, imprecation, expiation, etc.

The word *Veda* means knowledge.

Veiled Prophet of Khorassan, The. Hakim ben Allah, surnamed Mokanna or "The Veiled," founder of an Arabic sect in the 8th century. He wore a veil to conceal his face, which had been greatly disfigured in battle. He gave out that he had been Adam, Noah, Abraham, and Moses. When the sultan Mahadi marched against him, he poisoned all his followers at a banquet, and then threw himself into a cask containing a burning acid, which entirely destroyed him. Thomas Moore has made this the subject of a poetical tale in his *Lalla Rookh* (*The Veiled Prophet of Khorassan*, 1817).

> There, on that throne, . . . sat the prophet-chief,
> The great Mokanna. O'er his features hung
> The veil, the silver veil, which he had flung
> In mercy there, to hide from mortal sight
> His dazzling brow, till man could bear its light.
>
> . . . . .
>
> 'Tis time these features were uncurtained [*now*],
> This brow, whose light — oh, rare celestial light! —
> Hath been reserved to bless thy favoured sight . . .
> Turn now and look; then wonder, if thou wilt,
> That I should hate, should take revenge, by guilt,
> Upon the hand whose mischief or whose mirth
> Sent me thus maimed and monstrous upon earth . . .
> Here — judge if hell, with all its power to damn,
> Can add one curse to the foul thing I am!"
> He raised the veil; the maid turned slowly round,
> Looked at him, shrieked, and sunk upon the ground.
> *Moore: The Veiled Prophet of Khorassan.*

Veneering, Mr. and Mrs. A newly rich

couple in Dickens' novel, *Our Mutual Friend.*

Mr. and Mrs. Veneering were bran-new people, in a bran-new house, in a bran-new quarter of London. Everything about the Veneerings was spick and span new. All their furniture was new, all their friends were new, all their servants were new, their plate was new, their carriage was new, their harness was new, their horses were new, their pictures were new, they themselves were new, they were as newly married as was lawfully compatible with their having a bran-new baby.

In the Veneering establishment, from the hall chairs with the new coat of arms, to the grand pianoforte with the new action, and upstairs again to the new fire-escape, all things were in a state of high varnish and polish. — *Dickens: Our Mutual Friend,* ii. (1864).

The Veneerings of society. Flashy, rich merchants, who delight to overpower their guests with the splendor of their furniture, the provisions of their tables, and the jewels of their wives and daughters.

Veni, vidi, vici (Lat. "I came, I saw, I conquered"). According to Plutarch it was thus that Julius Cæsar announced to his friend Amintius his victory at Zela (*B. C.* 47), in Asia Minor, over Pharna'ces, son of Mithrida'tes, who had rendered aid to Pompey. Suetonius, however, says that the words were displayed before his title after his victories in Pontus, and does not ascribe them to Cæsar himself. They are often used as an example of laconism, extreme concision.

Ve'nial Sin. One that may be pardoned; one that does not forfeit grace. In the Catholic Church sins are of two sorts, *mortal* and *venial* (Lat. *venia,* grace, pardon). See *Matt.* xii. 31.

Venice. *Venice of the East.* Bangkok, capital of Burma.

Venice of the North. Stockholm (Sweden). Sometimes Amsterdam is so called.

Venice of the West. Glasgow.

Venice Glass. The drinking-glasses of the Middle Ages, made at Venice, were said to break into shivers if poison were put into them. *Venice glass,* from its excellency, became a synonym for perfection.

Venice Preserved. A famous tragedy by Otway (1682). A conspiracy was formed by Ranault, a Frenchman, Elliot an Englishman, Bedamar, Pierre, and others, to murder the Venetian senate. Jaffier was induced by his friend Pierre to join the conspirators, and gave Belvidera his wife as hostage of his good faith. As Renault most grossly insulted the lady, Jaffier took her away, and she persuaded her husband to reveal the plot to her father Priuli, one of the threatened senators, under the promise of a general amnesty. The senate violated the promise made by Priuli, and commanded all the conspirators except Jaffier to be broken on the wheel. Jaffier, to save his friend Pierre from the torture, stabbed him, and then himself. Belvidera went mad and died.

Venn, Diggory. A reddleman in Hardy's *Return of the Native* (*q.v.*).

Venner, Elsie. The heroine of O. W. Holmes' novel, *Elsie Venner* (*q.v.*).

Venner, Uncle. An old village character in Hawthorne's *House of the Seven Gables.*

Venus. The Roman goddess of beauty and sensual love, identified with the Aphrodite (*q.v.*) of the Greeks. She is said in some accounts to have sprung from the foam of the sea, but in others to have been the daughter of Jupiter and Dione. Vulcan was her husband, but she had amours with Mars and many other gods and demi-gods; by Mercury she was the mother of Cupid, and by the hero Anchises the mother of Æneas, through whom she was regarded by the Romans as the foundress of their race.

Her name is given to the second planet from the sun, and in astrology "signifie the white men or browne . . . joyfull, laughter, liberall, pleasers, dauncers, entertayners of women, players, perfumers, musitions, messengers of love."

In Camoëns epic poem, *The Lusiad* (*q.v.*), Uranian Venus is the impersonation of divine love and the presiding deity of the Lusians. The *Isle of Venus* is a paradise created for the Lusian heroes. Here Uranian Venus gives Vasco da Gama the empire of the sea.

In Wagner's opera *Tannhäuser* (*q.v.*), Venus is goddess of love and illicit delights and entertains the hero in her magic grotto, Venusberg.

Venus and Adonis. A long poem by Shakespeare. For the myth it treats of, see *Adonis.*

There are several famous statues of Venus, notably the *Venus de Medici* (supposed to date from about the time of Augustus) and the *Venus of Milo* (c. *B. C.* 400).

Venus, Mr. In Dickens' novel *Our Mutual Friend,* a man skilled in the preserving of birds and animals and the articulating of human bones. With Wegg he planned to blackmail Mr. Boffin, but changed his mind and confessed the plot.

Venusberg. In German legend and in Wagner's opera *Tannhäuser,* a place of fatal delights presided over by Venus, goddess of love. Here Tannhäuser tarried, and when Pope Urban refused to grant him absolution, he returned thither to be never more seen. William Morris

has a poem, *The Hill of Venus*, in his *Earthly Paradise* (1870), retelling the old legend with a modern setting.

Vera Revendal. In Zangwill's *Melting Pot* (*q. v.*).

Verb. sap. (Lat. *Verbum sapienti*, a word to the wise). A hint is sufficient to any wise man; a threat implying if the hint is not taken I will expose you.

Verb. sat. (Lat. *Verbum satienti*, a word is enough). Similar to the above. A word to the wise is enough.

Verba'tim et litera'tim (Lat.). Accurately rendered, "word for word and letter for letter."

Verdant Green. A novel of Oxford undergraduate life by Cuthbert Bede (Rev. Edward Bradley) (1860). The hero, as his name implies, is a young man of infinite simplicity, who goes to college, and is played upon by all the practical jokers of *alma mater*. After he has bought his knowledge by experience, he uses it to play pranks on juveniles greener than himself. Verdant Green wears huge spectacles, which win for him the nickname of "Gig-lamps."

Verdi, Giuseppi (1813–1901). Italian composer. His principal operas are *Ernani, Rigoletto, Il Trovatore, La Traviata, La Forza del Destino, Don Carlos, Aida, Othello and Falstaff*. See those entries.

Verges. In Shakespeare's *Much Ado About Nothing*, an old-fashioned constable and night-watch, noted for his blundering simplicity.

Verisopht, Lord Frederick. In Dickens' *Nicholas Nickleby* (1838), a weak and silly nobleman, but far less vicious than his bear-leader, Sir Mulberry Hawk. He drawled in his speech, and was altogether "very soft."

Verloc. "The secret agent" in Conrad's novel of that title. His wife *Winnie Verloc* plays an important part in the action. See *Secret Agent*.

Verne, Jules (1828–1905). French novelist, famous as the author of *Around the World in Eighty Days, Twenty Thousand Leagues under the Sea*, etc.

Verneuil, Marie de. In Balzac's novel *The Chouans* (*Les Chouans*), a beautiful Republican spy whose love for the Royalist chief whom it is her duty to betray, involves both of them in tragedy.

Vernon, Diana. In Scott's *Rob Roy*, niece of Sir Hildebrand Osbaldistone. She has great beauty, sparkling talents, an excellent disposition, high birth, and is an enthusiastic adherent of the exiled king. She marries Frank Osbaldistone.

Sir Frederick Vernon. Father of Diana, a political intriguer, called "His Excellency the Earl of Beauchamp." He first appears as Father Vaughan.

Vernon, Dorothy. See *Dorothy Vernon*.

Vernon, Mme. de. The mother of Matilda in Mme. de Stael's *Delphine* (1803), a cool-headed intriguing egotist frequently considered a portrait of Talleyrand in female guise.

Veronica, St. See under *Saint*.

Verrinder, Mrs. The old woman in De Morgan's *Alice-for-Short* (*q. v.*), who suddenly recovers her memory, lost sixty years before.

Vers de société (Fr. Society verse). Light poetry of a witty or fanciful kind, generally with a slight vein of social satire running through it.

Vers libre. This term and its English equivalent *Free Verse* refer to poetry written in irregular "cadences" instead of regular meter. The term came into popular use in America with the rise of the Imagist school (*q. v.*). The American poet first and most widely associated with the use of free verse is Walt Whitman (see *Leaves of Grass*); in a later period, those who have done most to popularize it are probably Amy Lowell (Am. 1874–1925) and Edgar Lee Masters (see *Spoon River*). The following is a typical poem in vers libre:

> Out of me unworthy and unknown
> The vibrations of deathless music
> "With malice toward none, with charity for all,"
> Out of me the forgiveness of millions toward millions
> And the beneficent face of a nation
> Shining with justice and truth.
> I am Anne Rutledge who sleep beneath these weeds,
> Beloved in life of Abraham Lincoln,
> Wedded to him, not through union,
> But through separation,
> Bloom forever, O Republic,
> From the dust of my bosom.
>
> *Edgar Lee Masters: Anne Rutledge* from *The Spoon River Anthology.*

Versailles. A town near Paris, noted for its park and palace built by Louis XVI, now used as a museum.

The German Versailles. Cassel; so called from its gardens, conservatories, fountains, and colossal statue of Hercules.

The Versailles of Poland. The palace, etc., of the counts of Braniski, which now belong to the municipality of Bialystok.

Vertrees, Mary. The heroine of Tarkington's *Turmoil* (*q. v.*).

Vertum'nus. In Roman mythology, the god of the seasons, who married Pomo'na. He courted her unsuccessfully in many guises until finally he appeared as an old woman and pled his own

cause under cover of giving good advice.

Vervain, Florida. Heroine of W. D. Howells' *Foregone Conclusion* (*q. v.*).

Verver, Maggie. The heroine of Henry James' novel *The Golden Bowl* (*q. v.*). Her millionaire father, *Adam Verver*, is also an important character.

Vesta. The virgin goddess of the hearth of Roman mythology, corresponding to the Greek *Hestia*, one of the twelve great Olympians. She was custodian of the sacred fire brought by Æneas from Troy, which was never permitted to go out lest a national calamity should follow. See *Vestals*.

Vestals. The six spotless virgins who tended the sacred fire brought by Æneas from Troy and preserved by the state in a sanctuary in the Forum at Rome. They were subjected to very severe discipline, and in the event of losing their virginity were buried alive. Other duties of the Vestal Virgins were to prepare from the firstfruits of the May harvest the sacrificial meal for the Lupercalia, the Vestalia, and the Ides of September.

The word *vestal* has been figuratively applied to any woman of spotless chastity.

Via Crucis. A historical novel by F. Marion Crawford (Am. 1898), dealing with the Second Crusade. The English hero, Gilbert Ward, is beloved by beautiful Queen Eleanor of France, but remains true to his early love Beatrix de Curboil.

Vi'a Doloro'sa. The way which Jesus took to the Hall of Judgment, from the Mount of Olives to Golgotha, about a mile in length.

Vibart, Peter. The hero of Farnol's *Broad Highway* (*q.v.*).

Vicar of Bray. A semi-legendary vicar of Bray, Berkshire, who, between 1520 and 1560, was twice a Papist and twice a Protestant in successive reigns. His name has been given as Symonds, Alleyne, and Pendleton, and his date transferred to the time of Charles II. Historically nothing is known of him. The well-known song is said to have been written in Restoration times by an officer in Colonel Fuller's regiment. The song begins: "In good King Charles's golden days," I was a zealous high-churchman and continues "When royal James obtained the crown," I found the Church of Rome would fit my constitution. "When William was our king declared," I swore to him allegiance. "When gracious Anne became our queen," I became a Tory. "When George, in pudding-time came o'er," I became a Whig. And "George my lawful king shall be — until the times do alter."

Vicar of Christ. A title given to the Pope, in allusion to his claim of being the representative of Christ on earth.

Vicar of Wakefield, The. A novel by Oliver Goldsmith (1766), a story of the Vicar, Dr. Primrose, and his six children. Like Job, the Vicar undergoes a series of terrible trials through no fault of his own, and like Job also, is eventually restored to prosperity. See *Primrose; Thornhill.*

Vice. In Old English moralities (*q.v.*), a buffoon who usually wore a cap with ass's ears. He was a boon companion of the Devil.

Vicomte de Bragelonne, The. The third of a trilogy of historical novels by Alexandre Dumas. See *Three Musketeers.*

Victor Amade'us. King of Sardinia (1665, 1675–1732), noted for his tortuous policy. Browning has a poem entitled *King Victor and King Charles Emmanuel*, dealing with his abdication.

Victory. A novel by Joseph Conrad (Eng. 1915). Convinced by his pessimistic father that life is not to be trusted, Axel Heyst makes every effort to preserve a complete detachment and wanders about the South Seas a lonely, impersonal figure. His few impulsive acts of friendship bear fruit that only confirms his theories. Finally, however, he rescues a poor, unhappy girl named Lena from a wandering theatrical troupe and carries her off from their insults and abuse to his lonely island. The innkeeper Schomberg, a vulgar brute who had been infatuated with the girl, hates Heyst and sets the fantastic, unscrupulous gentleman adventurer Jones, with his followers, Ricardo and Pedro, on his track in the belief that there is treasure on the island. A dramatic struggle ensues and the affair ends fatally, but Lena and Heyst achieve a sort of "Victory" in spite of the tragic outcome.

Vidar. One of the Æsir of Scandinavian mythology, a son of Odin. He avenges his father's death by slaying Fenris at Ragnarok.

Vigilance Committee. An unofficial group organized to maintain law and order and suppress crime. The term first came into use at the time of the California gold fever.

Vi'king. A Norse pirate of about the 8th to 10th centuries *A. D.;* probably so called from Icel. *vig.* war, cognate with Lat. *vincere*, to conquer. The word is not connected with *king.* There were

sea-kings, sometimes, but erroneously, called "vikings," connected with royal blood, and having small dominions on the coast, who were often *vikingr* or vikings, but the reverse is not true that every *viking* or pirate was a sea-king. Ibsen has a drama called *The Vikings* (Nor. 1861).

Village, The. See *Greenwich Village.*

Village Blacksmith, The. A well-known poem by Longfellow (Am. 1841), beginning:

> Under a spreading chestnut tree
> The village smithy stands:
> The smith, a mighty man is he
> With large and sinewy hands
> And the muscles of his brawny arms
> Are strong as iron bands.

Villon, François (1431–1485). French poet, famous for his ballads, among which may be mentioned *The Ballad of the Hanged* and *The Ballad of Dead Ladies.* Justin Huntly McCarthy's *If I Were King* and *Needles and Pins* portray Villon as a prominent character, and Stevenson depicts him in his *Lodging for the Night.*

Vincent, St. See under *Saint.*

Vincentio. In Shakespeare's *Measure for Measure* (*q. v.*), the Duke of Vienna. He delegates his office to Angelo, and leaves Vienna for a time, under the pretence of going on a distant journey; but, by assuming a monk's hood, he observes *incognito* the conduct of his officers.

Vincy, Rosamond. In George Eliot's *Middlemarch* (*q. v.*), a vivacious attractive girl who married Dr. Lydgate and whose selfishness and extravagance corrupted his ideals.

Fred Vincy. Rosamond's brother, in love with Mary Garth.

Vinicius. In Sienkiewicz' *Quo Vadis* (*q. v.*) the lover of Lygia.

Vinland. The name given in the old Norse sagas to a portion of the coast of North America discovered by wanderers from Denmark or Iceland about the opening of the 11th century. The tradition seems to have a solid foundation. The land touched at was probably New Jersey, and got its old name because of some small grapevines found growing there.

Vi'ola. The heroine of Shakespeare's *Twelfth Night* (*q. v.*), sister of Sebastian. She marries Orsino, the duke.

Violante. In Browning's *Ring and the Book* (*q. v.*), wife of Pietro and putative mother of Pompilia. Violante provided this supposititious child partly to please old Pietro, and partly to cheat the rightful heirs.

Violetta Valery. In Verdi's opera, *La Traviata* (*q. v.*).

Vionnet, Madame de. In Henry James' *Ambassadors* (*q. v.*), the French woman to whom Chad Newsome was devoted.

Virgil. The greatest poet of ancient Rome, Publius Virgilius Maro (*B. C.* 70–19), born near Mantua (hence called *The Mantuan Swan*), a master of epic, didactic and idyllic poetry. His chief works are the *Æneid*, the *Eclogues* or *Bucolics*, and the *Georgics.*

In the Middle Ages Virgil came to be represented as a magician and enchanter and it is this traditional character that furnishes Dante with his conception of making Virgil, as the personification of human wisdom, his guide through the infernal regions.

The Christian Virgil. Marco Girolamo Vida (d. 1566), an Italian Latin poet.

The Virgil and Horace of the Christians. So Bentley calls the Spanish poet, Aurelius Clemens Prudentius (fl. about 400 *A. D.*)

The Virgil of our Dramatic Authors. Ben Jonson (1574–1637), is so called by Dryden.

> Shakespeare was the Homer or father of our dramatic poets; Jonson was the Virgil, and pattern of elaborate writing. I admire rare Ben, but I love Shakespeare. — *Dryden.*

The Virgil of the French Drama. Jean Racine (1639–1699) is so called by Sir Walter Scott.

The English Virgil. Alfred, Lord Tennyson (1809–1892).

The Virgil of Prose. Robert Louis Stevenson (1850–1894).

Virgil'ia. In *Coriolanus* (*q. v.*) Virgilia is made by Shakespeare the wife of Coriolanus, and Volumnia his mother; but historically Volumnia was his wife and Vetu'ria his mother.

Virgin. One of the ancient constellations (*Virgo*), and a sign of the Zodiac. (Aug. 23rd to Sept. 23rd). The constellation is the metamorphosization of Astræa (*q. v.*), goddess of justice, who was the last of the deities to quit our earth. See *Icarius.*

The word *virgin* is used as a prefix denoting that the article has never been used, tried, or brought into cultivation; as *paper of virgin whiteness*, paper that is unwritten, or unprinted, upon, a *virgin fortress*, one that has never been captured; a *virgin forest*, one that man has never attempted to tame or make use of.

The Virgin Queen. Queen Elizabeth; also called (by Shakespeare) "the fair Vestal."

Virgin Soil. A novel by Turgenev (Rus. 1876). The hero, Neshdanov, and his sweetheart, Marianne, with whom he elopes, are Nihilists and eagerly desire to work for the freedom of the peasants. But when his ideals fail him and his work comes to seem futile, Neshdanov commits suicide, advising Marianne to marry his practical-minded employer Solomine.

Virginia. (1) In Roman legend, a young Roman plebeian of great beauty, decoyed by Appius Claudius, one of the decemvirs, and claimed as his slave. Her father, Virginius, being told of it, hastened to the forum, and arrived at the moment when Virginia was about to be delivered up to Appius. He seized a butcher's knife, stabbed his daughter to the heart, rushed from the forum, and raised a revolt.

This legend has been the subject of a host of tragedies. In French, by Mairet (1628), by Leclerc (1645), by Campistron (1683), by La Beaumelle (1760), by Chabanon (1769), by Laharpe (1786), by Leblanc du Guillet (1786), by Guiraud (1827), by Latour St. Ybars (1845), etc. In Italian, by Alfieri (1783). In German, by Gotthold Lessing (18th century). In English, by John Webster, entitled *Appius and Virginia* (1654); by Miss Brooke (1760); J. S. Knowles (1820), *Virginius.* It is the subject of one of Macaulay's lays (1842), supposed to be sung in the forum on the day when Sextus and Licinus were elected tribunes for the fifth time; and it forms the subject of the *Physician's* (or *Doctor of Physic's*) *Tale* in Chaucer's *Canterbury Tales.*

(2). The heroine of Bernardin de St. Pierre's romance *Paul and Virginia* (*q. v.*).

Virginian, The. A novel by Owen Wister (Am. 1902) portraying cowboy life in Wyoming. The cowboy hero, "the Virginian," wins the love of Molly Wood, a school teacher from the East.

Virginians, The. A novel by Thackeray (1857), a sequel to *Henry Esmond* (*q.v.*), relating the story of George and Harry Warrington, the twin grandsons of Colonel Esmond. The novel takes the two brothers, of differing tastes and temperaments, through boyhood in America, through various experiences in England, where they are favorites of their wicked old aunt, Baroness Bernstein (the Beatrix of *Henry Esmond*) and through the American Revolution, in which Harry fights on the side of his friend, George Washington, George on the British side.

Virginibus Puerisque (Lat. For girls and boys). A well-known essay by Robert Louis Stevenson (Eng. 1881).

Virginius. See *Virginia.*

Virtues, The Seven. See under *Seven.*

Vis iner'tiæ (Lat. the power of inactivity). That property of matter which makes it resist any change. Thus it is hard to set in motion what is still, or to stop what is in motion. Figuratively, it applies to that unwillingness of change which makes men "rather bear the ills they have than fly to others they know not of."

Vishnu. The Preserver; the second member of the Hindu trinity (see *Trimurti*). He has had nine incarnations, or *Avatars* (*q.v.*), and there is one — Kalki — still to come, during which Vishnu will at the end of four ages destroy sin, the sinful, and all the enemies of the world. He is usually represented as four-armed and carrying a club, a shell, a discus, and a lotus; a bow and sword are slung at his side, and on his breast is a peculiar mark called the *Shrivatsa.* The sect that holds him supreme is known as the Vaishnava (*q.v.*). He has millions of worshippers, especially under his Avatars as Rama and Krishna. See under those entries.

Vision of Piers Plowman. See *Piers Plowman.*

Vittoria. A novel by George Meredith. See *Sandra Belloni.*

Vitus, St. See under *Saint.*

Viva voce (Lat. with the living voice). Orally; by word of mouth. A *viva voce* examination is one in which the respondent answers by word of mouth.

Vivaldi, Fulvia. The heroine of Edith Wharton's *Valley of Decision* (*q.v.*).

Vivian Grey. A novel by Disraeli (1827), chiefly concerning an intrigue which the very young, gay and talented Vivian Grey persuades the Marquess of Carabas to support against his own government. Although Vivian manages to control the Marquess through his stupidity and vanity, the plot fails because of a woman's double-dealing, and the young hero is involved in a duel, kills his opponent and is compelled to go abroad where he meets with sundry adventures which conclude the book. An intriguer of the intriguers, now in support of Vivian, now against him, is the clever and ruthless Mrs. Felix Lorraine, who ends by attempting to poison him. The

character of Mrs. Lorraine is said to have been drawn, in part, from Lady Caroline Lamb, and Vivian Grey has usually been regarded, whether rightly or not, as a self-portrait.

Viv'ien. An enchantress of the Arthurian romances, called also *Nimuë* and, because she lived in a palace in the middle of a magic lake, usually identified with *The Lady of the Lake.* It was here that she brought up Launcelot, hence called *Launcelot of the Lake.* King Arthur's famous sword Excalibur was her gift. She was Merlin's mistress, and at last caused his downfall by entrapping him in a hawthorn bush from which it was impossible for her to release him or for him to free himself. The motive of this act varies in different versions of the legend, from curiosity to sheer malice. In Tennyson's *Idylls* she appears as a wily wanton who " hated all the knights." She tried to seduce " the blameless king," and did seduce Merlin, who, " overtalked and overworn, told her his secret charm ":

> The which if any wrought on anyone
> With woven paces and with waving arms,
> The man so wrought on ever seemed to lie
> Closed in the four walls of a hollow tower,
> From which was no escape for evermore.
>
> *Vivien*

Having obtained this secret, the wanton " put forth the charm," and in the hollow oak lay Merlin as one dead, " lost to life, and use and name, and fame."

Viviette Constantine. In Hardy's *Two on a Tower* (*q.v.*).

Vogler, Abt. See *Abt Vogler.*

Volapük. A language intended for universal use, invented about 1879 by Johann Schleyer, a German priest of Konstanz, Baden. So called from two of his manufactured words, *vol*, the world, *pük*, speech.

Vollar, Nettie. A leading character in Hergesheimer's *Java Head* (*q.v.*).

Vol'pone or *The Fox.* A comedy by Ben Jonson (1605). Volpone, a rich Venetian nobleman, without children, pretends to be dying, in order to draw gifts from those who pay court to him under the expectation of becoming his heirs. Mosca, his knavish confederate, persuades each in turn that he is named for the inheritance, and by this means exacts many a costly present. At the end, Volpone is betrayed, his property forfeited, and he is sentenced to lie in the worst hospital in all Venice.

Volscius, Prince. In the Duke of Buckingham's comedy *The Rehearsal* (1671), a military hero, who falls in love with the fair Parthenope, and disputes with Prince Prettyman upon the superiority of his sweetheart to Cloris, whom Prince Prettyman sighs for.

> Why, this is worse than Prince Volscius in love! — *Sir W. Scott.*
>
> Oh, be merry, by all means. Prince Volscius in love! Ha, ha, ha! — *Congreve: The Double Dealer* (1694).

Volstead Act. An act passed by the United States Congress on Oct. 28th, 1919, providing for enforcement of the Eighteenth Amendment (national prohibition), through the Commissioner of Internal Revenue.

Volsunga Saga. The Scandinavian prose form of the German epic poem, the *Nibelungenlied* (*q.v.*). The general outlines of the two stories are the same, but names and details vary. The hero, Sigurd (cp. Siegfried) is brought up by Regin the Smith and at his instigation kills the dragon Fafiner. He rides through flames to the sleeping Valkyr maiden Brynhild (cp. Brunhild), marries her, leaves her in search of adventure, and under the influence of a love-potion given him in the hall of the Nibelungs, marries Gudrun (the Kriemhild of the *Nibelungenlied*) and aids her brother Gunnar (cp. Gunther) to secure Brynhild as his wife. In jealous fury Brynhild persuades Gudrun's brother Guttorm to kill Sigurd and then dies herself on his funeral pyre. Gudrun now marries Atli (the Attila of history and the Etzel of the *Nibelungenlied*), and when she has secured vengeance on her enemies, sets fire to the house and kills Atli.

William Morris retold the *Volsunga Saga* in his poetic *Lay of the Volsung and the Fall of the Niblung* (1877) and Wagner drew largely upon it for the four operas of his *Nibelungen Ring* (*q.v.*).

Voltaire, François Marie Arouet de (1694–1778). French author. His best-known novels are *Candide* (*q.v.*) and *Zadig.* His *Philosophy of History* is one of his most significant prose works.

The name *Voltaire* is simply an anagram of Arouet L. I. (*le jeune*).

The German Voltaire. Johann Wolfgang von Goethe (1749–1838).

Christoph Martin Wieland (1733–1813).

The Polish Voltaire. Ignatius Krasicki (1774–1801).

Volund. A Scandinavian form of Wayland (*q.v.*).

Voodoo, or **Voodooism.** A degraded system of magic and witchcraft which includes snake-worship and, in its extreme forms, human sacrifices and cannibalism, said to be a relic of African barbarism

and still practised by Creoles and negroes in Haiti and other parts of the West Indies and southern American states.

"Blood" screamed the whistles and the fifes of the warriors,
"Blood" screamed the skull-faced lean witch-doctors,
"Whirl ye the deadly voo-doo rattle."
Vachel Lindsay: The Congo.

The name is thought to have been first given to it by missionaries from Fr. *Vaudois*, a Waldensian, as these were accused of sorcery; but Sir Richard Burton derived it from *vodun*, a dialect form of Ashanti *obosum*, a fetish or tutelary spirit.

Vox populi vox Dei (Lat. The voice of the people is the voice of God).

Vronski, Count. In Tolstoi's *Anna Karénina* (*q.v.*), the young officer who becomes Anna's lover.

Vul'can. A son of Jupiter and Juno, god of fire and the working of metals, and patron of handicraftsmen in Roman mythology, identified with the Greek Hephæstus, and called also Mulciber, *i.e.* the softener.

His workshop was on Mount Etna, where the Cyclops assisted him in forging thunderbolts for Jove. It is said that he took the part of Juno against Jupiter, and Jupiter hurled him out of heaven. He was nine days in falling, and at last was picked up, half dead and with one leg broken, by the fishermen of the island of Lemnos. It was he who, with the stroke of an axe, delivered Minerva from the head of Jupiter. Venus was his wife, and in consequence of her amour with Mars he came to be regarded as the special patron of cuckolds.

Vulcan's Badge. The badge of cuckoldom.

Vulgate, The. The Latin translation of the Bible, made about 385–405 by St. Jerome (*q.v.*), still used, with some modifications, as the authorized version by Roman Catholics.

Vye, Eustacia. Heroine of Hardy's *Return of the Native* (*q.v.*).

W

W. C. T. U. The Woman's Christian Temperance Union, an organization formed in the interests of universal prohibition of alcoholic beverages.

Wackles, Mrs. and **the Misses.** In Dickens' *Old Curiosity Shop* (1840), keepers of a "Ladies' Seminary at Chelsea." English grammar, composition, geography and the use of dumb-bells were taught by Miss Melissa Wackles; writing, arithmetic, dancing, music and general fascination by Miss Sophy Wackles; needlework, marking and samplery by Miss Jane Wackles; corporal punishment and domestic duties by Mrs. Wackles.

Waddington, Mr. The hero of May Sinclair's novel *Mr. Waddington of Wyck* (*q. v.*).

Wade, Miss. In Dickens' *Little Dorrit* (1857), a handsome young woman who looked at every act of kindness, benevolence, and charity with a jaundiced eye and attributed it to a vile motive. Twice she loved — in one case she jilted her lover, in the other she was herself jilted. The man in this latter case was Henry Gowan, who married Pet, the daughter of Mr. Meagles, and in consequence of this marriage Miss Wade hated Gowan, his wife, the Meagleses, and all their friends. She enticed Tattycoram away from Mr. Meagles, and the two young women lived together for a time, nursing their hatred of man to keep it warm.

Wadman, Widow. In Sterne's *Tristram Shandy* (1759), a comely widow, who wishes to secure Uncle Toby for her second husband. Amongst other wiles, she pretends to have something in her eye, and gets Uncle Toby to look for it. As the kind-hearted hero of Namur does so, the gentle widow gradually places her face nearer and nearer the Captain's mouth, in the hope that he will kiss and propose.

Wagg, Mr. A literary man in Thackeray's *Pendennis*, a professional humorist.

Wagner. The faithful servant and constant companion of Faust, in Marlowe's drama called *The Life and Death of Dr. Faustus* (1589), in Goethe's *Faust* (Ger. 1798) and in Gounod's opera of *Faust* (1859).

> Wagner is a type of the pedant. He sacrifices himself to books as Faust does to knowledge . . . the dust of folios is his element, parchment the source of his inspiration. . . . He is one of those who, in the presence of Niagara, would vex you with questions about arrow-headed inscriptions . . . or the origin of the Pelasgi. — *Lewes.*

Wagner, Richard (1813–1883). German composer. His operas are *Rienzi, The Flying Dutchman, Tannhäuser, Lohengrin,* the four operas of the *Nibelungen Ring, Tristan and Isolde, Die Meistersinger* and *Parsifal.* See those entries.

Wagon Boy, The. The American orator and politician, Thomas Corwin (1794–1865) was so called from his youthful experience of bringing a wagon-load of supplies to General W. H. Harrison during a war against the Indians.

Wahabites. A Mohammedan sect, whose object is to bring back the doctrines and observances of Islam to the literal precepts of the *Koran*; so called from the founder, Ibn Abdul Wahab (d. 1787).

Wainamoinen. The hero of the Kalevala (*q. v.*), the Orpheus of Finnish mythology.

Wait, James. The "nigger" of Conrad's *Nigger of the Narcissus* (*q. v.*).

Wakefield, The Vicar of. See *Vicar of Wakefield.*

Wakem, Philip. In George Eliot's *Mill on the Floss* (*q. v.*), a brilliant but sensitive cripple, in love with Maggie Tulliver.

Waldegrave, Henry. The hero of Campbell's *Gertrude of Wyoming* (*q. v.*).

Waldemar Fitzurse. (In Scott's *Ivanhoe.*) See *Fitzurse.*

Walden, or *Life in the Woods.* The chief work of Henry Thoreau (Am. 1854), a volume telling of his simple, healthy, hermit-like life on the shores of Walden Pond, where he built himself a hut, cultivated a garden and lived for years on an annual outlay of eight dollars. The book is noted for its nature descriptions.

Waldensians or **Waldenses** (also called the *Vaudois*). Followers of Peter Waldo of Lyons, who began a reform movement in the Church about 1170. They threw off the authority of the Pope, bishops, and all clergy, appointed lay-preachers (women among them), rejected infant baptism and many other rites, and made themselves so obnoxious to the ecclesiastical powers that they met with considerable persecution. This they survived, and their descendants in doctrine still exist, principally in the Alpine valleys of Dauphiné, Provence, and Piedmont.

Waldo. The hero of Olive Schreiner's *Story of an African Farm* (*q. v.*).

Wales. *The Prince of Wales.* The popular story is that the title arose thus:

When Edward I subdued Wales, he promised the Welsh, if they would lay down their arms, that he would give them a native prince who could not speak a word of English. His queen (Eleanor) having given birth to a son in Wales, the new-born child was entitled Edward, Prince of Wales; and ever since then the eldest son of the British sovereign has retained the title. The facts, however, are that Edward I obtained the submission of the Welsh in 1276; his eldest son, afterwards Edward II, was born at Carnarvon in 1284, and it was not till 1301 that he was created Prince of Wales.

Walhalla. See *Valhalla.*

Walker. *Hookey Walker!* A derisive exclamation meaning *Nonsense! Incredible!* used when hearing a "tall story" or some statement that cannot be trusted. The legend is that John Walker was an outdoor clerk at Longman, Clementi and Co.'s, Cheapside, and was noted for his eagle nose, which gained him the nickname of *Old Hookey.* His office was to keep the workmen to their work, or report them to the principals. Of course it was the interest of the employees to throw discredit on Walker's reports, and the poor old man was so badgered and ridiculed that the firm found it politic to abolish the office.

To go by Walker's bus. To walk. Similar expressions are, "To go by the Marrowbone stage," "To ride Shank's pony."

Walking Stewart. The nickname of John Stewart (d. 1822), an English traveller, who travelled on foot through Hindustan, Persia, Nubia, Abyssinia, the Arabian Desert, Europe, and the United States (died 1822).

> A most interesting man, . . . eloquent in conversation, contemplative . . . and crazy beyond all reach of helebore, . . . yet sublime and divinely benignant in his visionariness. This man, as a pedestrian traveller, had seen more of the earth's surface . . . than any man before or since. — *De Quincey.*

Walküre, Die (The Valkyrie). One of the four operas of Wagner's *Nibelungen Ring* (*q.v.*).

Wall Street. A term for American business and moneyed interests from the street in New York City where the financial operations of the country are centered.

Wallace, Lew (1827–1905). American novelist, author of *The Fair God, Ben Hur, The Prince of India.* See those entries.

Wallace, Sir William. One of the national heroes of Scotland, associated with Robert Bruce. He is a prominent character in Jane Porter's *Scottish Chiefs* (1809).

Wallenstein. A historic drama by Schiller (Ger. 1799–1800), in three divisions: *Wallenstein's Camp,* the prologue; *The Piccolomini* in five acts and *Wallenstein's Death* in five acts. The hero is Count Albrecht von Wallenstein, commander of the forces of the German emperor during the Thirty Years' War.

Wallflowers. At a dance or party, girls who have no partners, and who sit or stand near the walls.

Wallingford. *Get Rich Quick Wallingford.* An engaging schemer and promoter who is the hero of many stories by George Randolph Chester; hence any clever, unscrupulous schemer.

Walpole, Horace (1717–1797). English author famous for his *Letters* and his novel, *The Castle of Otranto* (*q.v.*).

Walpole, Hugh (1884–). English novelist, author of *Fortitude, The Dark Forest, Jeremy,* etc.

Walstan, St. See under *Saint.*

Walter or **Walther von Stolzing.** In Wagner's opera, *Die Meistersinger* (*q.v.*).

Walters or **Waters, Childe.** See *Childe Waters.*

Walton. *An Izaak Walton.* One devoted to "the gentle craft" of angling. Izaak Walton wrote a book called *The Complete Angler, or Contemplative Man's Recreation* (1655).

Walton, Katherine. Heroine of W. G. Simms' novel *Katherine Walton* (*q.v.*) and a leading character in his Revolutionary trilogy. *Colonel Walton* is a prominent figure in the same books.

Wamba. In Scott's *Ivanhoe* "the son of Witless," the jester of Cedric the Saxon of Rotherwood.

Wandering Jew, The. The central figure of a very widespread medieval legend which tells how a Jew who refused to allow Christ to rest at his door while He was bearing His cross to Calvary, was condemned to wander over the face of the earth till the end of the world. The usual form of the legend says that he was Ahasue'rus, a cobbler. The craftsman pushed him away, saying, "Get off! Away with you, away!" Our Lord replied, "Truly I go away, and that quickly, but tarry thou till I come."

Another tradition has it that the Wandering Jew was Kartaph'ilos (Cartaphilus), the door-keeper of the judgment hall in the service of Pontius Pilate. He struck our Lord as he led Him forth, saying, "Go on faster, Jesus"; where-

upon the Man of Sorrows replied, "I am going, but thou shalt tarry till I come again" (*Chronicle of St. Albans Abbey;* 1228). The same *Chronicle*, continued by Matthew Paris, tells us that Kartaphilos was baptized by Ananias, and received the name of Joseph. At the end of every hundred years he falls into a trance, and wakes up a young man about thirty.

In German legend he is associated with John Buttadæus, seen at Antwerp in the 13th century, again in the 15th, and a third time in the 16th. His last appearance was in 1774 at Brussels. In the French version he is named Isaac Laquedem, or Lakedion. Another story has it that he was Salathiel ben Sadi, who appeared and disappeared towards the close of the 16th century, at Venice, in so sudden a manner as to attract the notice of all Europe; and another connects him with the Wild Huntsman (*q.v.*).

There is a ballad in Percy's *Reliques* called *The Wandering Jew;* and poems by Beranger and Quintet entitled *Ahasuerus* and by Caroline Norton entitled *The Undying One* deal with the legend. Shelley introduces Ahasuerus into *Queen Mab*, *The Revolt of Islam* and his prose tale *The Assassin.*

In prose fiction the Jew is the subject of Croly's *Salathiel* (1827) reprinted in 1900 as *Tarry Thou till I Come*, of Lew Wallace's *Prince of India* (*q.v.*) and of the more famous romance by Eugene Sue entitled *The Wandering Jew* (*Le Juif Errant*, Fr. 1845). In the latter, Ahasuerus and his half-sister Herodias, both eternal wanderers, find their chief interest in guiding the affairs of their descendants. The romance is episodic, but the principal events take place in the Paris of 1832 and the plot centers about the struggle between the Protestants and Catholics to control a large sum of money invested for seven heirs of Count Rennepont, a descendant of Herodias. The Jesuits, led by a shrewd and energetic little priest named Rodin, succeed in bringing six of the seven heirs to disaster and presenting the seventh, Gabriel Rennepont, a young Jesuit priest, as the only claimant for the inheritance, but their schemes are finally thwarted.

Wandering Willie. In Scott's *Redgauntlet*, the blind fiddler, who tells the tale about Sir Robert Redgauntlet and his son Sir John.

Wandering Wood. The wood in Bk. i of Spenser's *Faërie Queene*, in which the Red Cross Knight and Una stray. Una tries to persuade him to leave the wood, but he is self-willed. Error, in the form of a serpent, attacks him, but the knight severs her head from her body. The idea is that when Piety will not listen to Una or Truth, it is sure to get into *Wandering Wood*, where Error will attack it; but if if then listens to Truth it will slay Error.

Wangel, Hilda. Heroine of Ibsen's *Master Builder* (*q. v.*).

Wantley, The Dragon of. An old story, preserved in Percy's *Reliques*, tells of this monster, which was slain by More, of More Hall. He procured a suit of armor studded with spikes, and kicked the Dragon in the mouth, where alone it was vulnerable. Percy says the Dragon was an overgrown, rascally attorney, who cheated some children of their estate, and was made to disgorge by one named More, who went against him, "armed with the spikes of the law," after which the attorney died of vexation. Wantley is Wharncliffe in Yorkshire.

War. *War baby.* The child of a war bride (see below), particularly an illegitimate child.

War bride. A woman who marries a soldier in time of war or threatening war; also a woman who becomes the mother of a soldier's child without the formality of marriage.

War and Peace. A novel by Tolstoi (Rus. 1864–1869). Its scope is tremendous; beginning several years before Austerlitz, it treats in general of the Russia of Kontonzov and the France of Napoleon Bonaparte.

Ward, Artemus. The *nom de plume* of the popular American humorist, Charles Farrar Browne (1834–1867). *Artemus Ward* was a wandering showman whom Browne created and whose story he retailed in the first person in the Cleveland *Plain Dealer* until his amusing adventures, his vagaries in spelling and his shrewd observations on human nature made him a household character.

Ward, Gilbert. The hero of Crawford's historical romance *Via Crucis* (*q. v.*).

Ward, John. See *John Ward, Preacher.*

Ward, Mrs. Humphry (1851–1920). English novelist. Her best-known books are *Robert Elsmere, Marcella, The Marriage of William Ashe, Sir George Tressady.* See those entries.

Warden, The. A novel by Anthony Trollope, one of his *Chronicles of Barsetshire.* See *Barsetshire.*

Warder, Becky. The heroine of Clyde Fitch's drama *The Truth* (*q. v.*) Her

husband *Tom Warder* is the other leading character.

Wardle, Mr. In Dickens' *Pickwick Papers* (1836), an old country gentleman, who had attended some of the meetings of "The Pickwick Club," and felt a liking for Mr. Pickwick and his three friends, whom he occasionally entertained at his house.

Miss Isabella Wardle. Daughter of Mr. Wardle. She marries Augustus Snodgrass, M.P.C.

Miss Emily Wardle. Daughter of Mr. Wardle. She marries Mr. Trundle.

Wardour Street English. A phrase coined in 1888 in disapprobation of a translation of the *Odyssey* by William Morris, with particular reference to the affected use of archaic words and phrases. Wardour Street was known for its pseudo-antique furniture.

Waring. A poem by Robert Browning. Waring has been identified with Alfred Domett, a young poet who left England, settled in New Zealand and distinguished himself in politics. The poem, which was suggested by his sudden departure, analyzes the possible motives of such an act. It begins: —

> What's become of Waring,
> Since he gave us all the slip?
> *Browning: Waring.*

Warming-pan, A. One who keeps a place warm for another, *i.e.* holds it temporarily for another. The Jacobites were called *The Warming-pans* from their theory that the Old Pretender was not the lawful heir but had been brought in as an infant in a warming-pan.

Warner. In Bulwer Lytton's *Last of the Barons* a man whose scientific experiments cause him to be regarded as a magician in league with the devil. His daughter Sybil is a prominent character.

Warren, Mrs. The principal character in Shaw's drama, *Mrs. Warren's Profession* (*q. v.*).

Vivie Warren. Mrs. Warren's daughter.

Warrington, George and Henry. The twin heroes of Thackeray's novel *The Virginians* (*q. v.*). They are sons of *Madam Rachel Esmond Warrington* (known as Madam Esmond) and grandsons of Henry Esmond, the hero of Thackeray's novel of that name.

Warrior Queen, The. Boadicea (*q. v.*).

Wartburg. *Battle of Wartburg* or *War of Wartburg* (*Wartburgkrieg*). In medieval romance, a famous tournament of song held probably between 1204 and 1208 at Wartburg Castle near Eisenach under the auspices of Hermann, margrave of Thuringia, a patron of song. In the tournament Heinrich von Ofterdingen pits his skill against Wolfram von Eschenbach, Walter von der Vogelweide and other celebrated minnesingers (see those names, also *Klingsor*; *Minnesingers*). Many supernatural elements have been woven into the legend. Cp. *Tannhäuser.*

Warwick, Diana. Heroine of Meredith's novel *Diana of the Crossways* (*q. v.*).

Washington, George. First president of the United States (1789–1797) and "Father of his Country." He is introduced into Thackeray's *Virginians* and Ford's *Janice Meredith*; Cooper portrays him under the name of Harper (*q. v.*) in his *Spy*; and Hugh Wynne, in Weir Mitchell's novel of that name, is for a time a member of Washington's staff. Percy Mackaye has made Washington the hero of a "ballad play" entitled *Washington, the Man Who Made Us* (Am. 1919). In 1920 it was produced in Washington, D. C., under the title *George Washington.*

Washington of Columbia. Simon Bolivar (1785–1831).

The Second Washington. The American statesman, Henry Clay (1777–1852).

Bird of Washington. See under *Bird.*

Wat Tyler. See *Tyler.*

Watchful Waiting. A phrase used by President Woodrow Wilson to characterize the policy of the United States toward Mexico during 1915, when every effort consonant with the protection of American interests was made to keep peace with that turbulent country.

Water. *To water stock.* To add extra shares and nominal capital without adding real capital.

The Father of Waters. See under *Father.*

Waterloo. *He met his Waterloo.* He had a final and crushing defeat; in allusion, of course, to the decisive defeat inflicted on Napoleon by Wellington at Waterloo in 1815.

Waters, Childe. See *Childe Waters.*

Waters, Esther. See *Esther Waters.*

Watson, Dr. The friend of Sherlock Holmes (*q. v.*) who frequently narrates Sherlock's adventures.

Watson, Sir William (1858-). Contemporary English poet.

Waverley. The first of Scott's historical novels, published in 1814. The chief characters are Prince Charles Edward, the Chevalier, the noble old Baron of Bradwardine, the simple faithful clansman Evan Dhu, and the poor fool Davie

Gelatley, with his fragments of song and scattered gleams of fancy. The hero is Captain Edward Waverley of Waverley Honor. He was first a captain in the royal army; then resigned his commission, and proposed marriage to Flora M'Ivor, but was not accepted. Fergus M'Ivor (Flora's brother) introduced him to Prince Charles Edward. He became a rebel, entered the service of the Prince, and in the battle of Preston Pans saved the life of Colonel Talbot. When the Pretender's cause failed, the colonel, out of gratitude, obtained the pardon of young Waverley, who then married Rose Bradwardine, and settled down quietly in Waverley Honor.

Waverley Novels, The. All the novels of Sir Walter Scott are included under this term; but not the three tales called *Aunt Margaret's Mirror*, *The Laird's Jock*, and *The Tapestried Chamber*.

Way. *The way of all flesh.* Death. See also below.

The Way of the Cross. A series of pictures in a church (*see Stations of the Cross*) representing Christ's progress to Calvary; also the devotions suited to them.

Way of All Flesh, The. A novel by Samuel Butler, published posthumously in 1903. The hero, Ernest, is the son of Theobald Pontifex, an English clergyman. Few Christian clergymen have been set forth in fiction in such unsympathetic vein as this pious bully, nor is his sanctimonious wife Christina, docile to his every wish, much more lovable. The novel is said to be largely autobiographical but the picture it presents cannot be regarded as other than a keenly satiric criticism of English family life in the middle classes. Ernest's school and University days are not over-happy. He struggles with the problem of orthodoxy, goes to live in the slums, is thrown into prison for impulsive advances to a respectable girl, marries the extremely vulgar Ellen, who had been his mother's maid, but finally wins through to a fair measure of self-respect and genuine success.

Way of the World, The. A comedy by William Congreve (1700), called by Swinburne "the unequalled and unapproached masterpiece of English comedy." The heroine is Millament (*q. v.*), the hero Edward Mirabell.

Wayland. A wonderful and invisible smith of English legend, the English form of the Scandinavian Volund or Volunder, a supernatural smith and king of the elves. In *Frithiof's Saga* Volund forges the armor of Thorsten, Frithiof's father, particularly a golden arm-ring which descends to Frithiof as one of his most precious possessions. According to the legend, King Nidud or Nidung of Sweden cut the sinews of his feet and cast him into prison to avail himself of his workmanship, but the smith made his escape in a feather boat. Scott introduces Wayland, or Wayland Smith, into *Kenilworth* (Ch. xiii), where we are told that he lived in a cromlech near Lambourn, Berks. (since called *Wayland Smith's Cave*), and that if a traveller tied up his horse there, left sixpence for a fee, and retired from sight, he would find the horse shod on his return. Kipling has a tale of *Weland's Sword* in his *Puck of Pook's Hill* (*q. v.*).

Waynefleet, Lady Cicely. Heroine of Shaw's comedy, *Captain Brassbound's Conversion* (*q. v.*).

Wayside Inn, Tales of a. Poems in various meters by Longfellow (1863). The tales are — *The Landlord's Tale*, *The Student's Tale*, *The Spanish Jew's Tale*, *The Sicilian Tale*, *The Musician's Tale*, *The Theologian's Tale*, *and The Poet's Tale*. There is also a Prelude and a Finale.

Wealth of Nations, The. A famous economic treatise on the nature and causes of national wealth by Adam Smith (1776).

Webster, John (1580–1625). English dramatist of the Elizabethan era, best known for his plays, *The Duchess of Malfi* (*q. v.*) and *The White Devil*.

Wedderburn, May. The heroine of Jessie Fothergill's *First Violin* (*q. v.*).

Wedding Anniversaries. Fanciful names have been given to many wedding anniversaries, the popular idea being that they designate the nature of the gifts suitable for the occasion. The following list is fairly complete, but of these very few except the twenty-fifth and fiftieth are ever noticed.

First	Cotton Wedding.
Second	Paper Wedding.
Third	Leather Wedding.
Fifth	Wooden Wedding.
Seventh	Woolen Wedding.
Tenth	Tin Wedding.
Twelfth	Silk and Fine Linen Wedding.
Fifteenth	Crystal Wedding.
Twentieth	China Wedding.
Twenty-fifth	Silver Wedding.
Thirtieth	Pearl Wedding.
Fortieth	Ruby Wedding.
Fiftieth	Golden Wedding.
Seventy-fifth	Diamond Wedding.

The *sixtieth* anniversary is often reckoned the "Diamond Wedding" in place of the *seventy-fifth;* as the *sixtieth* year of

Queen Victoria's reign was her "Diamond Jubilee."

Wedding Journey, Their. See *Their Wedding Journey.*

Wee Willie Winkle and Other Stories. A volume by Rudyard Kipling (Eng. 1895). The story that gives the title to the book tells how six-year-old Percival William Williams, the young son of a British officer on duty in India, rescued the fiancée of his friend and hero, Lieutenant Brandis, and so "entered into his manhood." The name *Wee Willie Winkle* is an allusion to the familiar character of nursery rhyme who went about in his nightgown.

Weeping. *To go by Weeping Cross.* To repent, to grieve. In ancient times weeping crosses were crosses where penitents offered their devotions. In Stafford there is a weeping cross.

The Weeping Philosopher. Heracli'tus. So called because he grieved at the folly of man. (Fl. *B. C.* 500.)

The Weeping Saint. St. Swithin (*q.v.*). So called from the tradition of forty days' rain, if it rains on July 15.

Wegg, Silas. In Dickens' novel, *Our Mutual Friend,* a one-legged man who keeps a fruit stand. Mr. Boffin hires him to read *The Decline and Fall of the Roman Empire* aloud every evening, a task that is somewhat beyond his powers. Wegg is a shrewd rascal and hopes to blackmail Boffin, but fails in the attempt.

Weird Sisters, The. The Fates (*q.v.*).

Weissnichtwo. Nowhere. The word is German for "I know not where," and was coined by Carlyle in his *Sartor Resartus* (*q.v.*). It is the name of the place where Diogenes Teufelsdrökh holds his professorship of Things in General.

Weller, Samuel. Probably the most popular of all Dickens' characters, the center of comic interest in *The Pickwick Papers* (1836); boots at the White Hart, and afterwards servant to Mr. Pickwick, to whom he becomes devotedly attached. Rather than leave his master when he is sent to the Fleet, Sam Weller gets his father to arrest him for debt. His fun, his shrewdness, his comparisons, his archness, and his cunning on behalf of his master are unparalleled.

Tony Weller. Father of Sam; a coachman of the old school, who drives a coach between London and Dorking. Naturally portly in size, he becomes far more so in his great-coat of many capes. Tony wears top-boots, and his hat has a low crown and broad brim. On the stage-box he is a king, elsewhere he is a mere greenhorn. He marries a widow, landlady of the Marquis of Granby, and his constant advice to his son is, "Sam, beware of the widders."

Wells, H. G. (1866–). English novelist. Among his many novels the best known are probably *Kipps, Ann Veronica, Mr. Polly, Marriage, The New Machiavelli, The Wife of Sir Isaac Harmon The Research Magnificent* and *Mr. Britling Sees It Through.* (See those entries.) Wells' scientific tales and romances include *The Time Machine, The War of the Worlds, In the Days of the Comet,* etc. He is also the author of a popular *Outline of History* and numerous sociological works, many with a slight narrative interest.

Welsh.

The Welsh Ambassador. The cuckoo. The bird announces the migration of Welsh laborers into England for summer employment.

Welsh Main. Same as a "battle royal."

Welsh Mortgage. A pledge of land in which no day is fixed for redemption.

Welsh Rabbit. Cheese melted and spread over buttered toast. The word rabbit is a corruption of rare-bit.

Wemmick. In Dickens' *Great Expectations* (1860), the cashier of Mr. Jaggers the lawyer. Mr. Wemmick wore his hat on the back of his head, and looked straight before him, as if nothing was worth looking at. Mr. Wemmick at home and Mr. Wemmick in his office were two distinct beings. At home, he was "his own engineer, his own carpenter, his own plumber, his own gardener, his own Jack-of-all-trades" and had fortified his little wooden house like Commodore Trunnion (*q.v.*) and he called it his "castle." His father eighty-two years of age, lived with him, and was known as "The Aged." The old man was very deaf, but heated the poker with delight to fire off the nine-o'clock signal, and chuckled with joy because he could hear the bang. The house had a "real flagstaff," and a plank which crossed a ditch some four feet wide and two feet deep was the drawbridge. At nine o'clock p.m. Greenwich time the gun (called "The Stinger") was fired.

Wendy Darling. In Barrie's *Peter Pan* (*q. v.*).

Wenham. In Thackeray's *Vanity Fair,* a sort of general manager to the Marquis of Steyne, a very disagreeable character.

Weno'nah. In Longfellow's *Hiawatha* (Am. 1855), mother of Hiawatha and daughter of Noko'mis. Nokomis was swinging in the moon, when some of her companions, out of jealousy, cut the ropes, and she fell to earth "like a falling star." That night was born her first child, a daughter, whom she named Wenonah. In due time Wenonah was wooed and won by Mudjekee'wis (the west wind), and became the mother of Hiawatha. The false West Wind deserted her, and the young mother died.

> Fair Nokomis bore a daughter,
> And she called her name Wenonah.
> *Longfellow: Hiawatha*, iii.

Wentworth, Austin. Richard's helpful and sympathetic uncle in Meredith's novel, *Richard Feverel* (*q. v.*).

Wentworth, Captain. Hero of Jane Austen's novel, *Persuasion* (*q. v.*).

Werle, Gregors. A character in Ibsen's *Wild Duck* (*q. v.*).

Werner. The hero of Byron's drama *Werner or the Inheritance* (1821), retold from *Kruitzner or the German's Tale* in Harriet Lee's *Canterbury Tales*. In a moment of temptation, Kruitzner, or Werner as he calls himself, steals a rouleau of gold from Count Stralenheim, who has unjust possession of his inheritance and has persecuted him for years. Upon hearing his father confess his crime, Ulric, Werner's son, secretly murders the Count. Werner secures his inheritance, but when he learns that his son was the assassin, he sends him away with a curse.

Werther. The sentimental hero of Goethe's romance, *The Sorrows of Werther* (1774), a young German student of poetic fancy and sensitive disposition who was so overcome by his unrequited love for Lotte that he took his life. In the novel Lotte is the betrothed and later the wife of Werther's friend Albert. Werther is admittedly drawn from Goethe himself, and Albert from his friend Kestner, who married Charlotte Buff (Lotte) with whom Goethe was in love.

> *Werther*, infusing itself into the core and whole spirit of literature, gave birth to a race of sentimentalists, who raged and wailed in every part of the world till better light dawned on them, or at any rate till exhausted nature laid itself to sleep, and it was discovered that lamenting was an unproductive labour. — *Carlyle.*

Wertherism. Spleen, morbid sentimentality, romantic melancholy and disgust of life.

Werwolf. A "man-wolf" (A.S. *wer*, man), *i.e.* a man who, according to medieval superstition, was turned — or could at will turn himself — into a wolf (the *loup-garou* of France). This creature had the appetite of a wolf, and roamed about at night devouring infants and sometimes exhuming corpses. Its skin was proof against shot or steel, unless the weapon had been blessed in a chapel dedicated to St. Hubert.

This superstition was once common to almost all Europe, and still lingers in Brittany, Limousin, Auvergne, Servia, Wallachia, and White Russia. In the 15th century a council of theologians, convoked by the Emperor Sigismund, gravely decided that the werwulf was a reality.

Ovid tells the story of Lycaon, King of Arcadia, turned into a wolf because he tested the divinity of Jupiter by serving up to him a "hash of human flesh"; Herodotus describes the Neuri as having the power of assuming once a year the shape of wolves; Pliny relates that one of the family of Antæus was chosen annually, by lot, to be transformed into a wolf, in which shape he continued for nine years; and St. Patrick, we are told, converted Vereticus, king of Wales, into a wolf.

Wessex. *The novelist of Wessex.* Thomas Hardy (Eng. 1840–), the author of *Tess of the D' Urbervilles, The Return of the Native, Wessex Tales, etc.* The scenes of most of his novels are laid in the Wessex country, once a kingdom of ancient England known as Wessex, but now called Dorsetshire. In recent editions a map of the Wessex territory is included.

West. *The West End.* The fashionable quarter of London, lying between Charing Cross and the western boundary of Hyde Park. Hence *West-end style*, ultra-fashionable.

To go west. Of persons, to die; of things, to be lost, rendered useless, never obtained, as *My chance of promotion has gone west.* The phrase came into very wide use during the Great War. Previously the expression *go west* had frequently been used in the United States as an equivalent of "Strike out for yourself" from the much quoted advice "Go west, young man, go west," that is, go to the western states where frontier conditions still mean unusual opportunity.

West, Lt. Kerchival. The hero of Bronson Howard's drama, *Shenandoah* (*q.v.*).

West Point. The United States military academy at West Point, N. Y., on the Hudson River, where all regular officers

of the United States army are trained.

West, Rebecca. An important character in Ibsen's drama, *Rosmersholm* (*q.v.*).

Western, Squire. In Fielding's *Tom Jones*, a jovial, fox-hunting country gentleman, supremely ignorant of book-learning, very prejudiced, selfish, irascible, and countrified; but shrewd, good-natured and fond of his daughter Sophia.

Sophia Western. The heroine of *Tom Jones*, daughter of Squire Western. She becomes engaged to Tom Jones, the foundling.

Western Reserve. A tract of land of 3,666,921 acres near Lake Erie which was "reserved" by the State of Connecticut when the states ceded their western lands to the federal government after the Revolution (see *Northwest Territory*). Connecticut gave up jurisdiction over the Western Reserve in 1800, but kept the title to the soil and sold it to individual purchasers.

Westward Ho. A historical novel by Charles Kingsley (1854) more fully entitled *Westward Ho!* or *The Voyages and Adventures of Sir Amyas Leigh in the Reign of Queen Elizabeth.* There had previously been a comedy, *Westward Hoe* by Thomas Dekker (1607).

Wetherall, Elizabeth. The pseudonym adopted by Susan Warner, author of *The Wide, Wide World* (*q.v.*) and *Queechy* (*q.v.*).

Weyburn, Matthew. Aminta's lover in Meredith's *Lord Ormont and His Aminta* (*q.v.*).

Wharton, Edith (1862–). American fiction writer, author of *The Valley of Decision, The House of Mirth, Ethan Frome, The Custom of the Country, The Age of Innocence, The Old Maid,* etc. See those entries.

What Every Woman Knows. A drama by J. M. Barrie (Eng. 1908). The heroine, Maggie Wylie, is a plain but wise little woman with a humorous charm all her own. The whimsical first act shows John Shand, a student who acts as railway porter in summer, breaking into a house for the experience of investigating the library, and Maggie's affectionate father and brother, who regret that she has "no charms" offering this intruding student enough money to complete his education if he will ask Maggie to marry him five years later. In due course of time he does marry her and, with her encouragement and help, enters Parliament. When he reveals a desire to elope with the fascinating Lady Sybil Lazenby, Maggie manages to give him such a surfeit of that lady's company as to bring him back to her cured.

Wheeler, Claude. The hero of Willa Cather's *One of Ours* (*q.v.*).

When Knighthood Was in Flower. A popular historical novel by Charles Major (Am. 1898). The scene is laid in 16th century England. The heroine is Mary Tudor, sister of Henry VIII and the story concerns her love affair and marriage with Charles Brandon, a commoner. This novel was dramatized with great success.

Whiffle, Captain. In Smollett's *Roderick Random*, a loathsome fop, "radiant in silk lace and diamond buckles."

Whims, Queen. In Rabelais' *Gargantua and Pantagruel*, the monarch of Whimdom, a country of whims, fancies, and literary speculations. Her subjects were alchemists, astrologers, fortune-tellers, rhymers, projectors, schoolmen, and so forth. The best way of reaching this empire is "to trust to the whirlwind and the current." When Pantagruel's ship ran aground, it was towed off by 7,000,000 drums quite easily.

Whipple, Clay. One of the chief characters in *The Witching Hour* (*q.v.*) by Augustus Thomas.

Whisky Insurrection, The. A popular outbreak in Western Pennsylvania, in 1794, resulting from an attempt to enforce an excise law passed in 1791, imposing duties on domestic distilled liquors.

Whit Sunday. White Sunday. The seventh Sunday after Easter, to commemorate the descent of the Holy Ghost on the day of Pentecost. In the primitive church the newly baptized wore *white* from Easter to Pentecost, and were called *alba'ti* (white-robed). The last of the Sundays, which was also the chief festival, was called emphatically *Domin'ica in Albis* (Sunday in White).

An old idea is that it is the *Wit* or *Wisdom* Sunday, the day when the Apostles were filled with wisdom by the Holy Ghost.

> This day Wit-sonday is cald,
> For wisdom and wit sevene fald,
> Was zonen to the Apostles as this day.
> *Cambr. Univer. MSS.*, Dd. i, 1, p. 234.

We ought to kepe this our Witsonday bicause the law of God was then of the Holy Wyght or Ghost deliured gostly vnto vs. — *Taverner* (1540).

This day is called Wytsonday because the Holy Ghost brought wytte and wysdom into Christis disciples . . . and filled them full of ghostly wytte. — *In die Pentecostis* (printed by Wynkyn de Worde).

White denotes purity, simplicity, and candor; innocence, truth, and hope. See *Colors, Symbolism of.*

The ancient Druids, and indeed the priests generally of antiquity, used to wear white vestments, as do the clergy of the Established Church of England when they officiate in any sacred service. The magi also wore white robes.

The head of Osiris, in Egypt, was adorned with a white tiara; all his ornaments were white; and his priests were clad in white.

The priests of Jupiter, and the Flamen Dialis of Rome, were clothed in white, and wore white hats. The victims offered to Jupiter wore white. The Roman festivals were marked with white chalk, and at the death of a Cæsar the national mourning was white; white horses were sacrificed to the sun, white oxen were selected for sacrifice by the Druids, and white elephants are held sacred in Siam.

The Persians affirm that the divinities are habited in white.

White collar. A phrase usually used as an adjective to denote the brain worker — professional classes, office clerks, etc., usually with reference to meager salaries paid for such work.

White Company. See below.

White Cross Knights. The Knights Hospitallers. The Knights Templars wore a *red* cross.

White crow. A *rara avis*; a rare occurrence.

White day. See below, *White Stone.*

White Elephant. The sacred animal of Siam. Siam is known as *the Land of the White Elephant* and its ruler as the *King of the White Elephant. To have a white elephant to keep* is to have an expensive and unprofitable dignity to support, or a pet article to take care of. The King of Siam used to make a present of a white elephant to such of his courtiers as he wished to ruin. On account of their sacred nature they necessitated great expense and brought no practical returns.

To show the white feather. To show cowardice. A phrase from the cockpit. No gamecock has a white feather; it indicates a cross-breed in birds.

White flag. The flag of surrender.

White Friars. The Carmelites, from their garb.

White House. The presidential mansion in the United States, at Washington; Figuratively, the Presidency.

White Ladies. A species of *fée* in many countries, the appearance of whom generally forbodes death in the house. Cp. *Banshee.* A relic of old Teutonic mythology, representing Holda, or Berchta, the goddess who received the souls of maidens and young children.

German legend says that when the castle of Neuhaus, Bohemia, was being built a *White Lady* appeared to the workmen and promised them a sweet soup and carp on the completion of the castle. In remembrance thereof, these dainties were for long given to the poor of Bohemia on Maundy Thursday. She is also said to have been heard to speak on two occasions, once in December, 1628, when she said, "I wait for judgment!" and once at Neuhaus, when she said to the princes, "'Tis ten o'clock." The first recorded instance of this apparition was in the 16th century, and the name given to the lady is Bertha von Rosenberg. She last appeared, it is said, in 1879, just prior to the death of Prince Waldemar. She carries a bunch of keys at her side, and is always dressed in white.

In Normandy the White Ladies lurk in ravines, fords, bridges, and other narrow passes, and ask the passenger to dance. If they receive a courteous answer, well; but if a refusal, they seize the churl and fling him into a ditch, where thorns and briers may serve to teach him gentleness of manners. The most famous of these ladies is *La Dame d'Aprigny*, who used to occupy the site of the present Rue St. Quentin, at Bayeux, and *La Dame Abonde.*

> One kind of these the Italians *Fata* name;
> The French call *Fée;* we *Sybils;* and the same
> Others *White Dames,* and those that them have seen,
> *Night Ladies* some, of which Habundia's queen.
> *Hierarchie,* viii, p. 507.

The most celebrated in Britain is the *White Lady of Avenel,* introduced by Scott into *The Monastery.* See *Avenel.*

White League. A name of the Ku Klux Klan (*q. v.*).

White lie. An excusable or pardonable untruth; a misstatement made either with no ulterior motive or "with the best intentions."

White Man's Burden. The assumed responsibility for other, less civilized races that white administrators in foreign lands carry. The phrase was popularized as the title of a poem by Rudyard Kipling (1903).

White Man's Grave. Sierra Leone, in Africa, from its unhealthy conditions.

White Paper. An official publication of the English government of less scope than a Blue Book (*q. v.*)

White Queen. See under *Queen.*

White Rose. The House of York, whose emblem it was. See under *Rose.*

White Slave. A prostitute. *The white slave trade* is traffic in prostitutes.

White Sox. In American baseball parlance, the Chicago Nationals. Cp. *Baseball Teams.*

White Stone. Days marked with a white stone are days of pleasure; days to be remembered with gratification. The Romans used a white stone or piece of chalk to mark their lucky days with on the calendar. Those that were unlucky they marked with black charcoal. See *Red-letter Day.*

White Company, The. A historical romance by A. Conan Doyle (Eng. 1891) dealing with the 14th century. The hero is Alleyne Edricson, one of the White Company of Saxon bowmen led by Sir Nigel Loring under the Black Prince. He wins both honor and the hand of Sir Nigel's daughter.

White, Edward Lucas (1866–). American novelist, author of *El Supremo*, etc.

White, Stewart Edward (1873–). American novelist, author of *The Blazed Trail, The Gray Dawn*, etc.

Whiteboys. A secret agrarian association organized in Ireland about the year 1760. So called because they wore white shirts in their nightly expeditions. In 1787 a new association appeared, the members of which called themselves "Right-boys." The Whiteboys were originally called Levellers from their throwing down fences and levelling enclosures.

Whitechapel. A quarter in the East End of London inhabited by the poorer classes, alien Jews, etc. *To play Whitechapel* (at cards) is to play in a mean, unsportsmanlike way; a *Whitechapel cart* is a light, two-wheeled spring cart, as used by small tradesmen for delivering goods; a *Whitechapel shave* is no shave at all, but rubbing powder over the bristles instead, "for the sake of appearance."

Whitehall. A street in London on which are situated the chief government offices of the British Empire; hence the governmental administration of the Empire.

Whiteley, Opal. See *Opal Whiteley.*

Whitfield, Ann. The heroine of Shaw's comedy, *Man and Superman* (*q.v.*).

Whitford, Vernon. A leading character in Meredith's novel, *The Egoist* (*q.v.*).

Whitman, Walt. American poet (1819–1892). His best-known poem is his *Song of Myself* (*q.v.*). Edith Wharton's *Spark*, one of her four short novels grouped under the general title *In Old New York* (Am. 1924) concerns Walt Whitman, though he himself does not appear in the book.

Whittier, John Greenleaf (1807–1892). American poet, known as "the Quaker poet" and famous as the author of *Snow Bound, Maud Muller, The Barefoot Boy, Ichabod*, etc. See those entries.

Whittington, Dick. A poor orphan country lad, who heard that London was "paved with gold," and went there to get a living. When he was reduced to the starving point, a kind merchant gave him employment in his family, to help the cook, but the cook so ill-treated him that he ran away. Sitting to rest himself on the roadside, he heard Bow bells, and they seemed to him to say, "Turn again, Whittington, thrice lord mayor of London"; so he returned to his master. By-and-by the master allowed him, with the other servants, to put in an adventure in a ship bound for Morocco. Richard had nothing but a cat, which, however, he sent. Now it happened that the King of Morocco was troubled by mice, which Whittington's cat destroyed; and this so pleased His Highness that he bought the mouser at a fabulous price. Dick commenced business with this money, soon rose to great wealth, married his master's daughter, was knighted, and thrice elected lord mayor of London — in 1398, 1406, and 1419. Such is the tale Some persons assert that Whittington's "cat" was a brig built on the Norwegian model, with narrow stern, projecting quarters, and deep waist. Others think the word *achat*, "barter," furnishes the right solution.

> Beneath this stone lies Wittington,
> Sir Richard rightly named,
> Who three times Lord Mayor served in London,
> In which he ne'er was blamed.
> He rose from indigence to wealth
> By industry and that,
> For lo! he scorned to gain by stealth
> What he got by a cat.
> *Epitaph* (destroyed by the fire of London).

Who's Who. A volume of abbreviated biographies of prominent persons. Both an English and an American *Who's Who* are issued annually.

Wicker-Work Woman, The. A novel by Anatole France. See under *Bergeret.*

Wicket Gate, The. In Bunyan's *Pilgrim's Progress*, the entrance to the road which leads to the Celestial City. Over the door is written, "Knock, and it shall be opened unto you."

Wickfield, Mr. In Dickens' *David Copperfield* (*q.v.*) a lawyer, father of

Agnes. The "umble" Uriah Heep was his clerk.

Agnes Wickfield. Daughter of Mr. Wickfield; the second wife of David Copperfield. She is considered one of Dickens' most womanly characters.

Widdemer, Margaret (1880–). Contemporary American poet. Her most characteristic volume is *Factories with Other Lyrics.*

Wide, Wide World, The. A once popular story for girls by Susan Warner ("Elizabeth Wetherell") (Am. 1851). The heroine, Ellen Montgomery, is left for a time in the care of Miss Fortune Emerson, a relative whose sharp tongue and puritanical principles almost prove too much for Ellen. With the aid of the sympathetic Miss Alice Humphreys and a conscience such as the child heroines of seventy-five years ago possessed, she manages to remain a model child.

Widow.

The widow's cruse. A small supply of anything which, by good management, is made to go a long way and to be apparently inexhaustible. In allusion to the miracle of the cruse of oil in 2 *Kings*, iv.

The Widow of Windsor. Queen Victoria.

A California widow. A woman who lives apart from her husband; so called from the wives left behind at the time of the California gold rush.

A Grass widow. A woman living apart from her husband in a state of separation but not divorce; possibly from *grace widow*, a widow by grace of courtesy.

According to another account, the word has nothing to do with *grace* widow, and the modern use seems to have originated among Anglo-Indians about the middle of last century, from the practice of European husbands sending their wives, during the hot season, to the hills — where grass is plentiful — while they worked in the sweltering plains below. Still another suggestion is that the phrase arose in America, during the gold mania in California. A man would not unfrequently put his wife and children to board with some family while he went to the "diggins." This he called "putting his wife to grass," as a horse is put to grass when not wanted or unfit for work.

Widow in the Bye Street, The. A narrative poem by John Masefield (Eng. 1912), the story of a devoted mother and her son, Jimmy, who, when the girl he loves is faithless, kills her lover.

Wieland. Another form of Volund or Wayland Smith (*q. v.*).

Wieland. A novel by Charles Brockden Brown (1798) which attained note as the first American tale of mystery and horror. It was strongly influenced by the Radcliffe romantic school typified in *The Mysteries of Udolpho* (*q. v.*). Wieland, under the control of an unknown voice which he believes to be the voice of God, but which is finally discovered to be that of a ventriloquist, moves from horror to horror and finally murders his wife and children.

Wife of Bath. One of the famous group of pilgrims of Chaucer's *Canterbury Tales* (1388), who made the journey from Southwark to the shrine of Thomas à Becket in Canterbury. She was a bold, jovial woman, somewhat deaf, who had travelled over Europe and the Holy Land and had been married no less than five times. Gay wrote a comedy called *The Wife of Bath* in 1713; and Percy Mackaye in his *Canterbury Pilgrims* (*q. v.*) gives her a prominent rôle. She is described by Chaucer as follows:

> A good Wyf was ther of bisyde Bathe,
> But she was som-del deef, and that was scathe . .
> Bold was his face, and fair, and reed of hewe.
> She was a worthy womman al hir lyve,
> Housbondes at chirche-dore she hadde fyve.
> Withouten other company in youthe.
> But therof nedeth not to speke as nouthe . . .
> At Rome she hadde been, and at Boloigne,
> In Galice, at seint Jame and at Cologne
> In felawschip wel coude she laughe and carpe.
>
> *Chaucer: Prologue to the Canterbury Tales.*

The Wife of Bath's Tale. The story told by the Wife of Bath centers about the old query, "What does a woman like best?" A knight of King Arthur's court, condemned to lose his life if he does not find the answer, hunts far and near, and finally agrees to marry a poor, old, ugly woman who tells him, in return, that what a woman likes best is to have her own sweet way. She then throws off her mask and appears young, beautiful and rich. The tale was taken from Gower's *Confessio Amantis.*

Wife of Sir Isaac Harmon, The. A novel by H. G. Wells (Eng. 1914). The petted doll wife of the wealthy and domineering Sir Isaac longs for a more active life than he allows her, and gradually comes to take satisfaction in building and managing hostels for working people.

Wife-hater's Bible. See *Bible, Specially named.*

Wiggin, Kate Douglas (1859–1923). American fiction writer, author of The *Birds' Christmas Carol, Rebecca of Sunnybrook Farm*, the "Penelope" books, etc. See those entries.

Wigglesworth, Michael (1631–1705). Early American poet, known for his *Day of Doom* (*q. v.*).

Wiggs, Mrs. See *Mrs. Wiggs.*

Wild. *A wild-cat scheme.* A rash and hazardous financial venture; a speculation in which one would have about as much chance of making a profit as of catching a wild-cat in the woods.

A wild-goose chase. A hunt after a nest. This chase has two defects: first, it is very hard to catch the goose; and, secondly, it is of very little worth when it is caught. To lead one a wild-goose chase is therefore to beguile one with false hopes, or put one on the pursuit of something not practicable, or at any rate not worth the chase.

The wild huntsman. A spectral hunter of medieval legend who, with a pack of spectral dogs, frequents certain forests and occasionally appears to mortals. One account has it that he was a Jew who would not suffer Jesus to drink out of a horse-trough, but pointed to some water in a hoof-print as good enough for "such an enemy of Moses."

The Germans locate him in the Black Forest; the French in the Forest of Fontainebleau — and confuse him with St. Hubert; and in England he became Herne the Hunter (*q. v.*), once a keeper in Windsor Forest, who " walks " in winter time, about midnight, and blasts trees and cattle.

Wild Oats. He is sowing his wild oats — indulging the buoyant folly of youth; living in youthful dissipation. The idea is that the mind is a field of good oats, but these pranks are wild oats or weeds sown amongst the good seed, choking it for a time, and about to die out and give place to genuine corn.

Wild Ass's Skin, The (*Le Peau de Chagrin*). A novel by Balzac (Fr. 1831). The hero, Raphael, receives from an old man a piece of magic skin which will insure the gratification of every desire, but diminishes with each wish granted, and with it goes the life of the possessor. Raphael cries " A short life and a merry one" and proceeds to enjoy life to the full. But the skin shrinks steadily and in spite of his frantic attempts to find some scientific means of stretching it, he is forced to yield to the inevitable and dies a young man. See *Fedora; Aquilina.*

Wild Duck, The. A drama by Henrik Ibsen (Nor. 1884). The heroine, Hedwig, a sensitive and charming girl, is supposedly the daughter of Hjalmer Ekdal and his wife Gina, the former mistress of the elder Ekdal's wealthy partner Werle. Werle's son, Gregors, who believes that truth is always better than illusion, tells Hedwig of her illegitimate origin and she kills herself.

Wild, Jonathan. See *Jonathan Wild.*

Wildair, Sir Harry. The hero of a comedy so called by Farquhar (1701). The same character had been introduced in the *Constant Couple* (1700), by the same author. Sir Harry is a gay profligate, not altogether selfish and abandoned, but very free and of easy morals. This was Wilks' and Peg Woffington's great part.

Wilde, Oscar (1856–1900). English poet, dramatist and novelist. His best-known plays are *The Importance of Being Earnest*, *Lady Windermere's Fan* (*q.v.*), *A Woman of No Importance* (*q.v.*) and *Salome* (*q.v.*); his best-known poem, *The Ballad of Redding Gaol* (*q.v.*). Wilde's famous personal essay of confession and reminiscence written in prison is called *De Profundis.*

Wilder. In Cooper's *Red Rover*, a name assumed by Henry Ark.

Wildeve, Damon. One of the chief characters in Hardy's *Return of the Native* (*q.v.*).

Wildfire, Col. Nimrod. A popular character of the early American stage, a Kentucky frontiersman who comes on to New York and by his brusque, direct methods straightens out innumerable difficulties for his city friends. He first appeared in James K. Paulding's *Lion of the West* (1831) and later in Bayle Bernard's comedy entitled *A Kentuckian's Trip to New York in 1815.* He introduces his intended wife, Miss Patty Snap of Salt Licks to his New York acquaintances with the comment, " There's no back out in her breed, for she can lick her weight in wild cats, and she shot a bear at nine years old."

Wildfire, Madge. In Scott's *Heart of Midlothian*, the insane daughter of old Meg Murdochson, the gipsy thief. Madge had been seduced, when a girl, and this, with the murder of her infant, had turned her brain. Coleridge called her the most original character ever created by Scott.

Wilfer, Reginald. In Dickens' novel *Our Mutual Friend*, a character called by his wife R. W., and by his fellow-clerks Rumty. He was clerk in the drug-house of Chicksey, Stobbles, and Veneering. In person Mr. Wilfer resembled an overgrown cherub; in manner he was shy and retiring.

Mr. Reginald Wilfer was a poor clerk, so poor indeed that he had never yet attained the modest object of his ambition, which was to wear a complete new suit of clothes, hat and boots included, at one time. His black hat was brown before he could afford a coat; his pantaloons were white at the seams and knees before he could buy a pair of boots; his boots had worn out before he could treat himself to new pantaloons; and by the time he worked round to the hat again, that shining modern article roofed in an ancient ruin of various periods. — Ch. iv.

Mrs. Wilfer. Wife of Mr. Reginald. A most majestic woman, tall and angular. She wore gloves, and a pocket-handkerchief tied under her chin. A patronizing, condescending woman was Mrs. Wilfer, with a mighty idea of her own importance. "Viper!" "Ingrate!" and such epithets were household words with her.

Bella Wilfer. Daughter of Mr. and Mrs. Wilfer. A wayward, playful, affectionate, spoilt beauty, "giddy from the want of some sustaining purpose, and capricious because she was always fluttering among little things." Bella Wilfer married John Harmon (John Rokesmith), the secretary of Mr. Boffin "the golden dustman."

Lavinia Wilfer. Youngest sister of Bella, and called "The Irrepressible." Lavinia was a tart, pert girl, but succeeded in catching George Sampson in the toils of wedlock.

Wilfrid. The hero of Scott's narrative poem *Rokeby* (1813), son of Oswald Wycliffe; in love with Matilda, heiress of Rokeby's knight. After various villainies, Oswald forced from Matilda a promise to marry Wilfrid. Wilfrid thanked her for the promise, and fell dead at her feet.

Wilfrid, St. See under *Saint.*

Wilhelm Meister. A novel by Goethe, or rather two novels, *Wilhelm Meister's Apprenticeship* (*Lehrjahre*) (Ger. 1795–1796) and its sequel, *Wilhelm Meister's Wanderings* (*Wanderjahre*) (1821–1829). The hero, the son of a well-to-do German merchant, leaves his comfortable bourgeois surroundings to roam about with a company of strolling players, whose bohemian life has great attractions for him. He falls in love with Marianne, one of the group, and the lovers have a child named Felix, but Wilhelm leaves both mother and son in a foolish mood of jealousy. He rescues Mignon, a charming elflike Italian girl, from some abusive rope dancers, and his kindness awakens in her a passionate love that he does not return and that brings about her death. In the course of time Wilhelm becomes disillusioned with stage life and settles down into a more conventional existence. He assumes the responsibilities of a father toward young Felix and eventually marries a lady of position and becomes proprietor of an estate.

Wilhelm Tell. See *William Tell.*

Wilhelmstrasse. The street of the German Foreign Office; hence the Foreign Office.

Wilkins, Peter. See *Peter Wilkins.*

Will o' the Wisp. See *Ignis Fatuus.*

Willems. The chief character of Conrad's *Outcast of the Islands* (*q. v.*).

Willet, John. In Dickens' *Barnaby Rudge* (1841), landlord of the Maypole Inn. John Willet was one of the most dogged and positive fellows in existence, always sure that he was right, and that every one who differed from him was wrong. He ultimately resigned the Maypole to his son Joe, and retired to a cottage in Chigwell, with a small garden.

Joe Willet. Son of the landlord, a broad-shouldered, strapping young fellow of twenty. Being bullied and browbeaten by his father, he ran away and enlisted for a soldier, lost his right arm in America, and was dismissed from service. He returned to England, married Dolly Varden, and became landlord of the Maypole, where he prospered and had a large family.

William Ashe. See *Marriage of William Ashe.*

William of Cloudesley. One of three famous archers. See *Adam Bell.*

William of Norwich, St. See under *Saint.*

William Tell. The legendary national hero of Switzerland, whose deeds are based on a Teutonic myth of widespread occurrence in northern Europe.

Fable has it that Tell was the champion of the Swiss in the War of Independence against the Emperor Albert I (slain 1308). Tell refused to salute the cap of Gessler, the imperial governor, and for this act of independence was sentenced to shoot with his bow and arrow an apple from the head of his own son. Tell succeeded in this dangerous skill-trial, but in his agitation dropped an arrow from his robe. The governor insolently demanded what the second arrow was for, and Tell fearlessly replied, "To shoot you with, had I failed in the task imposed upon me." Gessler now ordered him to be carried in chains across the lake, and cast into Küssnacht castle, a prey "to the reptiles that lodged there." He was, however, rescued by the peasantry, and having shot Gessler, freed his country from the Austrian yoke.

This legend is the subject of Lemierre's

tragedy *Guillaume Tell* (1766), Schiller's *Wilhelm Tell* (1804), Knowles' *William Tell* (1840) and Rossini's opera, *William Tell* (1829).

Saxo Grammaticus tells nearly the same story respecting the Danish Toki, who killed Harald, and similar tales are told of the Scandinavian Egil and King Nidung, of Adam Bell, Clym of the Clough, William of Cloudeslie and Henry IV. Olaf and Eindridi, etc.

Williams, Slogger. See *Slogger Williams.*

Willis, Nathaniel Parker (1806–1867). American poet and prose writer of the Knickerbocker school (*q. v.*).

Willoughby, John. In Jane Austen's *Sense and Sensibility* (*q. v.*), the fascinating young lover who escapes from Marianne Dashwood's affections.

Willow. *The Willow Pattern.* A favorite design for blue china plates, imitating (but not copying) the Chinese style of porcelain decoration, introduced into England by Thomas Turner of Caughley about 1780, when the craze for things Chinese was at its height.

To the right is a mandarin's country seat, two stories high to show the rank and wealth of the possessor; in the foreground a pavilion, in the background an orange-tree, and to the right of the pavilion a peach-tree in full bearing. The estate is enclosed by a wooden fence, and a river crossed by a bridge, at one end of which is the famous willow-tree and at the other the gardener's humble cottage. At the top of the pattern (left-hand side) is an island. The three figures on the bridge are the mandarin and the lovers, the latter also being shown in a boat on the river.

The willow pattern does not illustrate any Chinese story or legend, and is not Chinese in origin; but the following is the tale that has been built round it —

A wealthy mandarin had an only daughter named Li-chi, who fell in love with Chang, a young man living on the island shown, who had been her father's secretary. The father overheard them one day making vows of love under the orange-tree, and sternly forbade the unequal match; but the lovers contrived to elope, lay concealed for a while in the gardener's cottage, and thence escaped in a boat to the island. The enraged mandarin pursued them with a whip, and would have beaten them to death had not the gods rewarded their fidelity by changing them both into turtle-doves. And all this occurred "when the willow begins to shed its leaves."

Will's. A famous coffee-house of Queen Anne's time that stood at the corner of Bow Street and Russell Street, Covent Garden, sometimes referred to as "Russell Street Coffee House," and "The Wits' Coffee House." It was the meeting-place of the wits and literary men of the day, and was well known to Addison, who established his servant, Button, in another coffee house, which eventually, as *Button's*, became the headquarters of the Whig *literati*, as Will's had been of the Tory.

Willy-Nicky Correspondence. The name popularly given to a series of telegrams between the Kaiser and the Czar, sent in 1904 and 1907.

Wilmot. There are three of the name in *Fatal Curiosity* (1736), a tragedy by George Lillo, viz. old Wilmot, his wife Agnes, and their son, young Wilmot, supposed to have perished at sea. The young man, however, is not drowned, but goes to India, makes his fortune, and returns, unknown to any one of his friends. He goes in disguise to his parents, and deposits with them a casket. Curiosity induces Agnes to open it, and when she sees that it contains jewels, she and her husband resolve to murder the owner and appropriate the contents of the casket. No sooner have they committed the fatal deed than they discover it is their own son whom they have killed; whereupon the old man stabs first his wife and then himself.

Wilmot, Miss Arabella. In Goldsmith's *Vicar of Wakefield*, a clergyman's daughter, beloved by George Primrose, eldest son of the vicar of Wakefield, whom ultimately she marries.

Wilmot Proviso. A famous clause introduced by David Wilmot (as an amendment to a bill before the United States Congress of 1846) providing for the prohibition of slavery in all territory to be acquired from Mexico.

Wimble, Will. A character in Addison's *Spectator*, simple, good-natured, and officious. Will Wimble in the flesh was said to be Thomas Morecroft of Dublin.

Windermere, Lady. See *Lady Windermere's Fan.*

Windmills. *To fight with windmills.* To face imaginary adversaries, combat chimeras. The allusion is to the adventure of Don Quixote who, when riding through the plains of Montiel, approached thirty or forty windmills, which he declared to Sancho Panza "were giants, two leagues in length or more." Striking his spurs into Rosinante, with his lance in rest, he drove at one of the "monsters dreadful as Typhœus." The lance lodged in the sail, and the latter lifted both man and beast into the air. When the valiant knight and his steed fell they were both much injured, and Don Quixote declared that the enchanter Freston, "who carried off his library with all the books therein," had changed the giants into windmills "out of malice."

To have windmills in your head. To be full of fancies; to have "bees in your bonnet." Sancho Panza says —

Did I not tell your worship they were windmills? and who could have thought otherwise, except such as had windmills in their head? — *Cervantes: Don Quixote:* Bk. i, Ch viii.

Windy City. Chicago. See under *City.*

Windy McPherson's Son. A novel by Sherwood Anderson (Am. 1917). The hero, Sam McPherson, grows up to hate his squalid home in Caxton, Iowa, where his father, a drunken boaster, is a completely dominating force. The novel deals with his struggle to fight his way out into a more worth-white mode of life.

Winesburg, Ohio. A volume of short stories of small town life by Sherwood Anderson (Am. 1919) which attracted great attention. *Winesburg, Ohio,* is therefore sometimes used as typical of any small mid-western town.

Wings of a Dove, The. A novel by Henry James (Am. 1902). Kate Croy is secretly engaged to Merton Densher, but allows her wealthy aunt to plan her marriage to Lord Mark. When she discovers that her friend Milly Theale, an American heiress, is in love with Densher and also that Milly has not long to live, she encourages Densher to marry Milly. Lord Mark's discovery and malicious revelation of Densher's and Kate's engagement brings on Milly's death. She leaves Densher her money but he refuses to accept it, and as Kate will not marry him unless he does, their romance is at an end.

Winifred, St. See under *Saint.*

Winkle, Nathaniel. In Dickens' *Pickwick Papers* (1836), an M. P. C., that is Member of the Pickwick Club, a young sportsman, considered by his companions to be a dead shot, a hunter, skater, etc. All these acquirements are, however, wholly imaginary. He marries Arabella Allen.

Winkle, Rip Van. See *Rip Van Winkle.*

Winkle, Wee Willie. See *Wee Willie Winkle.*

Winnie Verloc. In Conrad's *Secret Agent* (*q.v.*).

Winter's Tale, The. One of the last of Shakespeare's plays (1611). It is founded on Greene's *Pandosto, The Triumph of Time* (1588), which was written round an actual incident that occurred in the Bohemian and Polish courts in the late 14th century.

In the play Polixenes, king of Bohemia, is invited to Sicily by King Leontes, and unwittingly excites the jealousy of his friend because he prolongs his stay at the entreaty of Queen Hermi'one. Leontes orders Camillo to poison the royal guest, but instead of doing so, Camillo flees with him to Bohemia. The King now casts Hermione into prison and orders her infant daughter exposed on a desert shore which turns out to be "the seacoast of Bohemia." In time Florizel, the son and heir of Polixenes, falls in love with Perdita, the lost daughter of Leontes. Polixenes forbids the match, and the young lovers, under the charge of Camillo, flee to Sicily. Polixenes follows the fugitives, the mystery of Perdita is cleared up, the lovers are married and the two kings resume their friendship. Hermione, whom Leontes had long believed dead, is introduced as a statue that turns into the living Queen.

Winterblossom, Mr. Philip. In Scott's novel, *St. Ronan's Well,* "the man of taste," on the managing committee at the Spa.

Wister, Owen (1860–). American novelist, author of *The Virginian* (*q. v.*), *Lin McLean* (*q. v.*), *Lady Baltimore, Philosophy 4,* etc.

Witch (A.S. *wiccian,* to practise sorcery). A sorceress. The typical witch is usually pictured as an old hag. There are many celebrated witches of history and legend, beginning perhaps with the *Witch of Endor,* who according to the Biblical narrative, called up the prophet Samuel from the dead to answer King Saul's questions concerning the fateful battle in which he would meet his death. The most famous witches in literature are the Three Weird Sisters whose prophecies concerning Macbeth (*q. v.*) started him on his ambitious and tragic course. One of Shelley's well known poems is entitled *The Witch of Atlas.*

Innocent VIII issued the celebrated bull *Summis Desiderantes* in 1484, directing inquisitors and others to put to death all practisers of witchcraft and other diabolical arts, and it has been computed that as many as nine millions of persons suffered death for witchcraft since that date.

Witches' Sabbath. The muster at nighttime of witches and demons to concoct mischief. The witch first anointed her feet and shoulders with the fat of a murdered babe, then mounting a broomstick, distaff, or rake, made her exit by the chimney, and rode through the air to the place of rendezvous. The assembled witches feasted together, and concluded with a dance, in which they all turned their backs to each other.

Witching Hour, The. A play by Augus-

tus Thomas (Am. 1907), dealing with the occult. Because of his mysterious powers, Jack Brookfield, a professional gambler who is always in luck, is able to clear the young Clay Whipple from a murder charge. Clay, who is guilty of accidental but not intentional manslaughter, is in love with Jack's niece, Viola Campbell. In order to free him, Jack brings to light — through hypnotic powers only — a serious and authentic charge against Frank Hardmuth, the assistant district attorney. At the end of the play Jack gives up gambling and everything connected with the occult.

With Fire and Sword. The first of a trilogy of historic novels by Sienkiewicz (Pol. 1890–1893) dealing with the history of Poland from 1648 to the time of Yan III. *With Fire and Sword* has as its subject the struggle between Russia and Poland. In the second novel, *The Deluge* the subjects treated are the settlement of the Teutonic Knights in Prussia; the union of Lithuania and Poland with Russia brought about by the marriage of a Lithuanian prince and Polish princess; and the conflict between Poland and Sweden in 1665. *Pan Michœl*, the third novel of the series, continues and concludes the history of Poland as a separate nation of former centuries.

Witherspoon. A brave and loyal scout in Simms' *Mellichampe; a Legend of the Santee* considered one of the few well-rounded characters created by Simms.

Wititterly, Mr. Henry. In Dickens' *Nicholas Nickleby*, an important gentleman, thirty-eight years of age; of rather plebeian countenance, and with very light hair. He boasts everlastingly of his grand friends.

Mrs. Wititterly (*Julia*). Wife of Mr. Wititterly of Cadogan Place, Sloane Street, London; a faded lady living in a faded house. She calls her page Alphonse, "although he has the face and figure of Bill." Mrs. Wititterly toadies to the aristocracy, and, like her husband, boasts of her grand connections and friends.

Witla, Eugene. The hero of Dreiser's novel, *The Genius* (*q. v.*).

Witwould, Sir Wilful. In Congreve's *Way of the World* (1700), a country bumpkin of Shropshire, half-brother of Anthony Witwould, and nephew of Lady Wishfort. A mixture of bashfulness and obstinacy, but when in his cups as loving as the monster in the *Tempest*. He is "a superannuated old bachelor," who is willing to marry Millamant; but as the young lady prefers Edward Mirabell he is equally willing to resign her to him. His favorite phrase is, "Wilful will do it."

Anthony Witwould. Half-brother to Sir Wilful. "He has good nature and does not want wit."

Wizard. *The Wizard of Menlo Park.* Thomas A. Edison (1847–), American inventor.

The Wizard of the North. Sir Walter Scott.

Woden. The Anglo-Saxon form of Odin (*q. v.*), chief of the Scandinavian gods.

Woeful Countenance, Knight of the. See under *Knight.*

Woffington, Peg or Margaret. See *Peg Woffington.*

Wolf. *To cry "Wolf!"* To give a false alarm. The allusion is to the well known fable of the shepherd lad who used to cry "Wolf!" merely to make fun of the neighbors, but when at last the wolf came no one would believe him.

To keep the wolf from the door. To ward off starvation. We say of a ravenous person "He has a wolf in his stomach," and one who eats voraciously is said *to wolf* his food.

Wolfram von Eschenbach. A medieval poet, one of the Minnesingers (*q.v.*) and the author of the romance *Parzeval.* He was the opponent of Heinrich von Ofterdingen in the famous *Wartburg Kriegspiel* or Battle of Wartburg (*q.v.*). In his opera *Tannhäuser* (*q.v.*) Wagner makes him play a prominent rôle as the generous opponent of Tannhäuser and admirer of Elizabeth.

Wolsey, Cardinal. A personage introduced by Shakespeare in his historic play of *Henry VIII.*

Wolverine State. Michigan. See *States.*

Woman in White, The. A mystery novel by Wilkie Collins (1873). The plot hinges on the resemblance of Laura Fairlie, an English heiress, to Anne Catherick, a mysterious "woman in white" confined in a lunatic asylum. In order to secure Laura's money the unscrupulous Sir Percival Glyde thrusts her into the asylum in place of the dying Anne, but this villainy is finally exposed by her faithful lover, Walter Hartright.

Woman of No Importance, A. A drama by Oscar Wilde (Eng. 1893.) The chief characters are Gerald Arbuthnot, his mother and Lord Illingworth, a nobleman who has offered to make George his secretary. Mrs. Arbuthnot tries in vain to persuade George to refuse the offer. Only later, when he is about to attack

Illingworth for kissing his fiancée Hester, does his mother confess that the nobleman is his father, who had seduced her as "a woman of no importance."

Woman of Thirty, A (*La Femme de Trente Ans*). A novel by Balzac (Fr. 1834). The titular heroine is Julie d'Aiglemont (*q.v.*).

Woman's Reason, A. A novel by W. D. Howells (Am. 1883), dealing with the struggles of Helen Harkness to conquer her pride and ignorance upon being left without financial resources and learn how to make a living. Her lover Robert Fenton goes to China when she refuses to marry him; but in the end the pair are reunited.

Wonder. *A nine days' wonder.* Something that causes a sensational astonishment for a few days, and is then placed in the limbo of "things forgot." Three days' amazement, three days' discussion of details, and three days of subsidence.

> For whan men han wel cried, than let hem roune!
> For wonder last but nine night nevere in toune!
> *Chaucer: Troilus and Criseyde*, iv. 587.

The Seven Wonders of the World.
Of Antiquity:

(1) The Pyramids of Egypt.
(2) The Gardens of Semiramis at Babylon.
(3) The statue of Zeus at Olympia, the work of Phidias.
(4) The Temple of Diana at Ephesus.
(5) The Mausoleum at Halicarnassus.
(6) The Colossua at Rhodes.
(7) The Pharos of Egypt, the Walls of Babylon or the Palace of Cyrus.

Of the Middle Ages:

(1) The Colise'um of Rome.
(2) The Catacombs of Alexandria.
(3) The Great Wall of China.
(4) Stonehenge.
(5) The Leaning Tower of Pisa.
(6) The Porcelain Tower of Nankin.
(7) The Mosque of St. Sophia at Constantinople.

The palace of the Escurial has sometimes been called the *Eighth Wonder*, a name which has also been given to a number of works of great mechanical ingenuity, such as the dome of Chosroes in Madain, St. Peter's of Rome, the Menai suspension bridge, the Eddystone lighthouse, the Suez Canal, the railway over Mont Cenis, the Atlantic cable, etc.

The Wonder of the World. The title given to Otto III, Emperor of the Holy Roman Empire, 983–1002, on account of his brilliant intellectual endowments. The Emperor Frederick II (1215–1250) was also so called.

The Wonderful, or *Wondermaking, Parliament.* See *Parliament.*

Wonderful Doctor. See under *Doctor.*

Wonder-Book for Girls and Boys. A book of mythological tales retold for children by Nathaniel Hawthorne (Am. 1851).

Wonderful Magician, The (*El Magico Prodigioso*). A drama by Calderon (Sp. 1637), treating of the martyrdom of Saint Cyprian and Saint Justina in Antioch, *A.D.* 290. The "wonderful magician" is a demon whose ingenious attempts to lead Cyprian astray comprise the plot.

Wood, Babes in the. See *Children in the Wood.*

Woodberry, George E. (1855–). American poet and critic.

Woodcraft. A novel by W. G. Simms published first as *The Sword and the Distaff, or Fair, Fat and Forty* (Am. 1852) continuing the adventures of Captain Porgy (*q. v.*), a comic character in Simms' Revolutionary trilogy.

Wooden. *The wooden horse.* See under *Horse.*

Wooden Walls. Ships made of wood. When Xerxes invaded Greece (*B. C.* 480) the Greeks sent to ask the Delphic oracle for advice and were told to seek safety in their wooden walls. The British navy has been called *The Wooden Walls of England.*

Wooden Wedding. See *Wedding.*

Woodhouse, Emma. Heroine of Jane Austen's *Emma* (*q. v.*). Emma's father, *Mr. Woodhouse*, is a character in the same novel.

Woodman, Spare That Tree. A well-known poem by George P. Morris (Am. 1802–1864), beginning —

> Woodman, spare that tree!
> Touch not a single bough!
> In youth it sheltered me
> And I'll protect it now.

Woodstock. A novel by Walter Scott (1826). The novel is concerned with the disguises and escapes of Charles II. during the Commonwealth and ends with the death of Cromwell and the triumphant entry of the king into London. It is called *Woodstock* from the Lee family, the head of which (Sir Henry Lee) was head-ranger of Woodstock. His daughter Alice marries Everard, a Cromwellite; and his servant, Phoebe Mayflower, marries Joceline Joliffe, under-keeper of Woodstock forest. Amongst the subsidiary characters are Shakespeare, Milton, Ben Jonson, Dave-

nant the poet, "Fair Rosamond," Prince Rupert, General Monk, Cromwell's daughter and many other persons of historic interest.

Woodville, Elizabeth, Lady Grey. Queen of Edward IV of England, introduced in Shakespeare's *Richard III.*

Woolman, John. A Pennsylvania Quaker (1720–1772) whose *Journal* has a place among the classics of autobiography.

Woolsack, The. The office of the Lord Chancellor of England, whose seat in the House of Lords is called the *woolsack.* It is a large square bag of wool, without back or arms, and covered with red cloth. In the reign of Queen Elizabeth an Act of Parliament was passed to prevent the exportation of wool; and that this source of the national wealth might be kept constantly in mind woolsacks were placed in the House of Peers as seats for the judges. Hence the Lord Chancellor, who presides in the House of Lords, is said to "sit on the woolsack," or to be "appointed to the woolsack."

Wordsworth, William (1770–1850). English poet. His most pretentious works are *The Excursion* and *The Prelude.* Among the best known of his shorter poems are the *Ode on Intimations of Immortality, Lines Composed a Few miles above Tinturn Abbey, The Daffodils,* etc.

Worldly Wiseman, Mr. In Bunyan's *Pilgrim's Progress,* one who tries to persuade Christian that it is very bad policy to continue his journey towards the Celestial City.

Worm, William. In Hardy's *Pair of Blue Eyes,* a "poor, wambling creature," the out-of-door man of the vicar.

Worthies, The Nine. Nine heroes — three from the Bible, three from the classics, and three from romance — who were frequently bracketed together as in the burlesque Pageant of the Nine Worthies in Shakespeare's *Love's Labour's Lost.* They are — Joshua, David, and Judas Maccabæus; Hector, Alexander, and Julius Cæsar; Arthur, Charlemagne, and Godfrey of Bouillon.

> Nine worthies were they called, of different rites —
> Three Jews, three pagans, and three Christian knights
> *Dryden: The Flower and the Leaf.*

The Nine Worthies of London. A kind of chronicle-history in mixed verse and prose of nine prominent citizens of London, published in 1592 by Richard Johnson, author also of *The Seven Champions of Christendom.* His "Worthies" are —

Sir William Walworth, who stabbed Wat Tyler, the rebel, and was twice Lord Mayor (1374, 1380).

Sir Henry Pritchard, who (in 1356), feasted Edward III (with 5,000 followers), Edward the Black Prince, John, King of Austria, the King of Cyprus, and David, King of Scotland.

Sir William Sevenoke, who fought with the Dauphin of France, built twenty almshouses and a free school (1418).

Sir Thomas White, merchant tailor, who, in 1553, kept the citizens loyal to Queen Mary during Wyatt's rebellion.

Sir John Bonham, entrusted with a valuable cargo for the Danish market, and made commander of the army raised to stop the progress of the great Solyman.

Christopher Croker. Famous at the siege of Bordeaux, and companion of the Black Prince when he helped Don Pedro to the throne of Castile.

Sir John Hawkwood. One of the Black Prince's knights, and immortalized in Italian history as Giovanni Acuti Cavaliero.

Sir Hugh Caverley. Famous for ridding Poland of a monstrous bear.

Sir Henry Maleverer, generally called Henry of Cornhill, who lived in the reign of Henry IV. He was a crusader, and became the guardian of "Jacob's well."

The names of Sir Richard Whittington and Sir Thomas Gresham are "conspicuous by their absence."

Wotan. The Old High German form of Odin (*q. v.*), chief of the Scandinavian gods. This is the form used in the operas of Wagner's *Nibelungen Ring* (*q. v.*) in which Wotan the Mighty plays a leading rôle.

Wrangel, Dr. The hero of Ibsen's drama *The Lady from the Sea* (*q. v.*).

Wrangler. The Cambridge term for one who has obtained a place in the highest class of the mathematical tripos. The first man used to be termed the *Senior Wrangler,* and the rest were arranged according to respective merit, but since 1909 this arrangement has been dropped and no one now can claim the title of *Senior Wrangler.*

Wrayburn, Eugene. In Dickens' novel *Our Mutual Friend* (1864), barrister-at-law; an indolent, idle, moody, whimsical young man, who loves Lizzie Hexham. After he is nearly killed by Bradley Headstone, he reforms, and marries Lizzie, who saved his life.

Wren, Jenny. A character in Dickens' novel, *Our Mutual Friend* (1864), whose

real name was Fanny Cleaver; a dolls' dressmaker, and the friend of Lizzie Hexham, who at one time lodged with her. Jenny was a little, deformed girl, with a sharp shrewd face, and beautiful golden hair. She supported herself and her drunken father, whom she reproved as a mother might reprove a child. "Oh," she cried to him, pointing her little finger, "you bad old boy! Oh, you naughty, wicked creature! What do you mean by it?"

Writing on the Wall. See under *Handwriting.*

Wronski, Count Alexis. See *Vronski.*

Wuthering Heights. A novel by Emily Brontë (1847). The hero is a strange, uncouth, passionate creature named Heathcliff, who grows up with Hindley and Catherine Earnshaw in their lonely moorland home. His very love is terrifying, and when Catherine, though she returns his love, marries Edgar Linton, his thwarted passion finds outlet against the Lintons and Earnshaws of his own and the succeeding generation.

Wuyck's Bible. See *Bible, Specially named.*

Wyat, Sir Thomas (1503–1542). English lyric poet.

Wycherly, William (1640–1715). English dramatist of the Restoration period. His best-known comedies are *The Plain Dealer* and *The Country Wife.* See *Manly.*

Wycliffite. A Lollard (*q. v.*), a follower of John Wyclif (d. 1384), the religious reformer, called "The Morning Star of the Reformation." He denied transubstantiation, condemned monasticism, and taught that all ecclesiastical and secular authority is derived from God and is forfeited by one who is living in mortal sin.

Wyclif's Bible. See *Bible, the English.*

Wylie, Maggie. The heroine of Barrie's play, *What Every Woman Knows* (*q. v.*).

Wynne, Hugh. See *Hugh Wynne.*

X

Xan'adu. A city mentioned by Coleridge in his *Kubla Khan* (*q. v.*).

Xan'thus (Gr. reddish yellow). Achilles' wonderful horse, brother of Balios, Achilles' other horse, and offspring of Zephyrus and the harpy, Podarge. Being chid by his master for leaving Patroclus on the field of battle, Xanthus turned his head reproachfully, and told Achilles that he also would soon be numbered with the dead, not from any fault of his horse, but by the decree of inexorable destiny (*Iliad*, xix). (Cp. *Numb.* xxii. 28–30.) *Xanthus* is also the ancient name of the Scamander and of a city on its banks.

Xantip'pe. Wife of the philosopher Socrates. Her bad temper shown towards her husband has rendered her name proverbial for a conjugal scold.

> Be she as foul as was Florentius' love,
> As old as Sibyl, and as curst and shrewd
> As Socrates' Xanthippe, or a worse,
> She moves me not.
> *Shakespeare: Taming of the Shrew.* i. 2.

Xenophon (*B. C.* 445–391). Greek historian, famous for his *Anabasis* (*q. v.*).

Xerx'es. A Greek way of writing the Persian *Ksathra* or *Kshatra*. Xerxes I, the great Xerxes, is identical with the Ahasuerus of the Bible.

When Xerxes invaded Greece he constructed a pontoon bridge across the Dardanelles, which was swept away by the force of the waves. This so enraged the Persian despot that he "inflicted three hundred lashes on the rebellious sea, and cast chains of iron across it." This story is probably a Greek myth, founded on the peculiar construction of Xerxes' second bridge, which consisted of three hundred boats, lashed by iron chains to two ships serving as supporters. Another story told of him is that when he reviewed his enormous army before starting for Greece, he wept at the thought of slaughter about to take place. "Of all this multitude, who shall say how many will return?"

Y

Y. M. C. A. The Young Men's Christian Association, an international organization with a social and religious program in the interests of men.

Y. W. C. A. The Young Women's Christian Association, an international organization with purposes similar to that of the Y. M. C. A.

Ya'hoo. Swift's name, in *Gulliver's Travels*, for brutes with human forms and vicious propensities. They are subject to the *Houyhnhnms*, the horses with human reason. Hence applied to coarse, brutish or degraded persons.

Yahweh. See *Jehovah*.

Yama. The god of the dead in Hindu mythology, the Hindu Pluto. The story is that he was the first mortal to die and so was made a god. He is of a green color, four-armed, with eyes inflamed, and sits on a buffalo.

Yanetta. In Brieux's *Red Robe* (*q. v.*), the wife of Etchepars, the accused peasant.

Yank. The "Hairy Ape" (*q. v.*) in Eugene O'Neill's drama of that title.

Yankee. Properly a New Englander or one of New England stock; but extended to mean, first, an inhabitant of the Northern as apart from the Southern United States, and later to comprise all United States citizens.

It is generally taken to be a North American Indian corruption of *English* (or of Fr. *Anglais*). The story is that in 1713 one Jonathan Hastings, a farmer of Cambridge, Massachusetts, used the word as a puffing epithet, meaning genuine, what cannot be surpassed, etc.; as, a "Yankee horse," "Yankee cider," and so on. The students at Harvard, catching up the term, called Hastings, "Yankee Jonathan." It soon spread, and became the jocose pet name of the New Englander.

Yankee Doodle. The quasi national air of the United States, the doggerel words of which are said to have been written by Dr. Shuckburgh, a surgeon in Lord Amherst's army during the French and Indian war of 1755.

The origin of the tune is disputed. Some say that it comes from a medieval church service, others that it was composed in England in Cromwell's time, others that it was played by the Hessian troops during the American Revolution and adopted by the revolutionaries in mockery. A Dutch origin has also been suggested.

> Yankee Doodle went to town
> A-riding on a pony,
> Stuck a feather in his hat
> And called it macaroni.

A Connecticut Yankee in King Arthur's Court. See under *Connecticut.*

Yankees. In American baseball parlance, the nickname of the New York Americans. Cp. *Baseball Teams.*

Yarico. See *Inkle and Yarico.*

Yarrow. *The Braes of Yarrow.* An old Scotch ballad. Scott and Hogg have celebrated this stream and its legends; and Wordsworth wrote a poem called *Yarrow Revisited* in 1835.

Yeats, William Butler (1865–). Poet and dramatist of the modern Irish school. His best-known work is *The Land of Heart's Desire.*

Yellow (A.S. *geolo*, connected with Gr. *chloros*, green, and with *gall*, the yellowish fluid secreted by the bile). Indicating in symbolism jealousy, inconstancy, and adultery. In France the doors of traitors used to be daubed with yellow. In some countries the law ordained that Jews must be clothed in yellow, because they betrayed our Lord, hence Judas, in medieval pictures, is arrayed in yellow. In Spain the vestments of the executioner are either red or yellow — the former to denote bloodshedding, the latter treason.

In heraldry and in ecclesiastical symbolism yellow is frequently used in place of gold.

Yellow Book. A magazine which attracted great attention in London during the last years of the 19th century as the organ of a literary group who were labelled by their critics as decadents and esthetes.

Official documents, government reports, etc., in France are known as *Yellow Books*, from the color of their cover. Cp. *Blue Book.*

Yellow Dwarf. An ugly and ferocious dwarf prominent in an old fairy tale that appeared first in a French version by Countess d'Aulnoy (1650–1705).

Yellow hose. A sign of jealousy. To *wear yellow* or *wear yellow hose* is to be jealous.

Yellow Jack. Yellow fever; also a flag indicative of contagious disease on shipboard.

Yellow Jacket. The title of a play by George C. Hazelton and J. H. Benrimo (Am. 1912), presenting a Chinese story.

Yellow Journalism. See *Yellow Press* below.

The Yellow Peril. A scare, originally raised in Germany in the late nineties of last century, that the yellow races of China and Japan would in a very few years have increased in population to such an extent that incursions upon the territories occupied by the white races — followed by massacres and every conceivable horror — were inevitable.

The Yellow Press. Sensational and jingoist newspapers or journalism. The name arose in the United States about 1898 in consequence of scaring articles on the "Yellow Peril." Other accounts say the allusion was originally to the color of paper used by cheap newspapers.

Yellow Water. See *Parizade.*

Yellow-back. A cheap novel, particularly one of a sensational kind. So called because of the yellow board bindings originally used.

Yellowley, Mr. Triptolemus. In Scott's *Pirate,* an experimental agriculturist of Stourburgh or Harfra who follows his calling with the utmost enthusiasm.

Yellowplush, Mr. C. J. (*Memoirs of*). A satire by Thackeray (1838) in which Yellowplush narrates the adventures and opinions of his various masters.

Yemassee, The. A historical novel by William Gilmore Simms (Am. 1835) dealing with the insurrection of the Yemassee Indians in 1715. The hero is Charles Craven, governor of Carolina, depicted under the name of Gabriel Harrison. The young Indian Occonestoga becomes a victim of drink and betrays his people to the whites, whereupon his father, Sanutee accuses him, and his mother, Matiwan, kills her son to save him from disgrace.

Yeobright, Clym. Hero of Hardy's *Return of the Native* (*q. v.*).

Yeoman's Tale. (In Chaucer's *Canterbury Tales*). See *Canon Yeoman's Tale.*

Ygerne or **Igerne.** In Arthurian romance, the mother of Arthur, wife of Gorlois, lord of Tintag'el Castle, in Cornwall. King Uther tried to seduce her, but Ygerne resented the insult; whereupon Uther and Gorlois fought, and the latter was slain. Uther then besieged Tintagel Castle, took it, and compelled Ygerne to become his wife. Nine months afterwards, Uther died, and on the same day was Arthur born.

> Then Uther, in his wrath and heat, besieged
> Ygerne within Tintagil . . . and entered in. . .
> Enforced she was to wed him in her tears,
> And with a shameful swiftness.
> *Tennyson: Coming of Arthur.*

Ygg'drasil'. The world tree of Scandinavian mythology that, with its roots and branches, binds together heaven, earth, and hell. It is an ash, and at the root is a fountain of wonderful virtues. In the tree, which drops honey, sit an eagle, a squirrel, and four stags. At the root lies the serpent *Nithhoggr* gnawing it, while the squirrel *Ratatoskr* runs up and down to sow strife between the eagle at the top and the wise serpent. When the tree quakes the monsters that are confined in the lower regions will be released for the final conflict at Ragnarok.

The tree is a late addition to Scandinavian myth, and the name was probably originally that of one of the winds (*Yggr,* a name of Odin, and *dressill* a horse).

Yiddish. A Middle German dialect developed under Hebrew and Slavic influence, written in Hebrew characters and used as a language by German and other Jews (Ger. *jüdisch,* Jewish).

Hence a Jew is sometimes called in contempt a *Yiddisher* or *Yid.*

Ymir. The primeval being of Scandinavian mythology, the giant from whose body the world was created. He was nourished by the four milky streams which flowed from the cow Audhum'la.

One account has it that while he slept a man and woman grew out of his left arm, and sons from his feet. Thus was generated the race of the frost-giants. Another legend relates that when Odin and his two brothers slew Ymir, and threw his carcass into the *Ginnun'gagap* (Abyss of abysses), his blood formed the waters and the ocean, his bones the mountains, his teeth the rocks, his skull the heavens, his brains the clouds, his hair plants of every kind, and his eyebrows the wall of defence against the giants.

Yor'ick. The King of Denmark's deceased jester, "a fellow of infinite jest and most excellent fancy," whose skull is apostrophized by Hamlet (Act. v. 1). In *Tristram Shandy* Sterne introduces a clergyman of that name, said to be meant for himself.

York Mysteries or **Plays.** One of the important series of English Mystery Plays (*q. v.*), so called because they were acted at York.

Young. Used as an epithet in the names of political parties who strive to sweep away abuses and introduce reforms. Thus, we have, or have had, *Young*

England, *Young Italy*, the *Young Turks*, etc.

Young England. A group of young aristocrats of the Conservative party (1833–1846) headed by Disraeli and Lord John Manners. They wore white waistcoats, gave largely to the poor and attempted to revive the courtly manners of the past. They are vividly portrayed in Disraeli's novels, notably *Coningsby or the New Generation.*

Young Germany. A school headed by Heine in the mid 19th century, whose aim was to liberate politics, religion, and manners from the old conventional trammels.

Young Hickory. See *Hickory.*

Young Ireland. The Irish politicians and agitators (at first led by O'Connell) who effected the rising of 1848.

Young Italy. A league of Italian refugees, who associated themselves with the French republican party, called the *Charbonnerie Démocratique.* It was organized at Marseilles by Mazzini about 1834, and its chief object was to diffuse republican principles.

Young Turks. The reform party in Turkey which gained control through the Revolution of 1909.

The Young Adventurer. See under *Pretender.*

The Young Pretender. See *Pretender.*

Young, Felix. A character in Henry James' novel, *The Europeans* (*q. v.*).

Young, Francis Brett (1884–). English novelist, author of *The Black Diamond*, etc.

Youwarkee. In Patlock's romance *Peter Wilkins* (1750), the name of the gawrey, or flying woman, that Peter Wilkins married. She introduced the seaman to Nosmnbdsgrsutt, the land of flying men and women.

Ysaie le Triste. In medieval romance, the son of Tristram and Ysolde, born after Tristram's death. He is the hero of a French romance called by his name. The fairies give him, among many other gifts of great value, the ugly, witty, resourceful dwarf Tronc, who accompanies him on numerous adventures. On one eventful day that brings the tale to a climax, his son Mark marries a Saracen princess Orimonda, Ysaie at last marries Mark's mother, Martha, his true love, and Tronc becomes as handsome as he had been ugly and King of Fairyland under the name Aubrun (cp. *Alberich*; *Oberon*).

Ysolde (Yseult, Isolde, etc.). The name of two heroines of Arthurian romance, the more important. *Ysolde the Fair*, King Mark's wife, being the lover of Tristram (*q. v.*), the other, *Ysolde of the White Hands*, or *Ysolde of Brittany*, being his wife, whom he married after he had been discovered by King Mark and had been obliged to flee.

It was through the treachery of Ysolde of the White Hands that Sir Tristram died, and that Ysolde the Fair died in consequence. The story has it that King Mark buried the two in one grave, and planted over it a rose-bush and vine, which so intermingled their branches as they grew up that no man could separate them.

Yudhishthira. One of the five Pandavas, a hero of the great Hindu epic, the *Mahabharata* (*q. v.*).

Yum-Yum. The heroine of the Gilbert and Sullivan comic opera, *The Mikado* (*q. v.*).

Yvetôt, King of. The lord of a town in Normandy. The tale is that Clotaire, son of Clovis, having slain the lord of Yvetôt before the high altar of Soissons, made atonement to the heirs by conferring on them the title of king. Béranger in his famous song *Le Roi d' Yvetôt*, which popularized the name, says this potentate is little known in history but his character and habits were not peculiar. "He rose late, went to bed early, slept without caring for glory, made four meals a day, lived in a thatched house, wore a cotton night-cap instead of a crown, rode on an ass, and his only law was 'charity begins at home.'"

Il était un roi d'Yvetot
Peu connu dans l'histoire;
Se levant tard, se couchant tôt,
Dormant fort bien sans gloire,
Et couronné par Jeanneton
D'un simple bonnet de coton.
Dit on:
Oh! oh! oh! oh! Ah! ah! ah! ah!
Quel bon petit roi c'etait; là! là! là!
Béranger.

Ywain. One of the knights of the Round Table; identical with the Owain (or Owen) ap Urien of the Welsh bards and the *Mabinogion.* He is the hero of Chrestien de Troyes' *Le Chevalier au Lyon* (12th century), which appears as a 14th century English metrical romance — *Ywain and Gawain.*

Z

Zaba or Saba, The Queen of. See Sheba, Queen of.

Zacchaeus. In the New Testament, a little man who climbed up into a sycamore tree to see Jesus pass. He was a rich publican and later entertained Jesus at his house.

Zadig. The hero and title of a novel by Voltaire (Fr. 1747). Zadig is a wealthy young Babylonian who longs to devote himself to altruistic reform. In spite of all his talent and virtue, his schemes go awry and conventional society stubbornly refuses to be reformed. The full title *Zadig or Destiny* would seem to imply that the object of the novel is to show that the events of life are beyond human control.

Method of Zadig. Drawing inferences from close observation. A man who had lost his camel asked Zadig if he had seen it. Zadig replied, "You mean a camel with one eye, and defective teeth, I suppose? No, I have not seen it, but it has strayed towards the west." Being asked how he knew these things if he had not seen the beast, "Well enough," he replied. 'I knew it had but one eye, because it cropped the grass only on one side of the road. I knew it had lost some of its teeth, because the grass was not bitten clean off. I knew it had strayed westward, by its footprints."

Zaïre. See *Zara.*

Zal. A semi-divinity of Persian myth, father of Rustam (*q. v.*), the Hercules of Persia. He was the son of Sam Neriman, and was exposed on Mount Elburz because he was born with white hair, and therefore supposed to be the offspring of a deer. He was brought up by the wonderful bird Seemurgh, and when claimed by his father, received from the foster-bird a feather to give him insight into futurity.

> Let Zal and Rustum bluster as they will.
> *FitzGerald, Rubáiyát of Omar Khayyam.*

Zanga. A famous stage rôle in Young's tragedy *The Revenge* (1721), a Moor, servant of Don Alonzo. The Moor hates Alonzo for two reasons, because Alonzo killed his father, and because he struck him on the cheek; and although Alonzo has used every endeavor to conciliate Zanga the revengeful Moor nurses his hate and keeps it warm. The revenge he wreaks is to poison the friendship which existed between Alonzo and Don Carlos by accusations against the Don, and to embitter the love of Alonzo for Leonora, his wife. Alonzo, out of jealousy, has his friend killed, and Leonora makes away with herself. Zanga now tells his dupe he has been imposed upon, and Alonzo, mad with grief, stabs himself. Zanga, content with the mischief he has done, is taken away to execution.

Zangwill, Israel (1864–). English dramatist and novelist. His best-known play is *The Melting Pot* (*q. v.*). See also *Ghetto.*

Zanoni. A novel by Bulwer Lytton (1842). The hero, Zanoni, manages by the aid of spirits to produce precious metals and to prolong his own life for many centuries, but he finally gives up his supernatural powers to marry an opera-singer.

Zan'y or **Zani.** The buffoon who mimicked the clown in the old theatrical entertainments; hence a simpleton, one who "acts the goat." The name is the Italian *zanni*, a buffoon, fem. of *Giovanni* (*i.e.* John), our *Jane.*

Zara (in French, *Zaïre*). The heroine and title of a tragedy by Voltaire (Fr. 1733). Zara is the daughter of Lusignan d'Outremer, king of Jerusalem and brother of Nerestan. Twenty years ago these two children had been taken captives and Zara, a mere infant, was brought up in the seraglio. Osman, the sultan, fell in love with her, and promised to make her his sultana; but at a critical moment her brother Nerestan returned from France to ransom all Christian captives. Osman, ignorant of the stranger's relation to his beloved, became suspicious, surprised her on her way to a rendezvous and stabbed her. When he learned the truth, he killed himself.

Zarathustra. See *Thus Spake Zarathustra.*

Zarca. In George Eliot's narrative poem *The Spanish Gipsy* (*q. v.*), the father of the gipsy heroine.

Zauberflöte, Die. See *Magic Flute.*

Zebedee, Sons of. See *Boanerges.*

Zechariah. One of the Minor Prophets of the Hebrews; also the book of the Old Testament called by his name.

Zedekiah. In the Old Testament, the king of Judah that Nebuchadnezzar, king of Babylon, set up in Jerusalem after the conquest. He rebelled against Babylon and was carried into captivity.

Zeitgeist (Ger. *zeit*, time, *geist*, spirit). The spirit of the time; the moral or intel-

lectual tendency characteristic of the period.

Zemstvo. The elected local district and provincial administrative assembly in Russia under the old Empire. Theoretically it had large powers and was democratic; but it was always under the thumb of the great landowners, and all its decrees were subject to the approval of the Governor.

Zend-Avesta. The sacred writings of Zoroaster (or Zarathustra) that formed the basis of the religion that prevailed in Persia from the 6th century *B. C.* to the 7th century *A.D.* *Avesta* means the text, and *Zend* its interpretation into a more modern and intelligible language; hence the latter name has been given to the ancient Iranian language in which the *Zend-Avesta* is written.

The sacred writings of the Parsees have usually been called *Zend-Avesta* by Europeans: but this is, without doubt, an inversion of the proper order of the words, as the Pahlavi books always style them "Avisták-va-Zand" (text and commentary). — *Haug: Essays on the Parsis* Essay iii, p. 19.

Zenda, Prisoner of. See *Prisoner of Zenda.*

Zenel'ophon. In Shakespeare's *Love's Labour's Lost,* the beggar-girl who married King Cophet'ua of Africa. She is more generally called Penel'ophon.

Zenia. In Edith Wharton's *Ethan Frome* (*q. v.*), Ethan's sickly self-centered wife.

Ze'nith, Na'dir (Arabic). *Zenith* is the point of the heavens immediately over the head of the spectator. *Na'dir* is the opposite point, immediately beneath the spectator's feet. Hence, *to go from the zenith of prosperity to the nadir* is to fall from the height of fortune to the depths of poverty.

Zenobia. A beautiful and intellectually brilliant woman in Hawthorne's *Blithedale Romance* (*q. v.*). who drowns herself for love of Hollingsworth. She is said to have been drawn, in part at least, from Margaret Fuller.

There is a historical Zenobia, queen of Palmyra, who is sometimes included in a list of "the nine worthy women" of the world.

Zephon. A guardian angel of Paradise in Milton's *Paradise Lost* (Bk. iv). With Ithuriel he is dispatched by Gabriel to find Satan, after his flight from hell.

Zeph'yr. The west wind in classical mythology; son of Æ'olus and Auro'ra, and lover of Flora; hence, any soft, gentle wind.

Zerbi'no. In Ariosto's *Orlando Furioso,* a famous knight, son of the king of Scotland, and intimate friend of Orlando.

Zetes. In classic mythology, a winged warrior, son of Boreas and Orithyia. He and his brother Calais went on the Argonautic expedition and fought against the Harpies (*q. v.*) whom they drove from Thrace.

Zeus. The Grecian Jupiter (*q. v.*). The word means the "living one" (Sans., *Djaus,* heaven). The word was once applied to the blue firmament, the upper sky, the arch of light; but in Homeric mythology, Zeus is king of gods and men; the conscious embodiment of the central authority and administrative intelligence which holds states together; the supreme ruler; the fountain of justice, and final arbiter of disputes.

Zeux'is. A Grecian painter who is said to have painted some grapes so well that the birds came and pecked at them.

Zeyn Alasnam, Prince. See *Alasnam.*

Zimri. In Dryden's satire of *Absalom and Achitophel,* the second Duke of Buckingham. As Zimri conspired against Asa, king of Judah (*1 Kings* xvi. 9.), so the Duke of Buckingham "formed parties and joined factions."

> Some of the chiefs were princes in the land:
> In the first rank of these did Zimri stand, —
> A man so various that he seemed to be
> Not one, but all mankind's epitomé;
> Stiff in opinion, always in the wrong,
> Was everything by turns, and nothing long.
> Pt. i. 545–550.

Zineu'ra. In Boccaccio's *Decameron* (day 11, Nov. 9), a character who later suggested the "Imogen" of Shakespeare's *Cymbeline.* She assumed male attire with the name of Sicurano da Finale.

Zionism. The movement for colonizing the Jews in their old home, Palestine, the Land of Zion.

Zipangi. See *Cipango.*

Zobeide. A lady of Bagdad, whose history is related in the *Three Calenders* (*q. v.*), one of the tales of the *Arabian Nights.* The Caliph Haroun al Raschid married her.

Zo'diac (Gr. *zodiakos,* pertaining to animals; from *zoon,* an animal). The imaginary belt or zone in the heavens, extending about eight degrees each side of the ecliptic, which the sun traverses every year.

Signs of the Zodiac. The zodiac was divided by the ancients into twelve equal parts, proceeding from west to east; each part of thirty degrees, and distinguished by a sign; these originally corresponded to the zodiacal constellations

bearing the same names, but now, through the precession of the equinoxes, they coincide with the constellations bearing the names next in order.

Beginning with "Aries," we have first six on the north side and six on the south side of the equator; beginning with "Capricornus," we have six *ascending* and then six *descending* signs — *i.e.* six which ascend higher and higher towards the north, and six which descend lower and lower towards the south. The six northern signs are: *Aries* (the ram), *Taurus* (the bull), *Gemini* (the twins), spring signs; *Cancer* (the crab), *Leo* (the lion), *Virgo* (the virgin), summer signs. The six southern are: *Libra* (the balance), *Scorpio* (the scorpion), *Sagitta'rius* (the archer), autumn signs; *Capricornus* (the goat), *Aqua'rius* (the water-bearer), and *Pisces* (the fishes), winter signs.

Zoe. The heroine of Boucicault's drama, *The Octoroon* (*q. v.*).

Zoilism. Harsh, ill-tempered criticism; so called from Zoilus (*q. v.*).

Zoilus. A Greek rhetorician of the 4th century *B. C.*, a literary Thersi'tes, shrewd, witty, and spiteful, nicknamed *Home'romastix* (Homer's scourge), because he mercilessly assailed the epics of Homer, and called the companions of Ulysses in the island of Circe "weeping porkers" (*choirid'ia klaionta*). He also flew at Plato, Isoc'rates, and other high game.

Zola, Emile (1840–1902). French novelist. His best-known novels are those of the Rougon-Macquart series (*q. v.*).

Zophar the Naamathite. In the Old Testament, one of the three "false comforters" who came to comfort and admonish Job (*q. v.*) in his distress.

Zophiel. In Milton's *Paradise Lost*, an angel "of cherubim the swiftest wing." The word means "God's spy." Zophiel brings word to the heavenly host that the rebel crew are preparing a second and fiercer attack.

Zoroaster. The founder of the religion of the Persians (*B. C.* 8th century). He is also known as Zarathustra. Cp. *Thus Spake Zarathustra.*

Zuleika. (1). In legend the name traditionally ascribed to Potiphar's wife (*Gen.* xxxix. 7.) whose advances were resisted by the virtuous Joseph. Their story is told in the Persian *Yúsuf and Zulaikha* by Nureddin Jami (1414–1492). Zuleika is a very common name in Persian poetry.

(2). The heroine of Byron's *Bride of Abydos* (*q. v.*).

> Never was a faultless character more delicately or more justly delineated than that of Lord Byron's "Zuleika." Her piety, her intelligence, her strict sense of duty, and her undeviating love of truth appear to have been originally blended in her mind rather than inculcated by education. She is always natural, always attractive, always affectionate; and it must be admitted that her affections are not unworthily bestowed. — *G. Ellis.*

Zurich Bible. See *Bible, Specially named.*